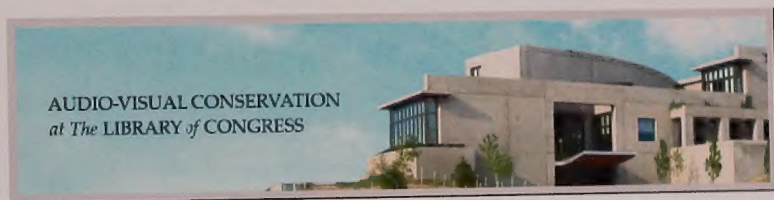




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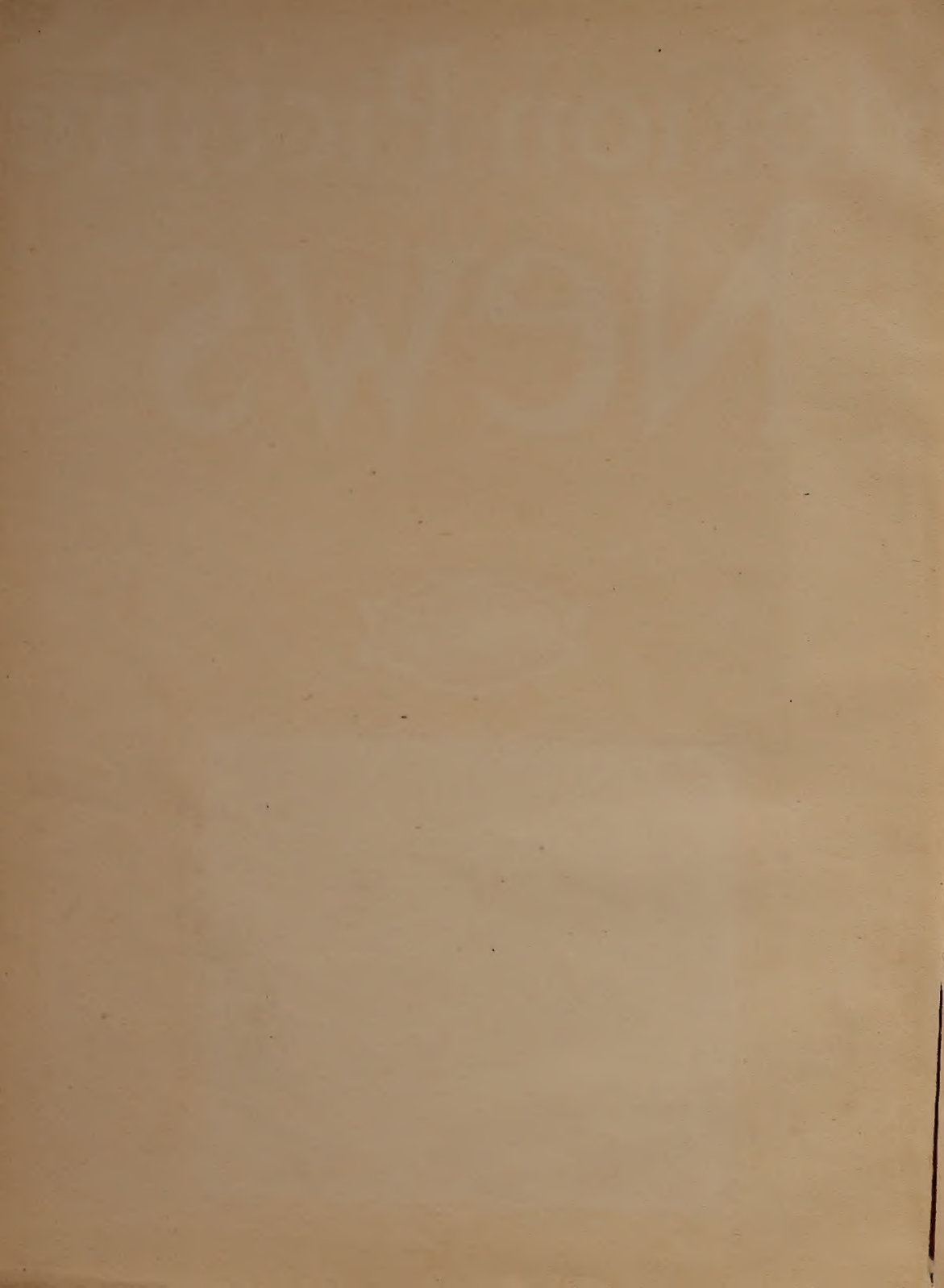
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JUNE 26, 1920

Motion Picture News

Reg. U. S. Patent Office



The Ostrich

- ¶ Who has ever heard a word of praise for the ostrich? Who has ever uttered a syllable of sympathy for the ostrich after he has buried his head in the sand and received a kick on the shins?
- ¶ The echoes answer,—with silence.
- ¶ Then what can be said for the film ostrich who realizes that Motion Picture News leads the trade paper field, whose every test *proves* that Motion Picture News stands far in the foreground, whose own good sense tells him that he is *sure* of every advertising dollar spent in The News and only gambling or doling charity on other occasions—what can be said for him when he spends his appropriation by the highly efficient method of simple division into equal parts?
- ¶ Who will defend an ostrich? Who wants to be an ostrich? The ostrich is a simple bird; the wise ones let their advertising shout that

The News Covers The Field

Voices



CHESTER DE VONDE'S -
SUPERB DRAMA
Presented by
VICTOR KREMER N.Y.

Everybody knows
that "*Rebecca of
Sunnybrook Farm*"
is the best picture-
MARY PICKFORD
ever made.

But there weren't
so many theatres
or so many —
theatre-goers when
it was released.

Those who saw it
then, want to see
it again. Those who
never saw it, want
to see it now.

New prints and a
complete new line
of accessories
ready.



Mary
Pickford
in "*Rebecca of
Sunnybrook Farm*"

From the play by Kate Douglas Wiggin and Charlotte Thompson
Scenario by Frances Marion, Directed by Marshall Neilan.

An ARTCRAFT Picture



FAMOUS PLAYERS-LASKY CORPORATION

INCORPORATED IN NEW YORK



DeMille's
Record Breaking
Series

"Old Wives
For New"

"Don't
Change Your
Husband"

"Why Change
Your Wife?"

*Every one a
masterpiece!*

JESSE L. LASKY PRESENTS

CECIL B. DeMILLE'S

PRODUCTION

"Old Wives for New"

BY DAVID GRAHAM PHILLIPS /
Scenario by JEANIE MACPHERSON

A
Paramount Artcraft
Picture

"WHY CHANGE YOUR WIFE?," which has just broken records everywhere it has been shown, is the third picture in an epoch-making series of master productions devoted to married life.

Your people have seen this last one and the second one, "Don't Change Your Husband."

But have they seen the first—a picture just as keenly penetrating, as deeply searching, as marvelously produced, as the other two?

Show it to them now! They all want to see it, and see it again!

New prints and
a complete new
line of accessories
ready.



The Sinews of The Industry

A reliable, dependable supply of product embracing every type of subject.

AND —

Produced far in advance of release date to preclude any possibility of the exhibitor ever finding himself without available material to present to his patrons.

An expensive but *necessary* policy if the exhibitor's welfare is to be properly safeguarded.

That is Famous Players-Lasky Corporation Policy.

For the months of September, October and November, we offer:

SEPTEMBER

A George Fitzmaurice production, "The Right to Love," with Mae Murray and David Powell

Elsie Ferguson in "Lady Rose's Daughter," directed by Hugh Ford

Charles Ray in "The Village Sleuth," a Thomas H. Ince production

A Hugh Ford Production, Thomas Meighan in "Civilian Clothes"

Dorothy Dalton in "Half an Hour," by Sir James Barrie

A Cosmopolitan Production, "Humoresque," with Alma Rubens

Dorothy Gish in "Little Miss Rebellion"

Wallace Reid in "What's Your Hurry?"

OCTOBER

A Cosmopolitan production, Marion Davies in "The Restless Sex"

Roscoe Arbuckle in "The Round-up," a George Melford production

Douglas MacLean in "The Jailbird," a Thomas H. Ince production

William S. Hart in "The Cradle of Courage," a William S. Hart production

A Cecil B. DeMille production, "Something to Think About," with Gloria Swanson, Elliott Dexter and Theodore Roberts.

Bryant Washburn in "A Full House"

Maurice Tourneur's "Deep Waters"

Charles Ray in "An Old-Fashioned Boy," a Thomas H. Ince production

Ethel Clayton in "A City Sparrow"

William Gillette's "Held by the Enemy" with an all-star cast

NOVEMBER

A George Melford production, "Behold My Wife!" with Elliott Dexter, Mabel Julienne Scott and Milton Sills

Ethel Clayton in "Rozanne Ozanne" by Cynthia Stockley

A George Fitzmaurice production, "Idols of Clay," with Mae Murray and David Powell

Wallace Reid in "The Charm School"

Dorothy Dalton in "The Romantic Adventuress"

Enid Bennett in "Her Husband's Friend," a Thomas H. Ince production

Bryant Washburn in "Burglar Proof"

Billie Burke in "The Frisky Mrs. Johnson," from the play by Clyde Fitch



FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Executive General

"NEW YORK"



MARY PICKFORD'S

NEWEST PICTURE

"S U D S"

FROM THE CHARLES FROHMAN PRODUCTION

"OP O' ME 'THUMB"

BY FREDERICK FENN AND RICHARD PRYCE

DIRECTED BY JACK DILLON

SCREEN ADAPTATION BY WALDEMAR YOUNG

PHOTOGRAPHED BY CHARLES ROSHER



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729 SEVENTH AVE UNITED ARTISTS CORPN NEW YORK NY

WAS HAPPY TO BE ABLE TO PRESENT MARY PICKFORD'S BEST COMMENTS FROM MY STRAND THEATRE LAST NIGHT WONDERFUL PICTURE SUDS IN REVIEW AT EVERY ATTENDANT OF A TORN-AWAY AUDIENCE THINK IT THE MOST WONDERFUL CHARACTER WORK EVER ENACTED BEFORE THE CAMERA BY ANYONE YOU CAN BANK ON THIS BEING A BIGGER MONEY GETTER THAN ANY OF HER PREVIOUS PICTURES ALREADY SIGNED CONTRACT TO PLAY IT AN ENTIRE WEEK.

JACK ROOT.

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS, PRESIDENT.

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UNITED ARTISTS CORPN 729 7TH AVE NEWYORK
RALPH KETTERING OF JONES LINICK AND SCHAEFER SAYS MOLLYCODDLE
IS THE BEST PICTURE DOUGLAS FAIRBANKS EVER MADE STOP C & BECK
OF THE CASTLE THEATRE CHICAGO SAYS MOLLYCODDLE IS THE BEST PICTURE
DOUGLAS FAIRBANKS EVER MADE STOP IF A FILM EXCHANGE MANAGERS OPINION
IS ANY GOOD I SAY IT IS THE BEST PICTURE ANYBODY EVER MADE
CRESSON E SMITH



DOUGLAS FAIRBANKS'



NEW PICTURE "THE MOLLYCODDLE"

STORY BY
HAROLD MAC GRATH
SCENARIO BY
TOM GERAGHTY

Carl Laemmle offers
for the Season 1920-1921

THE GREAT FORTY-EIGHT New Star Series Universal Special Attractions



**CARMEL
MYERS**



**HARRY
CAREY**



**EDITH
ROBERTS**



**LYONS and
MORAN**

Is sets of eight—the six nationally popular stars shown on these two pages *plus* a new star shortly to be announced—a whole year of features that will give your audiences the very highest type of picture entertainment in a variety of offerings warranted to keep them on pins and needles for the next. **HARRY CAREY** in big, outdoor productions—**CARMEL MYERS** in heart-appeal features—**EDITH ROBERTS** in love stories rich in surprises—**LYONS & MORAN** in modern comedy dramas of the better sort—**FRANK MAYO** in red-blooded romances of virile realism. Equipped with these pictures for a whole year's run, you need not fear competition, combinations or capitalists. Book them today as the industry's finest productions independently made for independent exhibitors.

First Release FRANK MAYO

July 12th
in

"THE RED LANE"

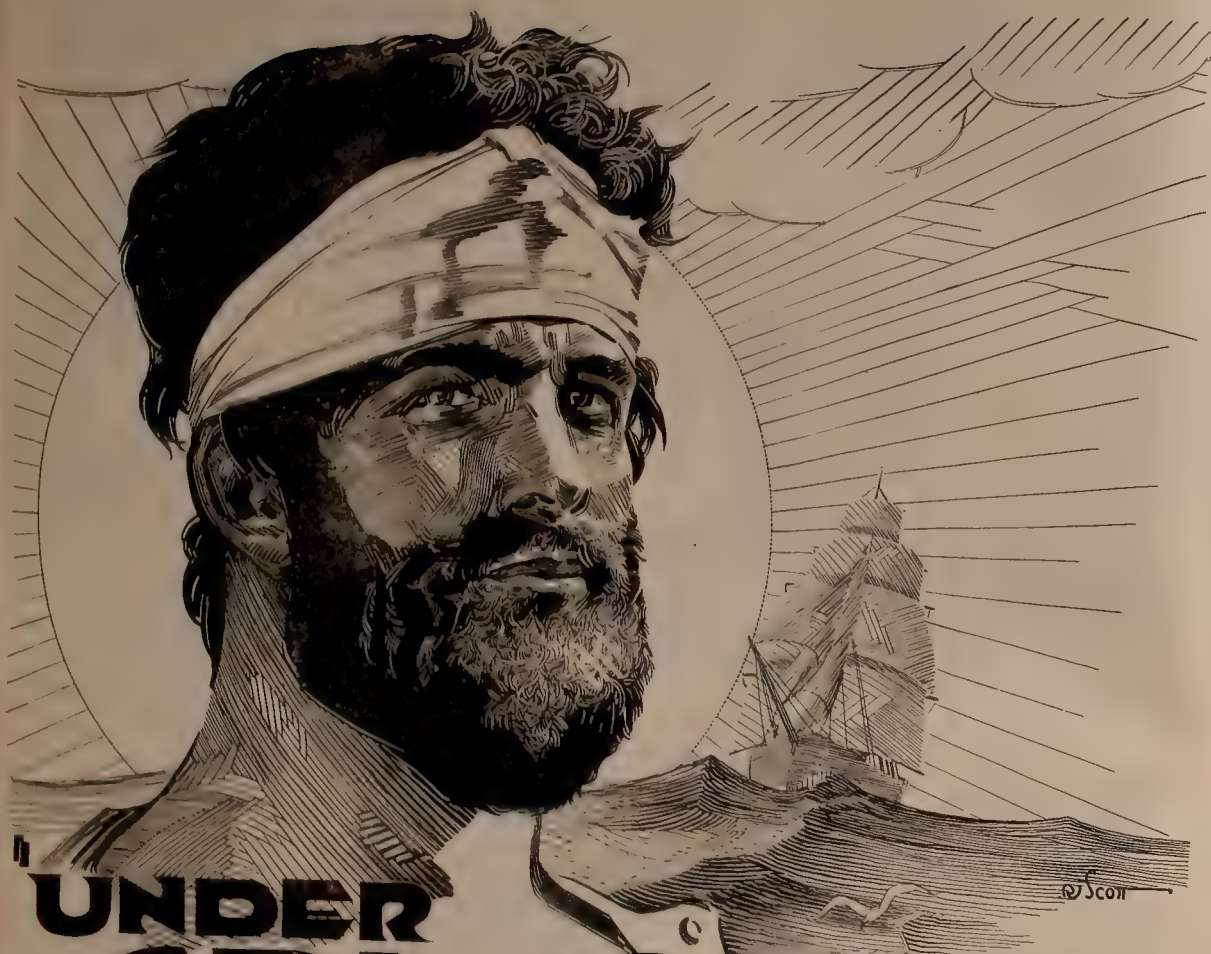
A GREAT story for every man, woman or child, from your highest priced seat to the back of the gallery.

A romance of the Big Woods, laid in a scenic wonderland up along the Canada Border, and full of inspiring outdoors atmosphere.

The story of a fighting young Revenue Officer who undertakes to clean up a band of smugglers but finds his work complicated by the fact that the girl he has come to love is the daughter of the chief offender. Just exactly the kind of part that vigorous FRANK MAYO can play to perfection—a part full of romantic encounters and man-to-man struggles in dramatic situations. Directed by LYNN REYNOLDS, who made that great money-picture, "THE BRUTE BREAKER," with MAYO a few months ago. Story by the famous and popular author. HOLMAN DAY.

**UNIVERSAL
SPECIAL ATTRACTION**
The Great Forty-eight
NEW STAR SERIES 1920-1921





UNDER CRIMSON SKIES

A ROMANTIC DRAMA - NOT A SERIAL

DIRECTED by
REX INGRAM
STORY by
J.G. HAWKS

featuring

ELMO LINCOLN

A Romance of Heroism

TRULY, a great picture. A rousing, stirring picture. A romantic picture. A story that sweeps you up out of your humdrum life and carries you off to sea—to fight with strong, silent Elmo Lincoln against the perils of mutiny on the high seas—to fall in love with a beautiful woman and sacrifice liberty for her sake—to escape from the fetid dungeon of a southern republic and become master of a colony of beach-combers and then to save the one woman from a terrible fate in the midst of a revolution. Splendidly acted by Elmo Lincoln, famous star of "Tarzan of the Apes," and a great company in outdoor scenes of tempest and sunshine that have rarely been equalled for their wonderful photography. Show this great Universal-Jewel Super-production and you show one of the few big pictures of the year.

It's a
Picture
that has
Everything!

In the
GRIP
of the
TYPHOON



MUTINY
on the
HIGH SEAS



The
BATTLE
on the
BEACH



HOMEWARD
BOUND and
ALL'S WELL



The
LAST STAND
of the
BEACH
COMBERS



Universal-Jewel Super-Production

The fine sense of satisfaction that follows from pleased patrons and consistent additions to the bank account prompts exhibitor after exhibitor to tell us of the high value he sets on the astonishing dispatch and unvarying dependability of International News, released through Universal. Always first and often exclusive, this News Service not infrequently gives the exhibitor material of so dramatic a nature that he features it above the star photoplay on his program.



Released
JUNE - 27TH

Featuring
MARVEL REA

A FRESH START

First of a New Series

MERMAID COMEDIES

JACK WHITE has put the best of his experience with the Mack Sennett and Sunshine studios into this initial Mermaid Comedy.

Rapid fire action and pretty girls are featured, with such clever comedians as Jimmie Adams, Frank Coleman and Lige Cromley.

It is built with a single purpose—a succession of laughs in attractive settings and without vulgarity. IT'S A REAL COMEDY. There'll be a Mermaid every four weeks.

And have you shown the first Chester Comedy—"Four Times Foiled?"

EDUCATIONAL FILMS

CORPORATION OF AMERICA

729 Seventh Ave. New York



AN ANNOUNCEMENT OF PARTICULAR IMPORTANCE

TO THE Independent Producer, Director, Star or Author

BY THE

Pioneer Film Corporation

¶ The Pioneer Film Corporation with its unrivaled system of exchanges throughout the United States and Canada offers to the Independent American Producer an assured and profitable market for his productions.

¶ The individual star, whether legitimate or screen, the individual director or author, contemplating entering the independent field, who is seeking advice or financial assistance, will find the Pioneer willing to go into careful consideration of his proposition.

¶ In the past, the greatest difficulties confronting the independent producer, whether director, star or author, was either the lack of an assured and profitable outlet for his product, or the lack of proper co-operation and financial support.

¶ The Pioneer organization is more than anxious to encourage independent production by every means of assistance, financial or otherwise, to develop to the fullest extent the great possibilities which it believes lies in the hands

of the individual star (man or woman), the individual director or author.

¶ The Pioneer has behind it a record of constant and consistent growth, and is today the largest and most successful independent motion picture distributing organization in the world.

¶ The coming season will be, from all indications, the biggest in the history of the industry. The public demand is for big pictures—big in story, big in production, big in stars.

¶ The Pioneer is interested in big pictures. The Pioneer plan of co-operation, exploitation and distribution is based upon the broad and square principle of "live and let live."

¶ Our hand is constantly on the pulse of public demand and we know exactly the type of picture that will find a profitable market.

¶ The Pioneer policy is one of co-operation with the Independent Producer—co-operation based upon expert technical skill and sound business procedure.

The producer, having finished pictures, which he has not disposed of, is especially invited to communicate with us. We are ready to negotiate for such completed productions, and wish to assure the producer, regardless of the price which he places upon his pictures, that we will make satisfactory arrangements with him, upon either an entire cash or co-operative basis.



PIONEER FILM CORPORATION
130 West 46th Street :: New York



One Reel Specials

"MODERN CENTAURS"



THESE ARE TRADE PAPER
SUPERLATIVES, NOT OURS

"Extravagance in praising this film is justified."—MOTION PICTURE NEWS.

"One of the most remarkable pictures that has been exhibited in this country."—MOVING PICTURE WORLD.

"Such marvelous feats of riding are seldom seen—even in a circus"—EXHIBITORS' TRADE REVIEW.

"Valley of 10,000 Smokes"

Alaska's Eighth World Wonder

NEW YORK DAILY PICKS IT
AS A REAL "FEATURE"—

"A rare and unusual picture is being shown at the Criterion theatre in connection with the feature screen attraction in 'The Valley of Ten Thousand Smokes,' the National Geographic Society's camera record of its expeditions to the Katmai crater, aptly described as Alaska's 'eighth wonder of the world.'"

"To my mind here is another screen offering which will popularize scenic attractions in preference to some of the so-called 'feature pictures.'"—NEW YORK GLOBE.

"There can be no question that this is a great picture, a stirring entertainment."—NEW YORK COMMERCIAL.

"It is without question the most unusual nature picture ever shown on Broadway."—BROOKLYN STANDARD-UNION.



THESE are the first two of the Single Reel Specials which will be offered only when unusual quality justifies such classification. They present absolute proof that mere length does not make the picture. "The Valley of Ten Thousand Smokes" records the most remarkable manifestation of Nature the screen has ever recorded—a scientific marvel told with a popular appeal. "Modern Centaurs" is a succession of thrills, counterstamped with evident genuineness.

These pictures will make MORE people talk about your theatre.

Always the supreme
in short subjects.

EDUCATIONAL FILMS
CORPORATION OF AMERICA
729 Seventh Ave. New York





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"GIRLS YOU KNOW"

12 Sparkling One Reel Comedies

Inspired by the World Famous Artist

JAMES MONTGOMERY FLAGG

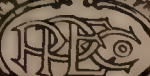
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No Weakly Effort Wins Such Support

ADJUTANT-GENERAL
THE DIRECTOR, NATIONAL PARK SERVICE
WASHINGTON, D. C.

DEPARTMENT OF THE INTERIOR NATIONAL PARK SERVICE WASHINGTON

Los Angeles, California,
May 5, 1920.

To Superintendents of National Parks, and
Custodians of National Monuments

The bearer of this letter, Mr. Leland J. Burrud, or other representative of the Sunset-Burrud motion picture interests, will visit several of the national parks and national monuments during the year 1920, for the purpose of making motion pictures of scenes in these reservations.

I have seen pictures that have already been completed by this enterprise, and I consider its product equal to, if not surpassing, most of the scenic film that I have observed. I am much interested in having the superintendents and custodians aid Mr. Burrud and his representatives and assistants in any way compatible with the public business entrusted to them to perform, and the park and monument executives are authorized to cooperate in this scenic picture work as opportunity permits.

No charges will be made at the gates of the Parks for cars used by Mr. Burrud or his representatives and assistants in touring these reservations.

Stephen J. Harker
Director.

CC to each superintendent and
custodian.

It is very evident from this letter that the Government is well aware of the surpassing high quality of Sunset-Burrud productions.

We can pile evidence upon evidence why you should be booking now---but all of it harks back to the original argument---quality. And we are sure this will win your support also. First release July 4th.

SPECIAL PICTURES CORPORATION

H. W. Hellman Building

Los Angeles

ROBERTSON-COLE
S P E C I A L

SESSUE HAYAKAWA

In

L'ING LANG

Produced by
HAWORTH



HAYAKAWA in a role especially moulded for his screen ability. A production of class, tension and heart interest. A big star in a big story produced in a big way.

Directed by
CHARLES SWICKARD



ROBERTSON-COLE
SUPER-SPECIAL

**ALBERT
CAPELLANI**

presents

**The Fortune
Teller**

starring

**Marjorie
Rambeau**

THE FORTUNE TELLER,
starring Marjorie Rambeau,
is a screen triumph. It abounds
with thrills, love and honor. It
is one of the best pictures I have
ever reviewed.

George Parry,
Exhibitors Trade Review



"A CUMBERLAND ROMANCE" IS ANOTHER "JENNY BE GOOD" IT IS MARY MILES MINTER AT HER BOX OFFICE BEST ~ ~ ~

WE thought "JENNY BE GOOD" stood alone in its class and immediately suggested extra days' booking on it. We have the same enthusiasm about the latest Mary Miles Minter subject, "A CUMBERLAND ROMANCE." It is *there*, too — contains the much-to-be-desired box-office pull which brings the public in steadily and sends 'em out approving heartily.

Aside from the two Minter-Realart subjects indicated, there are only three others available. They are: "NURSE MARJORIE," the Israel Zangwill play adapted by Julia Crawford Ivers and directed by William D. Taylor; "JUDY OF ROGUES' HARBOR," from the famous novel by Grace Miller White (author of "Tess of the Storm Country"), adapted by Clara Beranger and directed by Mr. Taylor; and "ANNE OF GREEN GABLES," from the celebrated "Anne" books—all four of 'em — by L. M. Montgomery, adapted by Frances Marion and directed by William D. Taylor.

REALART
PICTURES CORPORATION
469 Fifth Avenue New York City



GET THAT PLAN!

Realart's policy for
1920-1921

coming soon

Your *box-office*

won't go wrong



WILL MAKE YOUR THEATRE -

// THE RETURN of TARZAN //

IS SEQUEL TO AND FAR GREATER
THAN "TARZAN OF THE APES."

ACTUAL
SCENES
IN THIS
THRILLING
NEW
SUBJECT.

Bare handed fights between
Tarzan and two lions.

Fight between Tarzan and
ten giant ruffians.

Fight between Tarzan and
a lioness.

Fight between Tarzan and
two villains.

Tarzan's rescue of the girl
from the jaws of a tigress.

Fire at sea and rescue of
all hands.

View of life boats after
ten days at sea without food
or drink.

Lions, tigers, apes, elephants
chimpanzees and other dangerous
beasts in their native haunts.

- A SUMMER RESORT.

Booked for
One Week at
B.S. MOSS' BROADWAY THEATRE
New York City

"THE
RETURN
of
TARZAN"

Produced by NUMA PICTURES Directed by HARRY REVIER Supervised by GEO. M. MERRICK

IS NOW IN ITS 3rd WEEK
AND BEING HELD
OVER INDEFINITELY.

PRINTS
NOW AT ALL EXCHANGES.

GOLDWYN DISTRIBUTING CORP'N.



MABEL NORMAND

Laces Out Another Drive !

Mabel Normand romps
with typical abandon
through this delightful
picturization of George
Ade's famous play.

It's a hot-weather hummer.

SAMUEL GOLDWYN
Presents

MABEL NORMAND -in- "The Slim Princess"

Written by
George Ade.

Directed by
Victor Schertzinger

GOLDWYN PICTURES CORPORATION

LARRY SEMON



IN

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"THE STAGE HAND"
 "SOLID CONCRETE"
 "SCHOOL DAYS"
 "THE FLY COP"
 "THE GROCERY CLERK"
 "THE HEADWAITER"

"DEW DROP INN"
 "DULL CARE"
 "BETWEEN THE ACTS"
 "THE SIMPLE LIFE"
 "HIS HOME SWEET HOME"
 "THE STAR BOARDER"
 "PASSING THE BUCK"
 "WELL, I'LL BE "

VITAGRAPH

Albert E. Smith, *President*

Extra! Extra!

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THE INTERNATIONAL

CLASSIC GIRL



*Has Just Completed Her
Initial Feature*

"PEGGY WISE"

SUPPORTED BY
GEORGE LARKIN
and an ALL STAR CAST

DIRECTED BY
ELSIER LA MAIE

This is a Drama that Appeals to the
Heart and Soul

Write or Wire for Particulars

**Frances Edmonde
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The SCHOOL — CHURCH — HOME, etc., are the natural feeders to Theatrical Motion Picture audiences.

Here the desire to see pictures is developed.

Increased theatre audiences are directly attributable to pictures shown outside the theatre.

Lord Northcliffe, an early and prominent user of Safety Standard Films and Projectors, writes: "I find that the use of home motion pictures increases the desire of my family and myself to visit the motion picture theatres."

Non-Theatrical Exhibitions are best made with "Safety Standard" Film.

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***Associated Manufacturers of
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Announcing

MURIEL OSTRICHE

*A Well-Known
and
Capable Star*



*Clever, Laughable
and
Entertaining Themes*

IN

HIGH-CLASS TWO-REEL

COMEDIES

Distributed by

ARROW FILM CORPORATION

W. E. SHALLENBERGER, Pres.

220 West 42nd St., New York

Directed by ARVID GILLSTROM, well-known comedy director



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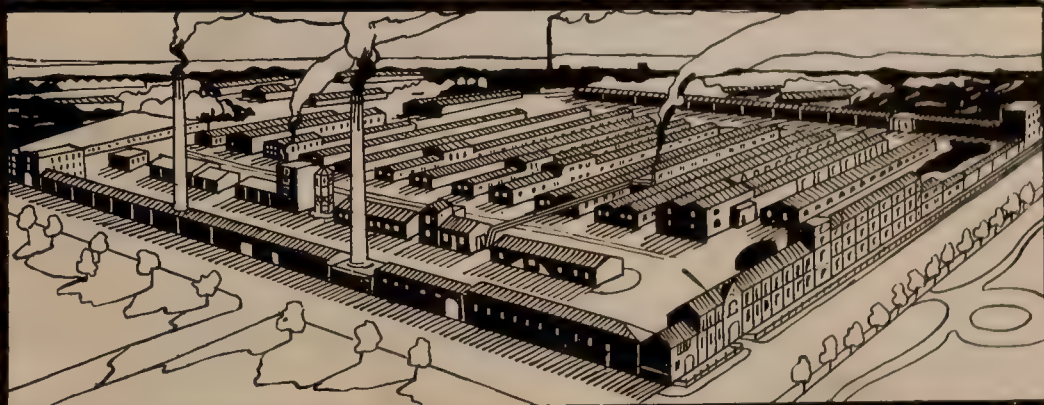
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WILLIAM FARNUM

in
*The Joyous
Troublemaker*

From the famous novel by Jackson Gregory

*Scenario by Charles Kenyon
Directed by J. Gordon Edwards*

Book it Today — and make Summer Profits Sure!

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Summer Success



Tom Mix in 3 GOLD COINS

from the story by H.H. Van Loan

Miss SHIRLEY MASON in *Love's Harvest*

*Story by Pearl Doles Bell
Direction - Howard M. Mitchell*



WILLIAM RUSSELL in *Twins of Suffering Creek*

*from the novel by Ridgwell Cullum
Scenario by Julius G. Furthman - Direction Scott Dunlap*



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Assure



GEORGE WALSH

in

Number 17

From the novel by Louis Tracy
Directed by George A. Beranger

Summer
Success



EILEEN PERCY

in

Her Honor the Mayor

from the stage success by Arline Van Ness-Hines
Direction Paul Cazeauve



BUCK JONES

in

The SQUARE SHOOTER

Story and Scenario by Denison Clift—Direction Paul Cazeauve

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Assure

SUMMER
SUCCESS



William Fox
**SUNSHINE
COMEDIES**

Supervision Hampton Del Ruth



Mutt & Jeff

*Captain Bud Fisher's
unrivalled mirthmakers*

fox News

FIRST IN THE FIELD—
No program complete without it

FOX
ENTERTAINMENTS

Book them today!

A PERSONAL MESSAGE TO THE AMERICAN PRODUCER

I have just arrived in your hospitable country, preparatory to the formation of the Cinema Sales Corporation, an organization which will specialize in the distribution of American Productions of quality in the United Kingdom. The new company will not in any way interfere with my affiliation with Hayward Productions, which organization, I am happy to announce, is meeting with wonderful success.

Mr. Henry Cundy, my business associate, has accompanied me on this trip, and we have both put up at the Hotel Astor in New York, where we will be accessible to the American Producer.

Our mission is to obtain the best American productions, and we are prepared to negotiate at once for the acquisition of such productions for distribution in the United Kingdom. In this connection, we are pleased to announce that we are working in association with Mr. Walter Hoff Seely, American representative of the Cinema Sales Corporation, whose offices are at 50 East 42nd Street.

(Signed) HARRY WARD.

A TRIP TO MARS

A Spectacular
and Romantic
Photoplay of Two
Worlds

With an All-Star Cast
5,000 Actors,
50 Gorgeous Settings,
\$100,000 Worth of
Mechanical Devices

The
Most Novel and
Amazing Picture
of the year

You can now make
Reservations for
Territorial Rights

Tower Film Corp.
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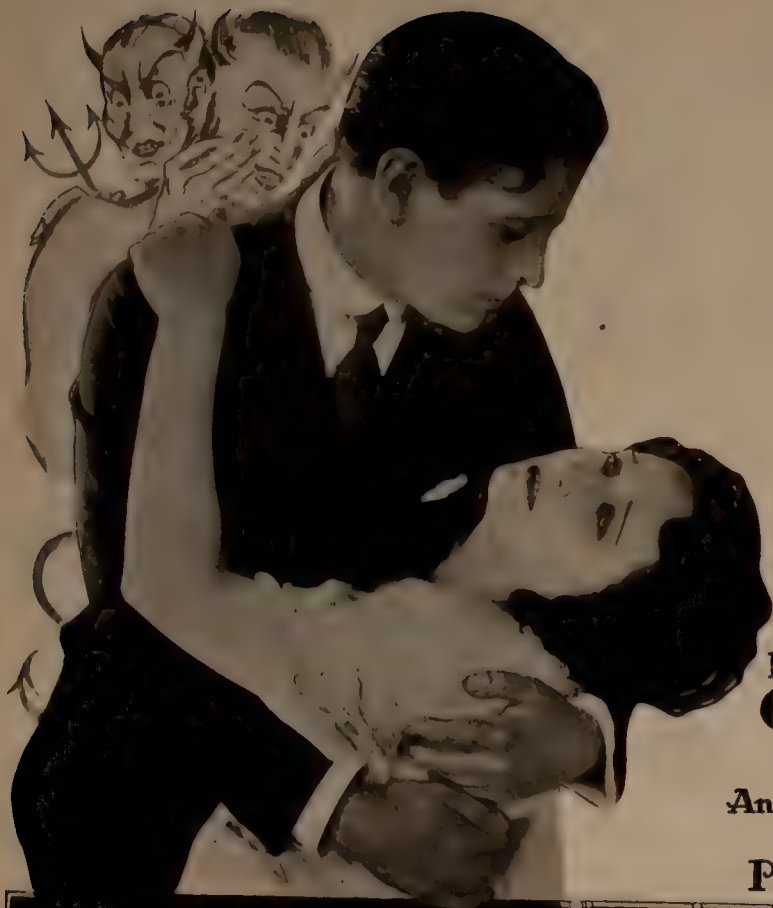
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Harry Garson Presents
**CONWAY
TEARLE**
And Rosemary Theby in
The Tremendous
PROBLEM PLAY

"WHISPERING DEVILS"

ANNOUNCEMENT EXTRAORDINARY TO EXHIBITORS!

WITH the release of CONWAY TEARLE and ROSEMARY THEBY in "WHISPERING DEVILS" Exhibitors are offered one of the biggest box-office clean-ups in months, being the film adaptation of Henry Arthur Jones's powerful story "Michael and His Lost Angel." The tremendous scenes between the minister and the beautiful girl in which the man of God is torn with conflicting passions, makes this production border on the sensational, yet it is clean in every foot thru six big reels.

EVERY feature for exploitation that guarantees capacity is found in this throbbing picture. The drawing power of Conway Tearle supported by Rosemary Theby and picked cast including Esther Ralston, one of the most beautiful girls in pictures, plus the force and power of the story, tense scenes and highly dramatic situations makes this a winner from every angle. Write or wire for complete information immediately to

A Truly
Sensational
Production

EQUITY PICTURES
CORPORATION
AEOLIAN HALL, NEW YORK

A Box-Office
Clean-up
For Exhibitors

THEATRE OWNERS NOTICE

A big and successful Theatre Organization which is at present contracting for more film than it can use in its own houses wishes to affiliate with one independent exhibitor in each of certain cities and towns who is in a position to handle strictly high class productions. We will expect such theatres to pay exactly the same percentage of rentals as we figure for our own theatres. Our reason for seeking the affiliation of a number of other theatre owners of standing is to increase our buying power and the stability of our organization and business generally. We will extend to them an equal share in all the advantages of our own strongly entrenched position. Our proposition will bear the fullest investigation—legal, financial and otherwise.

Our company holds a number of most attractive contracts with producers, which assure a continuous supply of releases from some of the strongest box-office stars and directors. Our company's buying power and financial position is such as to command a continuous supply of high grade attractions for the future. We stand ready to share—for mutual benefit—these advantages with a number of exhibitors whose standing and financial position as individual exhibitors in their localities will stand investigation.

We invite a theatre connection in any city or town in which we are not at the present time operating a theatre of our own. We will not affiliate with theatres which compete with each other. It must be distinctly understood that only bona fide exhibitors will be considered and it must be further distinctly understood that the productions upon which we can offer open days are those which we have first booked for our own theatres.

We wish to discontinue the competitive booking of our attractions and believe our plan of disposing of open time to theatres of standing on the same terms we ourselves pay will prove more satisfactory in the long run.

This is a straight-out exhibitor's proposition made by us to other exhibitors for our mutual benefit.

It is an opportunity to join your theatre

with the most powerful chain of houses in the world on an arrangement for a long term, but which you can terminate after giving it a fair trial if it is not all we represent it to be.

Our theatres will protect yours. Your theatres will protect ours.

Your theatres are safeguarded because they will play only attractions which we first play in our houses and at the same prices. If they pay us they will pay you.

We will never enter your town and zone in competition with you and no competitor will dare do so once you have affiliated with us.

Until such time as sufficient houses have joined, we will continue to rent our attractions to theatres which have not joined us and those who do join us will share in the profits of the exchanges we now operate. Exhibitors who join us will also share, in proportion to their holdings, in the management of the company through local boards of directors which in turn will elect the national Board of Directors which will manage our business.

This is undoubtedly the best proposition ever offered exhibitors who are in a position to avail themselves of it. It will do away with advance deposits. Any money put up by an exhibitor will be for stock in our company or advance payments for pictures and we will put up dollar for dollar with him. However, it is our intention to ourselves finance all purchases of productions. If an exhibitor is dissatisfied after the trial period, we will return to him the money he has paid for stock. It will secure their independence in the same measure that it does our own. It is just a practical basis—and the only practical one—upon which exhibitors can get together for mutual benefit. It is not an effort to "sew up" an exhibitor to a producing-distributing concern. It is purely an effort to bring exhibitors together for their common good on a fair and equitable basis. A great many exhibitors have already joined us. Many will regret not having done so when some more far sighted exhibitor in their town has beaten them to it. We know we must be fair and just to all in order to survive. We want those who join us to make as much money out of the arrangement as we do. It must pay both of us to last. This is a simple explanation of our Franchise Plan. Write any First National office for complete details. Associated First National Pictures, Inc.



R. WILLIAM NEILL

Director of

NORMA TALMADGE

IN

"YES OR NO"

Joseph M. Schenck presents

NORMA

Greatest emotional actress



A popular star in a picture we sincerely believe will be the most popular of her productions—taken from the great stage success by Arthur Goodrich



A First National Attraction

TALMADGE

in her greatest picture



The dramatic story of the temptations of two women, one rich the other poor, one who weakly yields and the other who firmly says no

Directed by R. William Neill
Photographed by Ernest Haller
Tech. Director, William M. Reineck
Foreign Representative, David P. Howells, Inc.
729 Seventh Ave., New York City

There'll be a Franchise everywhere

KEEP YOUR EYES ON



The criss-cross eyes of Ben Turpin, alias Rodney St. Clair,

Mack Sennett's

A super production in which
you will see 25,000 pairs of
eyes looking every which way
at the Sennett Beauties. It's
enough to dazzle any eye

There'll be a Franchise everywhere

THIS MONEY MAKER



a man's man, will set your audiences roaring with laughter

"Married Life"

5 Rollicking Reels **5**



The first satire on the Eternal
Triangle and the problem play
and the biggest laugh maker
of the year

A Mack Sennett Production



A First National Attraction

The Cost of Neglect

NOTHING that is compulsory should be regarded as shameful, therefore an angle worm has no just cause to blush. But an exhibitor who willingly accepts any kind of poster that is handed to him is in a different category. In that case he is paying for the best,—and if he doesn't get RITCHEY posters he doesn't get the best,—he gets stung! And it's his own fault.

The size of his audience depends as much upon his poster as it does upon his program. Neglecting the poster factor is therefore neglecting his own pocketbook. Centering his attention upon his photo-play to the exclusion of the poster that is to accompany it is to consider only one side of a question that very definitely has two sides. The poster represents the box-office side.

To book a good film requires good judgment. To get RITCHEY posters requires only an insistence upon having them. Every exhibitor is entitled to them, for the RITCHEY LITHO. CORP. was primarily created and developed to render him a perfect poster service. When exhibitors assert their rights in the matter of posters the custom of sending them ordinary posters will automatically cease. Accepting any old thing is not compulsory, but it is shameful. It is also asinine,—and from a purely box office point of view it is little short of suicidal!



RITCHEY LITHO. CORP.

406 W. 31st Street, New York

Telephone Chelsea 8388

Motion Picture News

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No. 1

The Day and the Hour

MARCUS LOEW is quoted as declaring, when he saw some thousands of dollars contributed by exhibitors at Cleveland to the cause of national organization, "Now, at last, I know you have a real organization—I know you mean business."

After disheartening year in and year out efforts at organization it was only natural to await tangible evidences of purpose before admitting to faith any proposed organization. But neither Mr. Loew nor any other impartial observer of men and events at Cleveland needed the rustle of the checkbook to drive away their doubts. The situation is well summarized in the report wired to the home office by the managing editor of Motion Picture News last Thursday. Unfortunately too late for inclusion in last week's issue, it still stands as proof of the pulse and feeling of the gathering at Cleveland:

"Thursday morning, at Cleveland, is not too early to write the editorial thought born of the exhibitors convention. It could just as well have been written Monday morning. For at first sight of an exhibitors convention that actually drew seven hundred or more real theatre owners, at first touch with the serious mien of these exhibitors, the story was told.

"This is the appointed hour for the birth of a nation-wide, one hundred per cent exhibitor organization."

"This is said with a full knowledge of the many petty things that will arise and that will be created to block the path of the association. But never at any time have the exhibitors at Cleveland forgotten the main issue, and never will they forget it if our judgment is correct. *Organization* is the sole thought, the only motive.

"We are ready to pin our own faith to the calibre of men we have seen in Cleveland. National organization is here, national organization is assured, on the day that such men as these have travelled from California's shores and Maine's coasts to meet in the Lake City."

* * *

STANDING out above all other desires at Cleveland was the ever-present "now or never" feeling. It was this "last stand" conviction on the part of so many exhibitors that made them cling to Sydney Cohen, as the visible evidence of the

fact that "organization that accomplishes" is possible.

Personalities played but a minor part here. Politics — of the sinister, intriguing sort — was absent. "Cohen, Berman and O'Reilly" had records of deeds, New York State had shown the way—what else mattered? Attacks that failed to erase a single item of the record of accomplishment only served to strengthen faith in the new leaders.

And so we were presented with the spectacle of a steam-roller working, but a steam-roller that was the creation of the convention, that was the desire of the individual and the majority, a benevolent steam-roller that operated only to sweep aside the petty, the haranguing, the possibly insincere.

* * *

TOO often in the past the close of a convention has been the signal for a chorus of praise created solely because any word in the nature of criticism might be calculated to crush the faint flicker of life held by the organization.

Too often in the past it has been the editorial policy to call for a rally round the standard, for active campaign and organization work, more in hope than in confidence that any such programme would result.

On this occasion we have no fear. We are sitting in the shadow of deeds performed in New York State. We have seen at first hand the creation of organization spirit where there was previously only political spirit; we have seen the fostering of this organization spirit until it reached the hundred per cent point. We have seen its results.

The type of men whom we have watched, and the calibre of men whom they have gathered around them as fellow officers and in the executive committee of the new organization—these men have our faith. Their fire at Cleveland was not the sort that sizzles out at home. Their fervor at Cleveland will not be replaced by indifference when back at the home box office.

Let New York's story be told again! In another State—and still another—in every State! New York's job was not done in a day, but New York's task was accomplished. Let's repeat the story, in every State, and then—the Nation!

W. A. Houston

More Promotions in Famous Players-Lasky Sales Organization

Al Lichtman announced this week the following promotions in the Famous Players-Lasky sales organization:

Harold G. Ballance, formerly Branch Manager at Los Angeles, is appointed District Manager of District No. 1, which includes the New England states, with headquarters at Boston, succeeding Harry Asher resigned. In the same territory, Herbert I. Kraus, formerly Sales Manager at the Detroit office, is appointed Branch Manager at Boston, succeeding J. A. McConville, resigned. Succeeding Mr. Ballance as Branch Manager at Los Angeles is O. V. Treggardi, who is promoted from the office of Sales Manager in that exchange.

Myron H. Lewis, formerly Special Representative with headquarters in Kansas City, is coming to the Home Office in New York as assistant to S. R. Kent, General Sales Manager, and R. C. LiBeau is promoted from the position of Branch Manager at Des Moines to the post vacated by Mr. Lewis.

Miss Sarah Lyons has been promoted to the position of Manager of the Exchange Service Department, succeeding Joseph di Lorenzo, who recently resigned to take charge of distribution for Baumer Films, Inc.

Ascher Theatre Opened in Chicago Suburb

Chicago, June 10. Ascher Brothers will formally open their Forest Park theatre in Forest Park, one of the most beautiful of Chicago's suburbs, tonight, with "Jes' Call Me Jim," starring Will Rogers, as the feature.

The house which has been erected at a cost of \$350,000 and seats 1,500 persons, is one of the most beautiful motion picture theatres possessed by any small town in the United States and will draw patronage from not only Forest Park but Oak Park, Maywood, Riverside, Berwyn, Melrose Park and other nearby towns.

Harold Lloyd Comes East for Consultation

Harold Lloyd arrived in New York on June 11th from California to consult with Paul Brunet, vice-president and general manager of Pathe Exchanges. Accompanying him were Hal E. Roach, of the Rolin Film Company, and Harley M. Walker, title-writer. The comedian will remain East for a week.

Glantzberg-Estes Wedding

Announcement is made of the marriage of Miss Pinckney Lee Estes and Ernst Glantzberg, which took place on June 10th in New York city. Mr. and Mrs. Glantzberg will make their home in New York.



Matthew Singer (left) and Joe Sinel bid good-bye to a First National official upon their departure from New York for the Truckee range in California. Their trip is undertaken to spread the doctrine of the Associated First National Pictures, Inc. Who is the official? None other than Bill Yearsley!

Hatrick Answers Recent Editorial in "Times"

E. B. Hatrick, general news manager of the International Film Service Co., takes vigorous exception to the editorial criticism of the New York Times, which condemns the showing on the screen of pictures of Eugene V. Debs being notified that he has been selected as Socialist candidate for President. The Times editorial, states Mr. Hatrick, is merely the expression of an individual opinion on the propriety of nominating Mr. Debs as a candidate for President, and there is no reason why the writer of it should drag it into the movies.

Manager Wenzel Leaves Superba Theatre

Arthur Wenzel, who for more than a year has served as manager of the Superba theatre, Los Angeles, Universal Film Company's house, tendered his resignation to accept the management of the Victory theatre, Los Angeles, which is the property of Mack Sennett.

Joe Brandt Resigns from National Film Corp.

JOE BRANDT, director general of the National Film Corporation and eastern representative of the Marion H. Kohn Productions, has resigned from National, according to personal telegraphic advices received by Joe Weil, director of publicity for these companies.

Mr. Brandt intimates that his resignation will take effect as soon as he can complete the marketing arrangements for "Kentucky Colonel." He left New York for the coast about a month ago to supervise the production of "The Son of Tarzan" serial which Harry Revier is now making for National. This is now well on its way toward completion.

Mr. Brandt has not as yet revealed his future plans but it is expected that he will go into the producing business himself. It is also said that he will head a big sales organization in New York, for independent producers.

Black Sets Forth Views On Recent Convention

Alfred S. Black, president of the Motion Picture Exhibitors of America, has issued a résumé of the independent exhibitor question since the St. Louis Convention two years ago, in a statement addressed to "the exhibitors of the United States, particularly those not present at the Cleveland Convention."

The M. P. E. of A., states Mr. Black, did not deem it advisable to take part officially in a movement such as the "Patterson movement," which, he said, had all the earmarks of a convention originated in the interests of a large distributor-exhibitor organization having franchises to dispose of. Mr. Black further states that, despite the fact that his league was assured fair play and equal recognition at the mass meeting of all three leagues on Tuesday afternoon of the Cleveland convention, these assurances were immediately broken. He claims that "steam roller tactics" were carried out throughout the entire convention, and further believes that there was plenty of dissatisfaction on the part of the delegates themselves to the "high-handed methods" adopted.

Mr. Black has called a convention of his association to meet July 28th and 29th at the Hotel Astor, New York. All exhibitors are urged to be present to form an "organization to be run for the best interests of all exhibitors and not for a favorite few."

Australian Exhibitors in Los Angeles Studios

Twenty-six exhibitors of Sydney, Melbourne and other Australian cities, including H. L. Townsend, owner of thirty-one Australian theatres, and James Colby, head of the Colby Theatre Syndicate, arrived in the United States a few days ago and will tour this country to learn American methods of motion picture presentation. After spending several days in San Francisco the Australian exhibitors went to Los Angeles, where they visited studios and theatres.

The exhibitors departed from Los Angeles on Saturday, June 5th, with the intention of visiting Chicago, Cleveland, New York, Boston and other Eastern cities.

British Exhibitors Act to End Bad Print Evil

The Cinematograph Exhibitors' Association of Great Britain and Ireland announces that it has taken steps, through its General Council, to remedy the bad print evil in those countries. That the practice of supplying poor prints may cease, the Council urges that all should be printed from the same negative as exhibited at the Trade Shows.

A copy of the above resolution is to be sent to all the principal manufacturers of America.

Producers Form Big Mercantile Company in Los Angeles

Producers Association Is Now Organized to Lower the Production Costs

A GIGANTIC mercantile venture that will save the motion picture industry millions of dollars annually has been launched by members of the Motion Picture Producers' Association of Los Angeles and consists of the organization of a corporation to be known as Cinema Mercantile Company, capitalized at \$500,000.

Articles of incorporation have been filed with the California secretary of State and these articles set forth, the purposes to be: "To purchase, own, improve, sell, lease and deal in real property of every description; to buy, sell, own, hold and deal in personal property of all kinds; to buy, sell and deal in merchandise of all kinds; and to do and perform all other acts and things necessary or incidental to purposes herein above set forth."

The incorporators are: Abraham Lehr, vice-president Goldwyn Pictures Corporation; Joseph W. Engel, treasurer and general manager of Metro Pictures Corporation; C. H. Christie, vice-president of the Christie Film Company; Robert Brunton, president of Robert Brunton Studios, Inc.; William S. Smith, vice-president of Vitagraph Company; Sol M. Wurtzel, general manager of Fox Film Corporation; Frank A. Garbutt, vice-president and general manager of Famous Players-Lasky Corporation Studios; R. R. Nehls, vice-president American Film Company, Santa Barbara; H. R. Hough, general manager Robertson-Cole Studios, Inc.; Mack Sennett, president Mack Sennett Film Corporation; Carl L. Laemmle, president Universal Film Manufacturing Company; Thomas H. Ince, president Thomas H. Ince Studios, Inc.; Hal E. Roach, president Rolin Film Company; Louis B. Mayer, president Louis B. Mayer Productions; W. J. Reynolds, secretary Motion Picture Producers' Association.

Since the filing of the incorporation papers officers have been elected as follows: Frank A. Garbutt, president; Joseph W. Engel, Abraham Lehr and Sol Wurtzel, vice-president, and W. J. Reynolds, secretary and treasurer. The above-mentioned officers together with Thomas H. Ince and Charles H. Christie will serve as an executive committee on board of directors.

The formation of this big mercantile organization which will be operating within a few months has been under consideration for more than three years and promises to be the most helpful and cost reducing enterprise inaugurated to date by any organization of the film industry. Joseph W. Engel, of Metro, is referred to as father of this movement and it has been a pet idea of his for the past three

Zukor Defines Stand of Famous Players-Lasky

ADOLPH ZUKOR, president of Famous Players-Lasky, in a statement recently issued, defines his company's stand on the exhibitor-producer question. The statement in full is as follows:

"Famous Players-Lasky Corporation had no idea of entering the exhibiting field until two years ago, when a group of exhibitors decided to go into the producing and distributing field and made offers to every star and every director employed by Famous Players-Lasky Corporation.

"The main argument these exhibitors had to offer our people was that these exhibitors, through their ownership of theatres, could offer these stars and directors better distribution of their product than could be had through a company that was in no way engaged in the exhibiting end of the business.

"In self-defense we were forced to take steps to provide an outlet for our pictures in every section where the proper presentation of our produce was threatened by activities of exhibitors who were producing and distributing their own pictures.

"We were faced with a situation in which we were not able to obtain proper representation in many important communities without becoming interested in theatres—a situation forced upon Famous Players-Lasky Corporation by exhibitors who are distributing their own product. We had no desire to enter the exhibiting business. We have no desire to extend our theatre interests.

"Famous Players-Lasky Corporation will be very glad at all times to confer with a committee representing all exhibitors—including exhibitors who are producing and distributing pictures—for the purpose of bringing about harmony and understanding in all branches of our industry for the mutual benefit of all."

or four years. Shortly after the organization of producers association Mr. Engel made the suggestion of forming a co-operative association for the buying of all supplies for all studios by one company and conducting a mercantile business that could handle the rental needs of producing companies with the result that about a year ago Engel was named chairman of a committee organized to investigate and prepare ways and means of creating such a mercantile corporation. As the result of this committee's work the matter has been brought to a successful climax in the filing of the corporation papers and the subscribing of stock.

It is impossible to estimate definitely what saving will be made possible for the industry by this company. Annually the motion picture companies spend a trifle more than \$20,000,000 in Los Angeles for supplies, building material and a like

amount for salaries. Of the \$20,000,000 a trifle less than \$1,000,000 is spent for rental of furniture, props and costumes. The other \$19,000,000 has been used in the past to purchase materials and merchandise at retail prices in most instances. By the new organization all needed materials and merchandise will be purchased direct from the manufacturer in great quantities, thus eliminating the profits to jobbers, wholesalers and retailers, in addition to the extra cost of freight when shipped in small quantities.

In addition to buying solely for the needs of the film industry, the Cinema Mercantile Company will conduct a retail business in the city of Los Angeles, with branches in Hollywood and Culver City, where the general public may buy from the big stocks to be handled. In short, the new company is to be a great big department store handling everything conceivable and conducted along lines that will be in keeping with such a retail establishment. All members of the Motion Picture Producers' Association will be stock holders and no stock will be sold to others.

The formation of this company is the direct outcome of motion picture companies being forced to pay rentals on furnishings needed for settings at what has been considered by some an exorbitant rate and buying at retail prices that aggregate in round numbers 100 per cent. increase cost over the original price the merchandise was sold by the manufacturer for. In one instance producers have, by referring to rental bills, found that four different organizations have spent \$1,400 for the use of a lounge which during pre-war times was marked to sell at retail for \$250. With the increase in the price of furniture during the war this lounge has been advanced in price on several occasions and is now said to be marked \$750. The rental price for this per week previous to the war was \$25 or 10 per cent. The price has been advanced now to \$75 or 10 per cent. of the present retail price.

In fixing rentals the charge by Los Angeles firms has been 10 per cent. of the marked retail price. Producers estimate that if a piece of furniture costs \$100 in Grand Rapids from the manufacturer, the mark up on freight would be approximately 25 per cent., which is the less than carload lot, but is about four times the actual cost of the freight, as the dealers receive such merchandise in carload lots. The universal mark up on furniture is said to be 100 per cent. over the cost freight price, therefore, the piece of furniture costing \$100 would be marked \$250. Thus in four weeks at 10 per cent. the producer pays the original cost of the furniture.

Another Downtown Theatre in Chicago

THAT the Chicago "loop" will have another monster moving picture theatre, is indicated by the important announcement by Jones, Linick and Schaefer that they intend to rebuild the McVicker's Theatre at a cost of upward of three million dollars, erecting a sixteen story office building on the site in addition to a four thousand seat house. Jones, Linick & Schaefer also announce that they have leased the Garrick Theatre, another of the loop's leading playhouses.

General Representative Ralph T. Kettering, speaking of policies for the two houses said, "It is impossible to look forward to what three years hence may bring, but in all probability vaudeville will be booked at the Garrick and McVicker's will be made one of the greatest picture houses in America."

"We have taken a twenty-five year lease upon the Garrick Theatre at an annual rental of \$75,000. Our Lease begins September 1st, 1923, but we are hopeful that we may be able to secure possession before that time. Just because Jones, Linick & Schaefer have been conservative during the war is no reason why such a policy should continue longer. Jones, Linick & Schaefer bear the honor of having built more playhouses in Chicago than any other firm and at present control more theatres in the "loop" than any other firm. We have just begun to grow."

Famous Players to Have Indianapolis Exchange

Famous Players-Lasky will have an exchange in Indianapolis before long, according to Fred E. Creswell, special representative of the company, who has been in the Hoosier capital the past two weeks. Creswell announced the leasing of a building at 38-40 South Capitol avenue and plans for its immediate remodelling to house the exchange. C. C. Wallace, of Indianapolis, will have charge of the new plant.

Mr. Creswell also announced that the company will begin wrecking a part of the English hotel to make room for its new \$1,225,000 movie palace next January 1. The new theatre will be completed ten months thereafter.

Trading Company Creates Film Department

The demand for American films in Japan, Corea and Manchuria has caused the Union Trading Company, with offices in Los Angeles and a number of cities in the far east, to incorporate a motion picture exporting department at their Los Angeles branch. This is a \$500,000 corporation with a paid up capital of one-fourth that amount which heretofore has been giving its attention to the importing of silk and buttons and exporting of cotton, iron, oil, machinery and chemicals. The film department has been placed in charge of K. Mukaeda and the company has organized film exchanges in the principal cities in which they export to.

St. John Succeeds Poole at California Theatre

Bert St. John has been appointed manager of presentation of the California theatre of Los Angeles, succeeding Robert Poole, who left this position to accept the business management of film matters for Harold Bell Wright. Mr. St. John served in a similar capacity at Clunes Auditorium for two years.

Elaborate Production of Play by Screen Stars

Had Augustus Thomas been present at the presentation of "Arizona" at Clunes Auditorium, Los Angeles, on the evenings of June 3, 4, 5, the event would have no doubt been the most important of his theatrical career, for on these evenings his play, that has stood the test of twenty-seven theatrical seasons, was presented by what really was an all-star cast, staged under the direction of that master player, Theodore Roberts.

Perhaps no production in the annals of the drama was ever staged in such a pretentious manner by players of such note. All the important professionals of west coast screendom who were not upon the stage were to be seen in the big auditorium. The superlative degree is needed to criticize the work of any member of the cast or staff and Los Angeles audiences were given the greatest treat in this presentation. The cast and staff were as follows:

Henry Canby	 Mr. Theodore Roberts
Colonel Bonham	 Mr. Howard Hickman
Tom Wong	 Mr. Sessue Hayakawa
Mrs. Canby	 Miss Sylvia Ashton
Estrella Bonham	 Miss Clara Kimball Young
Jenna Keller	 Miss Ruth Renick
Lieutenant Denton	 Mr. Dustin Farnum
Bonnie Canby	 Miss Jessie Barriscale
Miss MacCullach	 Miss Brenda Fowler
Dr. Fenlon, surgeon	 Mr. Roscoe Arbuckle
Captain Holman	 Mr. Clyde Fillmore
Tom Weston	 Mr. William Desmond
Lieutenant Halleck	 Mr. Jack Holt
Sergeant Keller	 Mr. Charles Murray
Lieutenant Young	 Mr. Monte Blue
Private Quigley	 Mr. Eddie Sutherland
Sergeant Major	 Mr. Ted Duncan
Major Cochran	 Mr. Edward McWade

Soldiers, cowboys, ranch hands, etc., by representative members of the Moving Picture Profession.

Stage	 Theodore Roberts
Stage Director	 Theodore Roberts
Stage Manager	 Tom Forman
Assistant Stage Manager	 Eddie Sutherland
Master Carpenter	 Casey Cuthbert
Master of Properties	 Dallas McLish
Electrician	 George Hall
Musical Director	 Max Fisher

It was a benefit for the Hollywood Motion Picture Post of the American Legion and proceeds are to go towards building a club house. The net receipts were \$18,000 for three performances in Los Angeles and one in San Diego.

Black Answers Article in Exhibitors Herald

Alfred S. Black, president of the Motion Picture Exhibitors of America, in a letter addressed to the exhibitors of the country answers the article which appeared in the *Exhibitors Herald* as to where he personally stood in connection with the Famous Players-Lasky corporation, by quoting his reply to the *Herald*. The letter reads:

"Gentlemen:

"In reply to your article as to where I stand at the present time, it would first be perfectly proper to question your honesty of purpose. Why have you seen fit at this eleventh hour to apparently play politics for certain interests? What are your inside motives and who is back of you in the attack launched?"

"The Producer-Distributor-Exhibitor movement in the New England States has been and is led today by Mr. Nathan B. Gordon who controls the New England 1st National franchise and is one of the important officials in their national movement. Mr. Gordon with his affiliations, controls the largest chain of theatres in New England. The Black chain is a close second. There is hardly a more pronounced example of Producer-Distributor-Exhibitor control than that of the Nathan B. Gordon activities in New England."

"My organization has been and is now friendly to the Famous Players-Lasky Corp. Under the conditions just noted, it would be poor business judgment to be otherwise, as long as possible."

"As to what booking arrangements I may have with the Famous Players-Lasky Corp. or any other Film Company, that is my private business and no one has the right to inquire into same."

"My organization has not sold out to the Famous Players-Lasky Corp. or does their corporation control its activities."

"As the head of the Black Theatres, I am today, and expect to be for some time, one of the largest buyers of independent movies in the United States. There are but very few men more interested than I am in future film rental and no one more interested in exhibitor organization upon sound business lines. There is wonderful field for work helpful to everyone in the exhibiting end of the business, but personal ambitions, the control of the organization for personal gain or for selfish reasons must be cut out, if we are to expect an amalgamated exhibitors organization to succeed as it should."

"Very truly yours,

"Alfred S. Black."

Kettering-Harris Suit Was Not Contested

According to Ralph Thomas Kettering, a false impression was created by the publication in the New York papers of an account of a suit instituted against him by William Harris, producer of John Drinkwater's play, "Abraham Lincoln." Mr. Harris sought to restrain Mr. Kettering from using the name "Abraham Lincoln" in connection with his play.

The impression created, said Mr. Kettering, was that he had contested the case, and lost, which he states is not a fact. The suit was not defended, is the claim, but the belief has spread that Mr. Kettering lost the case. Mr. Kettering believes that the name of Abraham Lincoln is common property, but he did not wish to engage in a controversy with a fellow playwright, as his play is different in every respect from Mr. Drinkwater's.

Pantages Theatre Opening Postponed Ten Days

Delay in finishing interior of the new Pantages theatre at Seventh and Hill streets, Los Angeles, has forced Alexander Pantages to postpone the opening of this 2,300-seat house from June 4th to about July 15th. The opening bill will consist of vaudeville and a full program of films featuring the Vitaphone production, "The Courage of Marge O'Doone."

Return with Far East Films for Universal

After a year spent in the Far East filming adventure pictures, Edward Laemmle and W. F. Adler are back in the United States with 40,000 feet of what are said to be some of the most interesting pictures ever taken. Edward Laemmle arrived in Chicago Saturday on his way to New York and was met by Carl Laemmle, Louis Laemmle and Harry Berman at the station.

Included in the pictures are remarkable views of the head hunters of Borneo, the first ever taken, and of natives of Sarawack, the land of the White Raja, which were taken after a trip of 360 miles up the Bayrum River; a tiger hunt in Siam, during which the tiger leaped on the camera and Mr. Adler narrowly escaped death; cannibals of New Guinea and other scenes of the Far East.

The adventures of the Universal Film Company's expedition would, it is said, make material for the most thrilling serial ever produced and includes the wreck of the schooner which was loaned to them by the Dutch government and smashed on a reef off the Coast of New Guinea in a district inhabited by cannibals, compelling them to camp in this hostile country for two months until another ship could be sent for the party.

A long march into the tropical haunts of the head hunters of Borneo, under the protection of native Malay soldiers and adventures during one of the chronic revolts of Southern China, where the commander of the 1st Division of the Kwantung Expeditionary forces decorated Mr. Laemmle with a gold star of China for bravery, also were features of the trip.

Messrs. Laemmle and Alder were able during their tour to secure some valuable and unusual pictures showing the native rights, ceremonies and habits of the cannibals and head hunters and savages in some of the wildest regions left on earth and penetrated districts where white men had never been seen before.

The party used Bell and Howell camera and films specially prepared by Eastman to withstand the tropical heat and dampness, and most satisfactory results were achieved in the way of photography.

The pictures, it is understood, will be released individually and will include two and five reel features.

British Representative Seeks U. S. Pictures

Harry Ward, of London, has arrived in America and is stopping at the Hotel Astor, New York City. He announces that he is here to buy American product for distribution in the United Kingdom by the Cinema Sales Corporation, an organization soon to be formed. The new company will not in any way interfere with his connection with the Hayward Productions, he announces.

Henry F. Sewall

HENRY F. SEWALL, vice-president of Motion Picture News, Inc., died at two o'clock, Thursday morning, at his summer home at Briarcliff, N. Y.

Mr. Sewall was president of Sewall and Alden, a prominent New York insurance company; general manager of the Casualty Department of the Preferred Accident Insurance Co., and vice-president of the Surbrug Chocolate Corporation. He was born in New York City in 1877, and was graduated from Cornell University in 1897. He was a man of extraordinary personality and brilliant ability and had a wide circle of loyal friends and business acquaintances.

Vitagraph Represented at Big Convention

The Vitagraph Company made its presence at the Convention felt through the persons of two of its most affable and well-known representatives—Bill Wright, of the New York office, and J. R. Johnson, the Vitagraph Cleveland manager. Manager Johnson, and his salesmen from the Cleveland office, assisted Bill Wright in meeting and greeting the exhibitors.

After the handshaking ritual, Mr. Wright led each and every exhibitor to the suites of rooms he had in both hotels and there loaded them up with literature on coming Vitagraph specials.

Lee Herz Gets Exclusive Pictures of Auto Race

Lee Herz, president of the Silec Film Exchange, recently accomplished what is regarded as a genuine "scoop." He purchased the rights to the exclusive picture of the automobile race in Indianapolis Decoration Day and the same was shown at the Pastime theatre, Chicago, on the Wednesday night following.

A. S. Black Congratulates Republican Nominee

Alfred S. Black, president of the Motion Pictures Exhibitors of America, Inc., has written to Governor Coolidge, of Massachusetts, congratulating him on his nomination for vice-president on the Republican ticket. Mr. Black stated that no man in public life today had shown more respect for right and justice.

A.M.P.A. Will Golf and Dine with Reichenback

An invitation from Harry Reichenback to the members of the Associated Motion Picture Advertisers to play a golf tournament as his guests the coming week at the Bayside Golf Club met with few takers when it was explained that non-golfing members would be expected to caddy for the rest, but upon Reichenback's adding that a complimentary luncheon "plus" would be served the members accepted in a body.

What Griffith Started Cupid Finished

"Barthelmess" Hay. On June 18, 1920, at the Church of the Heavenly Rest, Fifth Avenue and Forty-fifth Street, New York, Richard Sailer Barthelmess of New York and Mary Hay, daughter of Colonel and Mrs. Frank Merrill Caldwell, of New York."

The above announcement probably will be read by subscribers to the MOTION PICTURE NEWS several hours before this publication reaches its readers. In fact, unless a national calamity interferes, by this time "Dick" Barthelmess, idol of thousands of matinee girls, is a benedict, and little Mary Hay, feature dancer of the Ziegfeld "Nine O'Clock Revue," has lost her identity as Mary Hay and taken her rightful place as Mrs. Richard Barthelmess.

All of which, being interpreted, means that Richard Barthelmess, late leading man to Miss Dorothy Gish in "The Hope Chest," "Peppy Polly," "I'll Get Him Yet" and "Boots," and more recently the bright particular star in D. W. Griffith's production of "Broken Blossoms," has taken unto himself a bride.

Mary Hay Caldwell, known to the screen and the speaking stage as Mary Hay, is now Mrs. Barthelmess. If you do not know Mary Hay it might be illuminating to recall the talented little dancer who appeared in the German dugout scene in D. W. Griffith's "Hearts of the World." That was back in 1918.

When Mr. Griffith was seeking about to find a particularly beautiful and talented girl to appear as Kate Brewster in his forthcoming production of "Way Down East," he found Miss Hay quite ready to resume her motion picture work. It was during the rehearsals of "Way Down East" that the romance between Miss Hay and Mr. Barthelmess found its ripe fruition in the engagement and wedding. Mr. Barthelmess, who is to be the David Bartlett of the screen version, will have many scenes with his bride.

Exhibitor Visits Coast

H. Bridwar, manager of the West End, Brooklyn, is on his way to Los Angeles on a well-earned vacation. He has an invitation to visit the Fairbanks Studio while on the coast and also expects to look over other production plants. J. Jackson is acting as manager of the West End during his absence.

Dresner Visits New York

A. Dresner, of the Exhibitors Film Exchange, Washington, D. C., was a visitor to New York during the week, viewing pictures and buying for his territory. Mr. Dresner reports film conditions prosperous in his territory, and has even better words to say for the equipment line he handles, which is headed by the Powers machine.

Cleveland Convention News and the Aftermath

Headquarters Engaged; Books to Be Audited; Cohen Refuses A Salary

IT was announced today at the Temporary Headquarters of the Motion Picture Theatre Owners of America in the Times Building, that accountants have been engaged to audit all the books of the Convention and make a report. This report will be printed in its entirety in all the trade papers. The report will contain the name of every exhibitor who at Cleveland made a contribution to the creation of a preliminary fund for the organization. All incoming contributions, which should be made through the respective state leagues, will also be printed in the trade papers.

It was also announced that the officials of the new national organization have sent letters to the various officers of the state organizations inviting them to make up their share toward the fund of \$100,000, which was pledged at the national convention. Under this arrangement the secretary and treasurer of the respective state organizations will have authority to make collections from their states towards the \$100,000 organization fund. Checks should be made payable to "E. T. Peters, Treasurer, Motion Picture Theatre Owners of America."

After the adjournment of the National Convention at Cleveland, the Executive Committee held a special session at the Hotel Winton in which they passed a resolution fixing the salary of the National President, Sydney S. Cohen, at the sum of \$25,000 per annum. The resolution set forth that the discharge of the duties of the office of President entailed not only loss of time and money but required a high order of ability which should not be left without some fairly adequate compensation.

The newly elected president was informed of the intention of the committee. He said he appreciated very deeply the spirit which had prompted his fellow exhibitors to endow the office with such a substantial salary. "All during this convention," Mr. Cohen continued, "I have received so much encouragement and so many words of appreciation for what little I have been able to accomplish that I feel a great obligation has been laid upon me and it will require my utmost efforts to live up to the kind expectations of my friends. I cannot see my way clear to accept the salary which the organization so generously has tendered to me. The Motion Picture Theatre Owners of America has just been born. It will need a great deal of care and above all things it will need funds. Under these circumstances I think it is my plain duty to decline the salary and to ask the committee to devote the money to organization purposes."

Dempsey Verdict of Interest to Film Men

THE speedy acquittal of Jack Dempsey, heavyweight champion pugilist, of the charge of draft evasion, is of interest to film men and exhibitors because of the effect it will undoubtedly have on the bookings of Pathe's serial featuring the champ. No one move could be calculated to establish Dempsey's popularity in the place it held after his victory over Willard than the speed with which the Federal Grand Jury in San Francisco rendered its verdict.

On Thursday afternoon of the Convention, when the finance committee reported that at least \$100,000 would be required to form a real organization, a collection was taken up on the floor and \$14,300 in cash was paid in. "Now I know you have a real organization." That's what Marcus Loew said when the total amount of subscriptions was read off by Secretary Sam Berman of New York. "A little while ago," Mr. Loew went on to say, "I was afraid this convention was going to end, like other motion picture exhibitor conventions, in conversation." These words accompanied a voluntary contribution, on the part of Mr. Loew, for \$2,000. "I want it further to be understood," Mr. Loew went on to say, "that I expect to contribute to the general fund, that every one of my theatres will contribute through whatever local zone association it belongs to."

Three cheers from the Convention body followed Mr. Loew's remarks. As an evidence of good faith with the exhibitors, and carrying out his previous statement that he was an exhibitor first, and a producer only by necessity, Mr. Loew told the body at large that, on the previous evening, in a conversation with Adolph Zukor, he had offered to swap his interests in the Metro producing company to Mr. Zukor for Mr. Zukor's theatres. Evidently Mr. Zukor didn't take Mr. Loew up on the deal, for nothing more was said on the subject.

Speaking of this subject of mixing producing and exhibiting, Frank Rembusch of Shelbyville, Indiana, had something interesting to say. Rembusch and Mr. Zukor had a little private seance together on Wednesday evening, during which Mr. Zukor, according to Mr. Rembusch, said that he would stay out of the exhibiting business if the exhibitors would stay out of the producing business. "If First Na-

tional will stop taking away our stars, and if the exhibitors will stop making advertising films, then I shall stop buying theatres." This, according to Rembusch, is the platform on which Mr. Zukor stands, and will continue to stand.

The Thursday morning session, called for ten o'clock, opened at 11:20, but made up for its late beginning by staying in session continuously until 4:30 P. M., until all the business of the meeting was accomplished. This was the outstanding feature of the Cleveland Convention. It had a set program laid out, and it followed that program right through from beginning to end.

The Credentials Committee, Charles O'Reilly of New York, chairman, reported that out of the 800 exhibitors who registered, only seven were questioned as to their eligibility as members of the convention. These were Charles Olson, Indiana; Alfred Black, Boston; Lee Ochs, New York; Fabian, New York; Sablosky and McGirk of Philadelphia, and Marcus Loew. These men were questioned as to any possible connection with any producing organization, and every one of them was favorably passed on by the Credentials committee.

Alfred S. Black not only took exception to the challenge upon his name, as being persona non grata in the convention hall, but circulated a pamphlet among the visiting exhibitors, charging Sydney Cohen, Sam Berman, Henry Lustig and Fred Herrington with having ulterior reasons for calling the present convention.

But the exhibitors expressed themselves unanimously for Cohen and for the other men mentioned in the pamphlet. When A. M. Jackson of California, chairman of the nominations committee, read off his list of candidates for office, with Sydney Cohen as president, the whole slate was unanimously and uproariously adopted by the body at large.

Mr. Rembusch, of Boston, made a big personal conquest when he bowed to the will of the majority. W. C. Patterson of Atlanta, Ga., made a motion, which was unanimously carried, that "In behalf of the splendid co-operation evidenced by Frank J. Rembusch, in view of his splendid co-operative method, the convention go on record as endorsing the spirit of Mr. Rembusch in the manner of his helping the organization."

The Executive Committee was appointed and a message was sent to Governor Smith, of New York, expressing gratitude to him for signing the deposit bill and the Cotillo bill. A message to Governor Coolidge also expressed the exhibitors' appreciation of his vetoing the Massachusetts censorship bill.

Resolutions Adopted at Cleveland by Exhibitors' Convention

THE resolutions adopted at the National Convention of Exhibitors of the United States, just assembled at Cleveland, are summarized below under their proper headings.

Famous Players-Lasky

"Your Committee on Business Relations begs leave to report that the following resolution was passed unanimously:

WHEREAS, this Committee, after carefully deliberating upon the data placed before it, and after interviewing, individually and collectively, many independent exhibitors who are accredited delegates from all points of the United States, to your Convention, find that the Famous Players-Lasky Corporation is the most flagrant offender against the independent exhibitor movement, in as much as this corporation, over the protests of independent exhibitors, has continued to extend its theatre activities in unfair competition with the independent exhibitor, **BE IT THEREFORE**

RESOLVED, that it is the sense of your Committee that this Organization urge every independent exhibitor to protect himself, by all lawful means, from the aforesaid mentioned corporation until such time as they furnish competent evidence that they have changed their plan of producer-distributor-exhibitor control of the motion picture industry and will deal fairly and equitably with each independent exhibitor throughout the United States."

Americanization

"The motion picture theatre owners of America, in convention assembled, take this occasion of avowing their intention to cooperate with the movement for Americanizing the foreign-born who have sought the opportunity of this Republic. We believe that the screen is especially suited for the intelligent promotion of this important work."

The convention, moreover, offered the benefit of its experiences in the preparation of suitable scenarios and pictures for the purpose of Americanization and concluded its resolution as follows:

RESOLVED, That this Convention appoint a committee consisting of exhibitors whose advice and experience shall be available in the preparation of scenarios and the placing of the pictures."

Percentage

"The Motion Picture Theatre Owners of America, in national convention assembled at the City of Cleveland, hereby declare their firm opposition to every form of percentage booking. We look upon percentage booking as a deliberate step of the producing interests to gain possession of our theatres and to put the independent exhibitor out of business."

"We appeal and ask aid for this policy, not only to our fellow exhibitors, but to the great hosts of the public who are regular patrons of motion picture theatres. If the same interests control production and exhibition there can be but one result—higher prices of admission and poorer pictures."

Deposits

"The Motion Picture Theatre Owners of America in National Convention assembled in the City of Cleveland, denounce the use by the producers of the moneys exacted from the Exhibitors on the pretense that such deposits are necessary to insure the payment of film bills. It is well known that more than one producing company has been financed with capital obtained from Wall Street on the credit of these deposits which did not belong to the Producers, but remained the property of the Exhibitor and could not lawfully be used for any purpose except to secure the payment of film bills."

The convention also recommended that the various state legislatures adopt laws similar to that now in force in New York State. This law requires all such deposits to be segregated by the Producer or Distributor in a bank to the credit of the Exhibitor with the interest accrued thereon.

The convention also adopted a resolution denouncing any deposit system of collecting funds "more than seven days in advance of the play-date of the picture, irrespective of the time of the execution of the contract or playing date given."

"It is recommended that this Convention go on record as opposed to the same, and that steps be taken through the proper channels to the end that such practice be discontinued and abolished."

Censorship

Censorship was also condemned. The public was declared to be the only censor of pictures, and it was decided to take all proper and lawful steps to prevent the enactment of any vicious laws. The resolution, in part, is as follows:

"We reiterate our opposition to local, state or federal censorship, as censorship is vicious in principle and wholly alien to the spirit and genius of our institutions. The great factor in the control and management of all forms of public amusement is public opinion. Public opinion keeps a careful watch over every form of amusement, and no form of amusement can exist without public approval."

Contracts

RESOLVED, That we are irrevocably in favor of Standard Film Service Contracts and that they be signed and become at once binding upon all parties concerned in each respective distributing zone without further reference to the so-called home offices or elsewhere."

The convention also passed a resolution branding the contracts "now entered into by and between the Exhibitor and the Producer" as "inequitable." The convention recommended that the Business Relations Committee draft a form of contract in which the rights of the exhibitor will be equally protected with those of the Producer and Distributor. This form of contract to be submitted to the Producer and Distributor. A uniform contract to be used by all Producers and Distributors was also recommended. The Law and Legislative Committee was called upon to draft such a uniform contract, submit the same to Producers and Distributors and report their attitude concerning this uniform contract.

Posters

RESOLVED, That it is the sense of this Committee that we are unalterably against all contracts with Distributors for pictures that compel us to use any certain or given amount of advertising matter."

"We insist that the amount used be left entirely to the discretion of the Exhibitor who uses the picture, and the amount that he uses be left under his control, and purchased outright at a fair price, and under no consideration to be leased from the Distributor or Producer."

Non-Theatrical Screens

RESOLVED, That this Convention go on record as opposing the practice common among exchanges throughout the country of supplying regular feature films and comedies to non-theatrical institutions and that the producers of the country be asked to restrict the distribution to such institutions of films of a purely religious or educational nature."

Schools and Churches

RESOLVED, That it is the sense of this Committee that we condemn as unfair competition, the leasing or giving free of charge, or by playing percentage, any School, Church, Community House, or Charitable Organization, of pictures in conflict with the use of such pictures by a motion picture theatre."

It was agreed that Producers should first consult with theatre owners before they allow their picture to be shown in any of the above mentioned places, and so inform any other organization. This does not apply to strictly educational or religious subjects.

Investigations Ordered

RESOLVED, That the incoming officers and executive committees be and are hereby instructed to investigate the so-called co-operative theatre franchises as presented by First National Associated Theatres, National Theatres, Inter-State Feature Exchange and any other similar organization solvent or insolvent, and report in bulletin or letter form to members of this organization."

Film-Rental Tax

A protest was also registered against the present federal tax on film rental. The main objection to this tax was not, it was said, a selfish one, but the Convention believed that to tax the motion picture screen in worse statesmanship than taxing newspapers or books. It was agreed to take all lawful steps to enact legislation to repeal this provision of the law.

F.I.M. Clubs

RESOLVED, That this convention protests against the activity of so-called F. I. M. Clubs or similar organizations throughout the country. These Clubs or organizations pretend to act in place of the lawfully constituted courts of the country in all disputes between Producers or exchanges on the one hand, the Exhibitors on the other hand."

It was also decided to send a copy of this resolution to the Attorney General of the United States, because the presumed jurisdiction of these clubs claim to extend from state to state.

Music Tax

RESOLVED, That this organization urge Congress to modify the copyright laws of the United States so as to do away with the unjust tax imposed for the use of music in theatres."

Music Fees

RESOLVED, That it be the sense of this Committee that maximum as the success of the members of the Society of Authors, Composers and Publishers, and the success of their Productions, is based almost exclusively upon the popularizing of such production by the playing of them in the motion picture theatres, that we condemn as unjust, inequitable and an ingratitude on their part that they should insist upon the additional collection from our theatres after they have been paid a sufficient sum for each piece of music to yield them a just and fair profit."

In the future the use of the screen for slides to the act mentioned parties shall be denied until they discontinue their present demands."

Public Opium Screen

"The Motion Picture Theatre Owners of America, in National Convention assembled, now make a public declaration of the fact that the screens of this country belong to them and to the public which they serve. This convention condemns the practice of certain producers and producers' organizations to plague the screens of this country to any purpose whatever."

Independent Producer

RESOLVED, That this Convention looks upon the motion picture art as one of limitless possibilities and will always reject the idea that this motion picture art can fall into the hands of few in the exclusion of many. This Convention pledges its hearty and practical support to the independent producer and distributor and declares its intention of assisting both the independent producer and distributor in marketing their products. We believe that there can be no end to competition in producing pictures of quality."

Foreign Made Films

"We deprecate the intent on the part of certain producers to curtail the output of quality pictures. Art being international, we favor all motion pictures of merit and quality, regardless of where they are made. We therefore favor the importation of high-class motion pictures, if by such means competition could be kept alive amongst producers."

Condemn A. S. Black

RESOLVED, That this Convention express its severe condemnation of the cowardly and groundless attack made by Alfred S. Black upon Messrs. Cohen, O'Reilly, Berman, Lustig and Herrington, and be it further

RESOLVED, That we regard this devious way of attacking these men as an effort to undo or discredit the honest and constructive work done by these men. It is further

RESOLVED, That this convention declare its unbounded confidence in the integrity and honesty of Messrs. Cohen, O'Reilly, Berman, Lustig and Herrington."

MOTION PICTURE NEWS

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Roster of the Exhibitors' Organization

OFFICERS:

President.....	Sydney S. Cohen of New York	4th Vice President..	Charles W. Gates, Aberdeen, S. D.
1st Vice President....	C. C. Griffin, San Francisco, Cal.	Treasurer.....	E. T. Peters, Dallas, Texas
2nd Vice President.....	Joseph Hopp, Chicago	Executive Secretary.....	Sam Bullock, Cleveland
3rd Vice President.....	W. C. Patterson, Atlanta, Ga.	Recording Sec'y..	M. M. Van Praag, Kansas City, Mo.

Executive Committee:

The members of the executive board were chosen, one from each film zone, as follows:

Buffalo, N. Y.	A. C. Hayman	Detroit, Mich.	J. C. Ritter	Omaha.....	A. R. Pramer
New York	Charles O'Reilly	Indianapolis.....	Frank J. Reimbush	New Haven, Conn.....	S. Kauter
Boston.....	Ernest H. Horstman	Cincinnati.....	Dr. H. Q. Alexander	Kansas City, Mo.....	Charles Burkey
Newark, N. J.	Ios. Stern	Charlotte, N. C.	Roland Hill	Oklahoma City.....	Ralph Talbot
Philadelphia	John S. Evans	Atlanta, Ga.	Jake Wells	Dallas, Tex.....	A. W. Lilly
Pittsburgh.....	Henry Pole	New Orleans	C. C. Bettencourt	Denver, Col.....	M. C. Kellogg
Washington, D. C.	C. E. Whitehurst	Chicago.....	W. D. Burford	Los Angeles.....	Glenn Harper
Cleveland, O.	Henry H. Lustig	Minneapolis.....	W. A. Steffes	San Francisco.....	Daniel S. Markowitz
		Milwaukee	Fred Seeger		

Committees Appointed at Cleveland Convention:

NOMINATIONS COMMITTEE

A. M. Jackson	San Francisco, Chairman
C. W. Gates	South Dakota, Aberdeen
C. I. O'Reilly	New York
E. T. Peters	Dallas, Texas
Ralph Talbot	Tulsa
C. C. Griffin	San Francisco
Fred Herrington	Pittsburgh, Pa.
John Mannheim	New York

LAWS AND LEGISLATION

John Mannheim	New York, Chairman
H. H. Lustig	Cleveland, O.
Maurice Chynski	Chicago
H. Webster Smith	Baltimore
T. I. Hayes	Minneapolis
A. J. Klast	Pontiac, Mich.
C. H. Goodwin	Philadelphia
Frank Reimbush	Indianapolis

WAYS AND MEANS

E. T. Peters	Dallas, Texas, Chairman
Sydney Cohen	New York
M. Van Praag	Kansas City, Mo.
Sam Bullock	Cleveland, O.
J. T. Collins	Rutherford, N. J.
W. A. Steffes	Minneapolis

C. C. Griffin	San Francisco
Wm. Brandt	New York

ORGANIZATION

Charles O'Reilly	New York, Chairman
W. C. Patterson	Atlanta, Ga.
Dan Markowitz	San Francisco
C. F. Cady	Lansing, Mich.
W. H. Grogan	Texas
H. W. Jones	Piqua, O.
M. C. Kellogg	Lead, South Dakota
Dan Chamberlain	Minneapolis

CONSTITUTION AND BY LAWS

Ralph Talbot	Tulsa, Chairman
Joseph Hopp	Chicago
Leo Bruckert	New York
C. E. Whitehurst	Washington, D. C.
W. J. Sliam	Cleveland, O.
David Baratz	Philadelphia
L. F. O'Donnell	Indiana
A. J. Betherwaite	Harmoo, La.

BUSINESS RELATIONS

C. C. Griffin	San Francisco, Chairman
J. C. Ritter	New York

C. H. Burkey	Kansas City
Mos. Horowitz	Cleveland
Roland Hill	Greensboro, N. C.
John Evans	Philadelphia
C. A. Hagaman	New York
Sydney Samuckson	New Jersey

PROTECTION OF SCREEN

Fred J. Herrington	Pennsylvania
W. I. McLaren	Michigan
Dr. H. Q. Gungley	Dayton, O.
A. B. Smith	New York
W. G. Liggett	Kansas City
A. L. Larkin	Indiana
F. G. Hiller	Indiana
I. M. Salycoda	Rochester

RULES AND REGULATIONS

C. W. Gates	South Dakota, Chairman
Jules Michaels	Buffalo
Glenn Harper	Los Angeles
H. H. Green	Minneapolis
Judge G. H. Foster	Marion, O.
A. I. Puker	Ironwood, Mich.
J. M. Reuler	New Jersey
H. H. Linton	New York

Aaron J. Jones of Jones, Lunck & Schaefer has returned from Philadelphia, where with his team mate, Judge Joseph Sabath of Idlewild Country Club, he won the annual eastern-western golf championship, held at Philmont Country Club. Messrs. Jones and Sabath brought with them the trophy they won, a beautiful hand hammered sterling cup, which will be put on view at the Idlewild Country Club.

Frank Williams has joined the staff of Robertson-Cole as booker. He enjoys a wide acquaintance among Chicago exhibitors and will prove a good acquisition for Robertson-Cole Exchange.

Sol J. Abrams, formerly with the Shakespeare theatre, has been appointed manager of the New President theatre, one of the most popular southside houses, according to an announcement just made by Julius Lamb, Managing Director of the Brunhild & Young Enterprises.

The Julian Theatre on Belmont Avenue, is to be completely remodeled, according to an announcement by Manager Robins, who says that he expects to install a six piece orchestra and run high-class programs of pictures.

Building Commissioner Bostrom has approved plans for the city's largest theatre and issued a permit for the construction. The theatre is to be known as the Capitol and will occupy an L shaped lot, corner North State street and East Lake in the loop, and will contain 5,000 seats. Balaban & Katz, its owners estimate the cost at \$1,250,000 and hope to have the new moving picture house ready by February.

Mr. and Mrs. Aaron J. Jones,

Chicago and the Mid-West

Covered By L. H. MASON

who have been living at the Sisson Hotel during the winter, have opened their summer home at Flossmoor, which is one of the show places of the south shore district. Their youngest son, Aaron J. Jones, Jr., has just completed his first year at Culver Military Academy and won highest honors.

George De Kruijff has resigned as Publicity Director for Robertson-Cole at Chicago to go with Henry E. Rice, who is getting out a series of automobile road guides. Mr. De Kruijff's departure from the film industry will be regretted as he has made many friends while with Universal and Robertson-Cole and has made an exceptionally good record as a publicity and exploitation man.

The work of picking the winner of the Herald-Examiner Elks' Beauty Contest will be completed this week and announced next Sunday.

The full committee of judges consisting of Carl Laemmle, president of the Universal, Chief of Police John J. Garrity, Judge Jacob H. Hopkins, Ashton Stevens and Harry J. Ridings held a special meeting at which the fifteen girls remaining in the finals of the contest were present and it is understood, reached a decision. The winner will ride on the principal float of the Elks' Parade July 7th and will typify the "Spirit of America." She also will be given a contract as a Universal star at a salary of \$10,000 a year and will be taken to Universal City where she will be trained under the personal direction of one of Mr. Laemmle's best directors. This week the fifteen beauties who reached the finale of the contest appeared in a fashion show in connection with Andreas Dippel's production of "Gypsy Love" at the Auditorium and several Universal short reel specials also were featured.

R. L. Bradford, manager of Famous Players-Lasky's Chicago branch has tendered his resignation effective June 15th. While Mr. Bradford has been manager for only a few months, he has become one of the most popular exchange men in the Chicago district, and made fast friends of hundreds of exhibitors. Mr. Bradford has not as yet announced what his plans are for the future, but it is rumored that he is about to make an important connection.

I. M. Schwartz has been appointed Chicago manager for the Educational Film Corporation, and will open offices in the Consumers' Building, at an early date. Historical handling of films is to be done through the Chicago office of Educational National. Mr. Schwartz was former sales manager of the First National office here.

William Esch and his brother have taken over the Princess Theatre at Newcastle, Indiana, and are now running that house. It will be remembered that Mr. Esch was manager of theatres in La Porte, Indiana, some time ago.

S. G. Chappett, manager of the Irving Park Theatre, 4003 Irving Park Boulevard, underwent an operation for stomach trouble the week and his friends are all hoping for his early recovery.

Calvin W. Brown, representing D. W. Howells, of New York, was in Chicago last week, and while here arranged with Harry Weis of Superior Screen Service, Inc., for the handling of all the D. W. Howells productions in Illinois and Indiana territory.

Despite the hot weather, a number of out of town exhibitors were in Chicago during the week viewing and booking pictures, among them being Mr. Wood, of the firm of Wall & Wood, Calumet, Illinois; Fred Fairchild, of the White Palace Theatre, at Watou, Illinois; Mr. W. W. Drum, of the American Theatre, Mohonk, Illinois; and Everett Theatre, Peru, Illinois; Cooper Opperman of the Crescent Theatre, Pontiac, and Manager Heiferman, of the Perfect Theatre, Huntington.

Harry Weis, must have been fishing all summer, and to insure it he purchased an island from the Government on the Tippecanoe River, near Wynnham, Indiana, where he is having a summer home erected which is scheduled to be ready about July 1st. The reach of river is noted for its excellent fishing, and the only way to go to Harry's new kingdom is either to swim or row. Callers will findly park their car at the river bank.

Phil H. Solomon, manager of Marquette Film Distributing Corporation's Chicago office, now has three live wire salesmen on his staff, Harold Loeb, covering the city, George Weinberg, Illinois, and Dan P. Ryan, Indiana, and reports splendid business. Mr. Solomon is anticipating heavy bookings of Masterpieces summer releases, which include "Tillie Makes Up," starring Marie Dressler; "The Rise of Susan," with Eugene O'Brien and "Hearts in Exile."

Result of Associated's Convention

FOLLOWING the powerful co-ordination of effort resulting from the convention of Associated Exhibitors, Inc., at Cleveland, influential exhibitor-members and exhibitor-officers this week stated that the Associated Exhibitors are working progressively as a single, positive unit. According to announcement they are working forcefully and carefully, with the sole purpose in view of soon presenting to the independent exhibitors of the country a plan whereby the showman is given the right to the pursuit of pictures, profits and protection without strings attached.

With one stream of product already flowing, and with the assurance of further sources of product forthcoming from F. C. Quimby, general manager, who recently arrived in New York from the Coast, the Associated Exhibitors believe that within a few days they will have information to impart to other independent exhibitors which will prove Associated's claim to "the perfect plan."

Associated's sub-franchise plan, which now is being tuned into complete and absolute harmony with the aims and purposes of independent exhibitors, as gleaned from the exhibitors themselves during the big Cleveland convention, is virtually ready to submit to the sincerely independent theatre owners of the United States.

An interesting feature surrounding the sub-franchise proposition is that it is said to embody the spirit of every constructive resolution passed by the Motion Picture Theatre Owners of America at Cleveland last week. This is especially true as regards those passages of the resolutions whose purpose is to obtain for the exhibitor protection from the forces and powers that seek to destroy his independence. Associated's plan is claimed to be thoroughly sound in principle and fully equitable in application.

During the meetings of Associated's exhibitor-members, exhibitor problems were discussed at length and in minute detail. The men worked day and night in what proved to be a successful endeavor to put into final form the plan whereby the independent exhibitor, be he big or small, is assured the opportunity of sharing in an honest-to-goodness co-operative proposition.

Among the officers and members of Associated who took part in the meetings at Cleveland were Harry M. Crandall, Washington, D. C.; H. H. Wellenbrink, Montclair; James O. Clemmer, Seattle; I. Libson, Cincinnati; Dennis Harris, Pittsburgh; Saul Harris, Little Rock; Samuel Harding, Kansas City; Joseph Morgan, Washington, D. C.; Paul Gusdanovic, Cleveland; M. S. Cohen, Council Bluffs; J. H. Cooper, Wichita; Harold Franklin, Buffalo; Lubliner & Trinz, Chicago; R. D. Craver and F. R. Rogers, Charlotte; M. L. Malevinsky, F. C. Quimby, Phil Ryan and others.



Lighthouse built on the masque of the Moon theatre, Omaha, for the showing of "Shore Acres." Manager Harry Goldberg arranged a searchlight on top of the theatre which flashed over the city and attracted great attention

Thomas D. Soriero, Strand theatres, Lowell.
 Chas. H. Williams, Strand theatre, Providence, R. I.
 Harold B. Franklin, Shea's Hippodrome, Buffalo.
 George J. Schude, Schude theatre, Sandusky.
 H. O. Horater, Alhambra theatre, Toledo.
 Mark Gates, Dayton theatre, Dayton, O.
 S. Harrel McCormick, Circle theatre, Indianapolis.
 Edward L. Hyman, Strand theatre, Brooklyn.
 Theo. L. Hays, New Garrick theatre, St. Paul.
 A. J. Moeller, Theatre de Luxe, Detroit.
 Sid Laurence, Alhambra theatre, Detroit.
 Leo A. Landau, Butterfly theatre, Milwaukee.
 Geo. Fischer, Alhambra theatre, Milwaukee, Wis.
 Julius L. Johnson, New Garrick theatre, Minneapolis.
 Paul Gusdanovic, Strand, Cleveland, O.
 C. Edgar Momand, Garden theatre, Flint, Mich.
 Charles C. Perry, Strand theatre, Minneapolis.

Advisory Board Exhibitors' Service Bureau

W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
 Willard C. Patterson, Criterion theatre, Atlanta.
 R. H. Wilby, Strand theatre, Montgomery, Ala.
 E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
 F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
 C. A. Lick, New theatre, Fort Smith, Ark.
 Herbert J. Thacher, Strand theatre, Salina, Kan.
 Arthur G. Stolle, Des Moines theatre, Des Moines, Iowa.

Lowell W. Culvert, Managing Director, New Garrick theatre, St. Paul, Minn.
 W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
 H. M. Thomas, Strand theatre, Omaha.
 A. H. Hilton, Paramount theatre, Lewiston, Idaho.
 George E. Carpenter, Paramount-Empress theatre, Salt Lake.
 E. J. Myrick, Rialto theatre, Butte.
 Eugene H. Roth, California theatre, San Francisco.
 J. A. Partington, Imperial theatre, San Francisco.
 Sidney Grauman, Grauman's theatre, Los Angeles.
 Louis K. Sidney, Managing Director, William Fox theatres, Denver.
 Phil. Gersdorf, Director of Publicity and Advertising, S. A. Lynch Enterprises, Jacksonville, Fla.
 Jack Kuhn, Loew theatres, Cleveland.

Attractive Stage Settings For Current Features



(Left)
Mantua Stanley Chambers' prologue stage set-
ting for "The Six Best Cellars" as described
on following page.

(Below)
Stage setting originated for "On With the
Dance" by Harold B. Franklin, manager of
Shea's Hippodrome, Buffalo. For full details of
Mr. Franklin's presentation of this picture see
following page.



Franklin Presents Solo Dancer for the First Time

"On With the Dance!" That's exactly what Mac Murray's entertaining vehicle meant at Shea's Hippodrome, Buffalo. In presenting this production for the entertainment of Buffalo theatregoers, Managing Director Harold B. Franklin introduced a solo dancer for the first time in this big film palace. As a prologue to the feature itself, Mr. Franklin introduced Gertrude Blakeslee, a Buffalo girl, in a terpsichorean gem somewhat similar to the dance put on by Miss Murray in the film play.

As a background for this novelty, Mr. Franklin erected a striking stage setting, the feature of which was the colored glass fountain, made of thousands of pieces of vari colored glass to represent falling water. On this glass fountain different colored spot lights were played, giving a most brilliant effect. Through the back drop an illuminated new moon peeped. At one side a peacock, vividly colored, was perched on the limb of a tree around which flowers were entwined. In this setting Miss Blakeslee tripped the light fantastic to the accompaniment of a Tchaikowski motif, which was also used whenever Miss Murray danced in the picture. It was an excellent introduction for the feature itself and went a long way toward giving the desired atmosphere for the film.

Songs Prove Excellent Advertising Medium for Bain

Although there have been scores of accounts of how various exhibitors throughout the United States have specialized on one or just a few features and exploiting various special feature attractions, it remained for B. M. Bain, manager of the Victoria theatre, Wilmington, N. C., to co-ordinate the various methods used by individual exhibitors in a thorough exploitation campaign that appealed to his city at large.

Partly favored by the circumstances under which "The River's End" was produced, Mr. Bain found that the use of the song written about the picture co-operate advertising with the book-stores, newspaper publicity and bill-board advertising were his achieved goal.

Besides elaborate window displays in the two leading book-stores, both the Kress and Woolworth stores displayed the songs prominently, and had them played and sung inside the store. The Victoria theatre orchestra featured "The River's End" song for a week before the opening and during its run. Added to this was a sale of the books and songs on the opening day in the theatre lobby.

Newspaper publicity started ten days in advance and consisted of individual ads on the different characters in the story, the book having a wonderful sale in Wilmington.

Chambers Makes Money on America's Aridity

IN keeping with his "Minute-Ahead-of-the-Times" policy, Manager Stanley Chambers of the Palace theatre, Wichita, Kans., introduced a novel program at that popular house recently.

With "The Six Best Cellars" and "The Sweet Dry and Dry" comprising the program, Mr. Chambers styled the offering the "Good Spirits Show" and in his advertising and advance publicity played up to the good old "take it or leave it alone days."

With his usual foresight, he had his operators extract from the various news weeklies, all pictures bearing directly or indirectly on the national aridity, and place them all in one news feature or magazine. A "Mutt and Jeff" cartoon that was appropriate was also selected.

P. Hans Flath, organist in chief of the Palace, arranged a most novel and entertaining musical prologue.

The curtain rose on an ancient wine cellar. Seated at a table and slightly the "worse for wear" was a dandy, who sang "In the Deep, Deep Cellar." Following this, a Swiss barmaid sang "Absinthe Frapee." At the close of this number four young men composing the American Legion quartette rushed on the stage in the costume of Heidelberg students and sang the "Stein Song" from the famous "Prince of Pilsen," closing with the chorus by the quartette and soloists.

Suddenly the stage became black and upon being relighted, the huge cask labels, which had read, "whiskey," "rum," "port," "gin," "champagne," etc., were replaced with "Bevo," "hair tonic," "lemon extract," "Jamaica ginger," etc. The offering closed with the six performers singing "The Alcoholic Blues."

During the prologue several novel effects were introduced by the introduction of the devil, who rose from behind the whiskey cask, and a small negro boy who popped his head up over the gin barrel.

The scenic effects were the work of Kirke Parrett, of the Palace staff, and Mr. Flath arranged the musical part of the program.

The whole gave just the proper atmosphere for the showing of pictures which deal with prohibition, and was handled in such a way that not the slightest protest was heard.

Prints Eight Page Section for Picture

A special exploitation feature that preceded the presentation of "On With the Dance" at the New Grand theatre, Montreal, starting Sunday, May 9, was an eight-page section in the Montreal Herald which was a booster for the engagement. The theatre, which is managed by George Rotzky, hooked up with a number of commercial houses for the special advertising. Various details were arranged by W. A.

Reckless Driving Stunt to Advertise Show

"I FINE you \$50.00," roared Judge Ogle to T. B. Noble, Jr., in corporation court, when the latter pleaded guilty to a charge of speeding, reckless driving, open muffler and driving in the safety zone and so forth. The whole affair including the wild and breeze burning ride through the downtown streets of Wichita Falls, Texas, was arranged by Manager W. D. Harwell, of the Empress theatre to advertise the "Wally Reid" feature, "Excuse My Dust" appearing at that theatre. Harwell accompanied his friend on the wild ride. And there can be no doubt but that it was good publicity when the yellow Stutz racer with the conspicuous streamer on the rear, "Excuse My Dust" and the driver doing his best to give everybody the dust, thundered through the streets of Wichita Falls with the throngs of wondering citizens lining the sidewalk. Young Noble attained a speed that was estimated by witnesses to be somewhat between 45 and 100 miles an hour and one old man who had driven his horse and surrey up to the curb to let the "cyclone" go by, wanted to know where the fire was. A deputy police commissioner, attempted to catch the flying meteor in the city chariot but in his own words "gave it up and went home so sick I couldn't eat any supper."

When the "fly cops" finally nabbed the speeder the car was directly in front of the Empress movie house where the picture they were advertising was showing. In a short time the street around the car was blocked with curious people seeking the cause of all the disturbance and it was only with aid of several policemen that the crowd was dispersed. Then the speeder were taken to the city hall to be booked for everything on the docket except "bootlegging." The desk sergeant asked for a \$25 bond but the night chief who was just coming on duty, required the speeders to put up a round hundred frog skins and forbid him from driving his car away. For several hours the rakish appearing yellow car lingered in front of the police station. Again the crowd gathered and many different angles to the situation were expressed, varying from, "I heard that they found an empty bottle in the car" to "I thought Barney Oldfield was running a hamburger stand in Frisco."

Well, it was "good advertising," Mr. Harwell philosophized, "for we had the biggest night crowd that has been to the Empress since I have been here." And anyone who saw or those who heard but did not see, the yellow streak that flew around with machine gun explosions of the open muffler, will no doubt agree it was the liveliest "press agent" stunt that has ever been pulled in the city.

Bach, assistant manager of the Toronto office of the Famous Lasky Film Service, Limited.

"Virgin of Stamboul" Getting Unusual Exploitation

(Right)

Stage setting provided for "The Virgin of Stamboul" at the Masonic Temple, Pittsburgh, where the picture was presented under the auspices of the F. and A. M.



(Below)

This is the lobby display used by John Danz, manager of the Colonial theatre, Seattle, for the showing of "The Virgin of Stamboul," and the company which presented a special prologue number before the screening of the picture



Mercy Says Newspaper Advertising Best of All

Yakima, Washington Exhibitor Experiments with All Kinds of Publicity

NEW methods of exploitation of motion picture theatres are becoming a real danger to the exhibitor in the smaller cities and the managers of neighborhood theatres, through luring them through the most effective form of advertising for theatres so located, according to Frederick Mercy, owner and manager of three theatres in Yakima, Washington. Mr. Mercy holds the theory and advances a sound basis for the belief, that newspaper advertising is the one essential to successful exploitation in a place where the transient patronage is negligible.

One of the theatres owned by Mr. Mercy is devoted exclusively to pictures. The other two arrange for road shows when they are obtainable and run pictures on other dates. He has but recently opened the Mercy theatre, the third in his list, which is devoted to road shows and pictures.

"After some experimenting I have found that in a city of this size, newspaper advertising pays better than any other

kind of exploitation with which I am acquainted," said Mr. Mercy. "In a place where there is not a large transient class from which to draw patronage a theatre must look for support to a steady, regular repeat attendance, from people who are regular in the town and settled in their habits. They use the same route day after day in going to and from work, have particular stores at which they trade, so a lobby display or anything else attached to theatre reaches but a small portion of the population.

"A mailing list is good for special exploitation but if it is used every week it soon loses its effectiveness. The list of attractions is soon mislaid or lost, and the people wishing to attend a theatre look elsewhere to learn what is being shown at the places of entertainment. The elsewhere that they look is in the newspapers, and therefore I am of the opinion that the many new ways of exploitation which have been devised, all effective for special purposes, are liable to lure the small town man away from the most essential form of

advertising, that in the newspapers.

"Don't take it that because I am strongly prejudiced in favor of newspaper advertising that I do not believe in other forms of exploitation. I do. Lobby displays are especially effective, one reason being, the improvement in the appearance and attractiveness of the theatre, thus making pleasant impression upon first sight, a valuable adjunct.

"I know my theatres have gained in the past many patrons through lobby displays, providing the picture being thus exploited be the sort which lends itself to lobby display decoration, like for instance "In Old Kentucky," for which I recently went to some expense and considerable labor to advertise in this way."

Mr. Mercy declares that heralds, programs, circulars, and many other methods of printed exploitation have their uses, but that they lose their effectiveness by overuse, and that the most reliable standby for the exhibitor in a non-transient territory, is newspaper space.

Tiffin Exhibitors Put Over Mystery Girl

Lady From Culver City Gets Ohio City All Excited

IT'S one thing to start a mystery exploitation stunt, but it's quite another to hold the interest of the public after the mystery bubble is "busted"—and that's just what Managers Stoffer and Sennett of the Grand theatre, Tiffin, Ohio, just finished accomplishing in connection with their six-day run of Goldwyn pictures, in celebration of Goldwyn week. The week's program opened with Geraldine Farrar in "The Stronger Vow" for the first two days, followed by Rex Beach's "The Brand" for the next two days, and finishing with Mabel Normand in "Up Stairs."

With the true showman's idea of breaking into everyday affairs with something out of the ordinary to get folks talking, Messrs. Stoffer and Sennett secured the services of Miss Leone Merriam, a beautiful young lady who has had both stage and screen experience. All dolled up in the newest spring attire, she stepped from the train at Tiffin, with a mask over her face. As she started for the taxicab stand, a crowd immediately gathered around her. The police were called to clear the mystery. Was this some female bandit? Was she some prominent vamp hiding her identity? While they were trying to solve some of these puzzles, the girl hopped into a waiting taxi, and was whisked to the Ohio

Hotel. Another crowd gathered when she approached the desk to see how she would register. But all these rubber-necks learned was that THE MYSTERY GIRL? CULVER CITY, LOS ANGELES, was in their midst.

"Who is she?" That's what they were all asking down in Tiffin. "Who is she?" That's what the Tiffin newspapers devoted a lot of unpurchasable space to discuss. "Who is She?" That was the sign on either side of the 1920 millionaire type of automobile in which she rode around the business and residence sections of Tiffin for a solid week prior to the opening of the Goldwyn pictures at the Grand theatre.

The mask was the prominent feature of "THE MYSTERY GIRL'S" attire. She never appeared on the streets without it. She never was seen in the Tiffin department stores without it. And wherever she was, there was also a regular procession following her.

Then, the day before the opening of the Goldwyn week, came the grand denouement. The papers explained away the mystery of "THE MYSTERY GIRL." They devoted much conspicuous space—without charge to Messrs. Stoffer and Sennett—to linking the girl up with the picture program at the Grand theatre the

following week.

Then Stoffer and Sennett announced that "THE MYSTERY GIRL" would be pleased to meet the people of Tiffin during every performance at the Grand theatre during the Goldwyn Celebration Week. Now actresses are a breed quite apart from the staid old stay-at-homes. And the stay-at-homes, many of whom would like to have broken the traces, almost tumbled over each other in the effort to see "Miss Mystery Maid."

Even then Managers Stoffer and Sennett weren't through with their showmanship. They went one step farther. For, not only did their patrons "have a look" at the actress, but they were entertained by her with a nifty little vaudeville act. The usual singing and dancing and comedy stuff that they were all used to seeing in the regular two-a-day houses, but it was something altogether new for a picture house, and it's always something new that gets the coin, so Messrs. Stoffer and Sennett cashed in on the strength of the enterprising and intelligent handling of the publicity on "THE MYSTERY GIRL" with jammed houses for every performance.

Gates Admits All Dayton "Jennys" Free

MARK GATES, manager of Loew's Dayton theatre, Dayton, O., has recently concluded one of his characteristically effective exploitation campaigns for Mary Miles Minter's latest production, "Jenny Be Good."

Mr. Gates is a strong believer in exploitation, in fact has been the pioneer in this field in the Middle West, since the big Dayton theatre opened over two years ago.

As the opening gun in the exploitation campaign on "Jenny Be Good" a two column story in three Dayton newspapers announced the fact that every blonde young lady in the city named Jenny, whether her last name was Smith, Jones, Brown or Cohen, would be admitted free of charge to the opening matinee of the picture.

The first three stories of this stunt were obtained under heavy difficulties, as all the Dayton dailies were turning down eight to ten columns of paid advertising every day in the week and it took a man with considerable nerve to approach a city editor in such trying times with a publicity idea.

This fact, however, did not stop Mr. Gates and after planting three two column stories in the papers he obtained a total of eleven stories in the local newspapers on the same subject as well as a large streamer photograph of the "blonde Jennies" who received free admission.

In addition to the exploitation that was obtained by admitting the young women to the theatre free, Mr. Gates also carried three different stories to the effect that infants in arms would also be admitted free of charge. One of the lead-

ing merchants in the town donated an entire suit of baby clothes for the first baby in the theatre on the opening Monday.

To the mother of the second baby a beautiful new cap was presented by the same store. In this way the interest in the affair was sustained throughout the showing.

These exploitation features proved unusually effective and particularly well adapted to the subject. The young women who saw the picture as guests of the management started valuable word-of-mouth advertising that increased business daily.

Steurle Gives "Sex" Much Exploitation

Exploitation which did much to enhance the success of the engagement of "Sex" was put over by Joseph Steurle, manager of the Walnut theatre, Louisville, recently.

The big feature of the campaign was the fifteen-minute dancing exhibition staged by Mlle. Doreen, a clever professional dancer. The terpsichorean exhibition included a skillful reproduction of the "spider dance" staged by Miss Glaum in the picture. Manager Steurle played this dance up in a big way, putting the dancer's name in electric lights directly underneath the title of the picture, and also using her name in the newspaper advertisements. In the lobby was a life-sized cut-out of Miss Glaum, surrounded by stills of Mlle. Doreen in characteristic attitudes, as well as stills taken from the picture. Newspaper space was used heavily to exploit the picture, and in addition Mr. Steurle prepared a special folder which was sent to over 7,000 Louisville homes, giving interesting reading and scenes from the picture.

Lays Aside Immediate Profits to Build

AS clever a bit of showmanship as has ever been accomplished in the Mississippi valley must be credited to Ben Levy, manager of the Hippodrome theatre, Webb City, Mo., as a result of an exigency in which he recently found himself.

Mr. Levy, following out his ideas and extensive exploitation for productions that merit appropriations for promotion according to trade paper accounts, had planned an unusually effective campaign in behalf of "The River's End."

But in the midst of Mr. Levy's fine intentions, his lieutenant, who supervises and executes the display exploitation, set off to conquer new fields, leaving Mr. Levy holding the proverbial sack which in this instance contained nothing more or less than paint and brushes, cut-out ideas—all of which he could not handle personally.

Taking advantage of the fact that Rotary Club members from Missouri, Kansas, Arkansas and Oklahoma were holding a convention in Webb City, and the natural conclusion that their presence in the city would evidence itself in increased theatre patronage providing the proper sort of a cooperative inducement were made, Mr. Levy grasped at the opportunity of tendering his house to the Rotary Club members. It so chanced that the Hippodrome theatre was the only local structure of sufficient size to accommodate the convention in the fashion desired.

Mr. Levy's courtesy was amply repaid by the manner in which the Rotarians patronized the showing of "The River's End," in their appreciation of the fact that the exhibitor had cancelled an entire day's showing to accommodate the members of the convention.

McNally Makes the Newark Resemble Farm

"Down on Farm," Great Exploitation Bet, Says Newark Veteran Showman

"If you want to see the real styles for down on the farm for this summer, come to the Newark theatre," was the announcement that was sent broadcast recently by J. B. McNally, of the Newark theatre, Newark, N. J., which but formed the nucleus of the greatest theatre exploitation that has ever been known of in that town. It was all done in connection with Mack Sennett's five-reel comedy, "Down on the Farm."

To start off his exploitation campaign he took space in the Wanted columns of his town's newspapers reading as follows:

"Wanted—A cow; must be gentle and kind-faced, to stand in front of the Newark theatre during run of 'Down on the Farm,' week of May 9th. Milk to be the property of the theatre. Address in confidence, Manager, Newark theatre, Market St., East of Broad."

The advertisement created a great deal

of comment, and there were no end of replies.

"In all my 27 years in the show business," said Mr. McNally, "there never was a picture that lent itself to such unique jazz exploitation as this 'farm' picture of Sennett's. And I made up my mind that I would certainly go to it on this production."

And he did. The exterior and the interior of the theatre was farm from start to finish. Across the entire front of the theatre, at the curb, there was built a special cooping, in which were prize chickens, ducks, pigs and donkeys. The front of the house was decorated with corn stalks and hay and straw, tastefully arranged in a manner that attracted people to the theatre. The entire lobby of the theatre was decorated with farm implements and the walls and ceilings were covered with corn stalks.

For a ballyhoo stunt for the streets Mr.

McNally had a team with a big horse and a small donkey pulling it, and in which he had a farmer and his wife doing all sorts of stunts, and parading through the streets all the afternoon. All his ushers, ticket takers, choppers, musicians and stage hands were dressed in farmer dress during the entire week. The orchestra played "hoe-down" music during the picture and everyone had a gala time.

"Of all the stunts that I ever pulled with any performance I enjoyed doing this one most of all. It's not only fun to do it in such a manner, and it's not only fine to see what real exploitation will do to get the people to the house, but at the end of the week when you 'count up' you know that it has all been worth while."

Mr. McNally is conceded to be one of the liveliest live-wires in the east, and has pulled many real exploitation ideas, of which but few others save the thousands in his own town have ever heard about.

Pomeroy Presents Musical Tableau of Merit

PRESENTING a musical tableau in actual conjunction with a moving picture feature was the stunt that Manager Harry Pomeroy of the Strand theatre, Ottawa, Ontario, carried out in the screening of "The Woman Thou Gavest Me" during the first half of the week of April 5.

Pomeroy practically threw all precedent to the winds in carrying out this prologue but the effect of a picture on the screen simultaneously with a "living picture" proved to be a harmonious combination, judging by the plaudits of the crowd and the congratulations of assembled moving picture men who had gathered to witness the experiment.

For the prologue a former organ loft just to one side of the screen proper was used. The lattice work in front of this "box" was replaced by a transparent curtain on which was painted a large church window. During the introductory scenes of the film feature a crowd is seen gathering at a church for the wedding and during the screening of these scenes a soft blue spotlight was used to illuminate the curtain. In the meantime an organ is used to provide the appropriate music, namely the Wedding March.

When the church interior is shown on the screen, soft lights behind the trans-

parent drop reveal a chance setting in which the central figure is a surprised soloist and, as the action develops, he sings an appropriate selection. With the finish of the wedding ceremony in the picture proper, the lights fade out, leaving the church exterior as before. On the screen the outside of the church is shown once more, too, with the people leaving the edifice. The blue spot on the special setting gradually fades out; the voice also passes out and the main picture proceeds.

The tableau is carried out practically as an extended portion of the picture on the screen and the combination effect is heightened by reason of the fact that the setting is on a level with the screen. There is no stage at the Strand and the tableau gave the appearance of a picture in the wall and almost in conjunction with the moving picture. There was not enough action on the part of the soloist to divert all attention from the moving picture and the two could be seen in practically one glance.

The wedding atmosphere was further heightened by the use of chimes which continued as the people were seen leaving the church. The soloist was William Nixon of Ottawa, a talented local vocalist.

In spite of the fact that the film feature was proceeding, the theatre audience broke into applause at the finish of the tableau.

Style Show Wins for Mercy

A cooperative idea that enables exhibitors to have the advantage of pretty and well-gowned women as an attraction on the stages of their theatres has been advanced by Frederick Mercy, manager and owner of the Mercy Theatre, Yakima, Washington, a city of approximately 21,000 population, as the result of his recent experience with the exploitation of a special attraction.

Endeavoring to find some novelty that would bring out the idea of temperament in a wife, coincident to his showing of Constant Talmadge in "A Temperamental Wife," Mr. Mercy arranged with the manager of a local ladies' clothing store to allow the models to display costumes on the stage of his theatre. The idea was entirely new in Yakima and considerable importance was attached to its carrying out. However, Mr. Mercy had no idea that his success would be of such an extent that justified him in using the idea as a permanent part of his program.

It is now quite a usual program feature for the Mercy theatre to have a group of fashionably dressed young women strut across its stage to the tempo of a clinging orchestral score.

"It brings the 'Follies' to the picture show," declared the local dramatic critic in his amusement column.



Newark Theatre Exploitation Gets Great Results



Real farm stunts were pulled by J. R. McNally, manager of the Newark theatre, Newark, N. J., in the exploitation of "Down on the Farm," self-explanatory cuts are shown on this page. A story giving an account of Mr. McNally's campaign in detail appears on page 6.



Two Attractive Lobby Displays from Middle West



(Left)
Some excellent novelty advertising
for "A Day's Pleasure," the work
of Robert H. McMaster, manager
of the Willard theatre, Creston,
Iowa



(Below)
Excellent lobby display for "The
Hellion," the Margarita Fisher
picture

Ben Brown Improves on Yearsley's Exploitation Idea

Man Who Sleeps in Cemetery Tells Experiences to Theatre Audiences

THE official goose-flesh of Viroqua, Wis., stood up like pimples on a pineapple last week when Ben C. Brown, manager of the Star theatre, decided to insert a new page in Viroqua's showmanship ledger.

Whether Mr. Brown's idea was particularly original or not matters very little. The fact stands out that he made improvements on the graveyard stunt conceived by C. L. Yearsley, First National publicity manager, in behalf of "The Greatest Question." Mr. Brown's improvements came about this way:

After reading accounts of how other exhibitors' efforts for "The Greatest Question" ended with the finding of someone to accept payment for spending the night alone in a graveyard, Mr. Brown decided that he would find someone who would have a wonderful story to tell; someone who would come forth with a string of impressions weird and spooky enough to send a thrill down the backbone of even the trap drummer.

Mr. Brown anticipated that he would find plenty of townsmen to take up his offer to earn \$10. But he decided firmly to accept only an impressionable person who could be relied upon for a unique story of what happened during that night in the graveyard.

The advertisement attracted attention. Some of the townspeople who took it seri-

ously were afraid to take up the offer. There were others in the city, however, who openly scoffed at the genuineness of the offer but made no effort to collect the money. The manager of the Star had set his heart on having somebody go through with the stunt, for he had arranged with the local newspaper to carry an account of it and he wanted the publicity story.

Dr. W. C. Butt, one of the most widely known people in Viroqua, is a great friend of the theatre manager. Brown finally appealed to him to earn the \$10 and Butt took him up more or less as a joke, but the story had a sequel entirely unexpected. Butt had experiences in the cemetery which made ghost stories current in Viroqua sound like Eugene Field.

He had no sooner gotten out of sight of the guard which had accompanied him on the burying ground when a bony hand clutched him by the throat and threw him violently to the ground. Three times he was forced to abandon the spots he had chosen for his night's repose because of sheer nervousness caused by a white ghostly figure which appeared in the bushes near his resting place, and which emitted a low moaning sound. Supernatural scrapings and knockings came from the trees about him, but he finally fled to his home about four-thirty in the morning, after something cold and clammy had clutched at his heart, and a

chilly, deadening sensation began to spread from there over his body.

Butt is a good talker, and when he told Brown of his experiences with the perfectly natural explanations of them, the exhibitor saw his chance for a killing and he got Butt's promise to explain nothing to anybody. Then he advertised that Butt would tell his experiences in the graveyard at each showing of "The Greatest Question."

People knew that Butt had fled home at an early hour in the morning from the cemetery, and this was enough to whet their appetites for any kind of a yarn about ghosts. The theatre was jammed the first day of the showing and Butt told of his experiences. Then he gave the explanations. The bony hand which had clutched his throat was the bare fork of a low hanging limb. The white ghostly shape that haunted him was a straying calf. Nocturnal sparrows caused the trembling and shakings of the trees, and his final experience had come through rolling, left side first, into a puddle of water. His haste to get home was caused by his anxiety to get dry clothing.

Mr. Butt's story was dramatic, especially the display of his scratched neck where the "bony" hand had clutched it. The record for the two days showed an attendance fifty per cent. above the best previous business for two days the theatre had ever done.

Valdez Presents New Idea in Exploitation

Texas Exhibitor Has Plan Which Should Appeal to Small Town Showmen

ONE of the best examples of far-sighted showmanship to occur this year comes from Laredo, Texas, where Leo M. Valdez, manager of the Royal theatre, devised an exploitation plan which probably would be successful in almost any medium sized city.

Mr. Valdez cancelled his show for one night in order to turn over his theatre to high school for commencement exercises, figuring that the difference between the rental he would collect and the regular night's receipts would be more than compensated by the people he would reach with a lobby display he arranged for his show the following Sunday and Monday.

Mr. Valdez has reason for wanting some special exploitation. Nuevo Laredo, just across the border, had been captured by Mexican revolutionists just the week before and there were daily expectations

of a night attack on the part of the Federal troops to regain the city. With such an attraction playing in opposition it was practically impossible to coax people inside a motion picture theatre, that is, outside of regular patrons of the house, and Mr. Valdez felt that he wanted special exploitation that would reach people who were not regular patrons of the theatre.

The high school commencement exercises gave him his idea. The Royal theatre provided a bigger seating capacity than any place in the city which could be procured by the school officials, and they eagerly accepted the offer of the theatre at the same rental they had expected to pay for a smaller hall. While the passing out of heralds could not be thought of Mr. Valdez lined the lobby of the theatre with lithographs of Norma Talmadge in "The Daughter of Two Worlds"

which he had booked for Sunday and Monday following the commencement exercises. He also placed heralds on the coin confectionery boxes on the back of each seat.

Commencement exercises are generally always crowded and this one in Laredo was no exception, and judging from the attendance at the two days showing of the attraction, practically everyone at the graduation exercises afterward patronized the theatre and brought friends with them for the various performances. In addition Mr. Valdez has found that renting of his theatre is regarded as an act of fine courtesy by the school authorities and the public generally so that the theatre and himself have gained a degree of good will with the population of Laredo.

Dance—Solti Duo dance Tango Argentiniano.
 Feature—"A Double-Dyed Deceiver"—Jack Pickford.
 Vocal—Wilfred Glenn, assisted by Capitol ensemble, sings selections from Victor Herbert's "The Fortune Teller."
 Comedy—"Edgar's Jonah Day"—Goldwyn
 Organ—Selections. Arthur Depew and George Crook, organists

CHICAGO

Woodlawn Theatre—

Organ—"Venetian Moon,"
 Current Events—Woodland News and Views.
 Comedy—Mack Sennett Comedy—"By Golly."
 Overture—"Slavonic Dance" No. 3, by Anton Dvorak.
 Feature—Wallace Reid in "The Dancin' Fool."
 Intermission—"Wondering."
 Coming Feature—"The River's End"—Marshall Neilan.

Randolph Theatre—

Organ—Selections.
 Comedy—"Pity the Poor."
 Feature—Douglas Fairbanks in "The Mollycoddle."

Ziegfeld Theatre—

Novelty—Prizma views.
 Comedy—Alice Howell Comedy.
 Feature—Wm. Faversham in "The Man Who Lost Himself."
 Coming Feature—"Are You Legally Married?"

Alcazar Theatre—

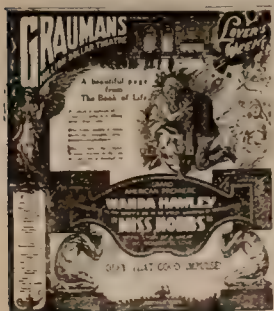
Organ Selections.
 Feature—"The City of Masks," starring Robert Warwick.
 Added Attraction—"Uncharted Channels."

Barbee's Loop Theatre—

Overture—"Morning, Noon and Night."
 Current Events—Pathe News.
 Vocal—The Kinsman Trio in operatic Selections.
 Feature—"The Courage of Marge O'Doone"—Vitaphone.
 Comedy—"Solid Concrete," Larry Semon.
 Coming Feature—"The Idol Dancer"—D. W. Griffith.

Pantheon Theatre—

Organ—Popular Selections.
 Current Events—Pantheon Topics.



Sid Grauman's artist originated this display, four columns by ten inches for the showing of "Miss Hobbs" at Grauman's theatre, Los Angeles



A four inch by ten column ad display used by the Regent and Clark theatres in Pittsburgh to announce their current attractions

Instrumental—Violin Solo by Paul Beise—"Rose of Washington Square" and "Jean."
 Comedy—"You Are Pinched."
 Feature—"The Sea Wolf."
 Coming Feature—"Miss Hobbs"—Wanda Hawley.

CLEVELAND

Stillman Theatre—

Overture—Pagliacci.
 Current Events—Kinograms—Loew's Diversified Clippings.
 Comedy—"The Captivating Mrs. Vaughn," a Mrs. Sidney Drew comedy, featuring Mrs. Drew herself.
 Extra Feature—"Tommy Meighan's Cleveland Rest Cure," the film made in Cleveland by Thomas Meighan last week as a special feature of the Exhibitor's Convention.

Feature—Wanda Hawley's first Realart stellar venture, "Miss Hobbs."
 Next Week—"Douglas Fairbanks in 'The Mollycoddle.'"

Euclid Theatre—

Overture—Selections from "Madame Butterfly."
 Current Events—Kinograms—Pathe News—Topical Tips, Vol. 2, No. 9.
 Comedy—Bobby Vernon in "Petticoats and Pants," a Christie Comedy.
 Feature—Second Week of "The Sea Wolf."
 Next Week—"Romance," with Doris Keane.

Alhambra Theatre—

Overture—20th Century Revue, arranged especially by Musical Director Homer L. Walters.
 Current Events—Pathe News No. 47
 Cartoon—"The Gumps."
 Comedy—"Let's Go," a Mack Sennett.
 Feature—Eugene O'Brien in "A Fool and His Money."

Metropolitan Theatre—

Overture—"La Boheme."
 Current Events—Selznick News.
 Educational—Bray Pictograph.
 Comedy—"Should Dummies Wed," a Sunshine comedy.
 Feature—"The Double Dyed Deceiver," starring Jack Pickford
 Next Week—Tom Moore in "The Great Adventure."

Strand Theatre—

Overture—Organ solo by Organist Schweger.

Comedy—"Should Dummies Wed," a Fox Comedy.
 Feature—"The Double Dyed Deceiver," with Jack Pickford.
 Next Week—Tom Moore in "The Great Accident."

DENVER

American Theatre—

Comedy—"Edgar and Teacher's Pet"—Goldwyn.
 Feature—"The Love Expert"—Constance Talmadge.
 Next Week—"Jes Call Me Jim"—Will Rogers.

Rialto Theatre—

Current Events—Pathe Weekly.
 Comedy—"Jiggs and the Social Lion."
 Feature—"Miss Hobbs"—Wanda Hawley.
 Next Week—"Sick Abed"—Wallace Reid.

Rivoli Theatre—

Current Events—Fox News.
 Cartoon—"A Trip to Mars"—Mutt and Jeff.
 Musical—Medley of old-fashioned songs.
 Feature—"Old Lady 31"—Meiro.
 Comedy—"Monkey Business"—Sunshine comedy.
 Next Week—"The Luck of the Irish."

Tabor Theatre—

Current Events—Kinograms.
 Feature—"The Shepherd of the Hills."
 Next Week—"Down on the Farm"—Mack Sennett

SAN FRANCISCO

California Theatre—

Overture—Sari selections.
 Current Events—Pathe News, Fox News, Gaumont and Selznick News.
 Novelty—"Topics of the Day"—Literary Digest.
 Vocal—"A Night in Venice," introducing Mary White and Robert Davis in "Sweet September."
 Feature—"Sick Abed."
 Next Week—"The Mollycoddle"—Douglas Fairbanks.

Imperial Theatre—

Musical—Song classics by Mrs. Gene Slyck. Leo Flanders at the piano.
 Feature—"The Courage of Marge O'Doone"—Vitaphone.
 Next Week—"The Man Who Lost Himself."

Tivoli Theatre

Specially—Musical feature by ten singers and orchestra, rendering the "Rococoello," with charming stage settings furnished by Managet Costello.
 Feature—"Miss Jimmy Valentine"—Bert Lyle.
 Current Events—International News.
 Next Week—"The Fashion Shop"—herless.

ST. PAUL

New Garrick Theatre

Current Events—"New Garrick Digest," consisting of composite of current news-weeklies, colored photography features and educational pictures.
 Scenic—"Wonderful Niagara"—Educational Films.
 Comedy—"Why Wild Men Go Wild"—Christie comedy.
 Vocal—Marjorie Squires (contralto) in repertoire.
 Feature—"Shore Acres"—Alice Lake.
 Organ—"Cuddly Up" by Von Edzer—Helen Dukess at the organ.
 Next Week—"The Heart of a Child"—Narimova.

CINCINNATI

Walnut

Overture—"Pink Lady"
 Current Events—Pathe 46.
 Novelty—Literary Digest 58.
 Comedy—"John Barleycorn"—Pathe.
 Feature—"The Woman Gives"—Norma Talmadge.
 Next Week—"The Dancin' Fool"

Strand

Overture—"Down South."
 Current Events—Pathe 47.
 Feature—"Huck Finn."
 Next Week—Same Feature.

Gifts

Current Event—Fox 49.
 Comedy—"Should Dummies Wed."
 Feature—"The Woman in Room 12"



An attractive display arranged by the Alhambra of Los Angeles to advertise the showing of Clara Kimball Young's latest starring vehicle, "For the Soul of Rafael," original dance drama, a 2 inches by ten columns

A Few More Letters on Reviews

"I am writing to you as a small town exhibitor and my views are based upon my experiences in my home town. Pictures are sold through the branch exchanges by salesman in a way that no other commodity could be sold, and if we were to lose or be deprived of the valuable information that we are able to gather from trade papers relative to true conditions, we would certainly lose something that is of indefinite worth to us in buying."

Avenue Theatre,
Carlton Theatre,
Du Bois, Pa.

"The reviews should be continued, as they are a very good help to the exhibitor in his bookings and also in advertising the picture to his patrons, for if the picture is not so good he is not going to flaunt it to the sky, but will go a little easy in his advertising, but on the other hand if it is a very good production, he has a chance to boost it and make a little extra money."

Wm. Dabb,
Lyric Theatre,
Shenandoah, Pa.

"Your circular letter of the 24th at hand and it is the first time I have taken the time and trouble to answer such correspondence.

"I place a lot of confidence in your paper when I book features for my theatre, and also when I buy features for my exchange, and propose to continue doing

so in the future. For your information I just returned from a trip covering about eighteen towns and in my talks with the exhibitor I am always handing a boost for MOTION PICTURE NEWS because I believe you mean what you say, and in a majority of cases the exhibitor agrees with me that your paper is there.

"I'm not shooting this letter for any other reason than for what it stands, which is frank expression."

(The Sender of the Above Wishes
His Name Withheld.)

"YOUR MOTION PICTURE NEWS would be of no value to any exhibitor if you do not publish your opinion of pictures."

Louis Hirsh,
New Forest Theatre,
Philadelphia, Pa.

"We have always found the services of your reviewers to be strictly FAIR for both the PRODUCING COMPANY and the EXHIBITORS. Now to be frank with you, if you cut out the REVIEWING of the pictures and just work for the PRODUCING COMPANIES we will at once CUT OUT YOUR NEWS. Probably you would not miss us alone, but I am sure that thousands of others will do likewise."

Shapiro Theatre Company,
Mount Union Pa.,
C. A. Grissinger, Mgr.

"I for one take off my hat to the NEWS and give you thanks for your stand, as thousands of other exhibitors will do."

B. J. Callahan,
Strand Theatre,
Seaside, Oregon.

"I certainly do want you to continue your reviews as in the past. I am a conscientious exhibitor and before I play a picture I want to know whether or not it merits a strong advertising campaign. I have no other means of learning the merits of a picture except through your reviews and therefore they mean more to me than any other part of your publication."

C. W. H. Johnston,
Liberty Theatre,
Louisville, Texas.

"Well, I could not close this letter without a few words in praise of MOTION PICTURE NEWS. It is one of the best trade papers I ever read. It is the only paper I carry home with me, for I read it from cover to cover, and I can't tell you the number of times when I lost, misplaced, or failed to get a press sheet on a picture that I have dug back in the NEWS and go to dope and get my ad out just the same as if I had the whole force from the exchange at my command."

Jno. Arnold
Washington Theatre,
Sherman, Texas.

Liberty Theatre—

Overture—Turandot
Current Events—Pathe Weekly, No. 40 and Prizma,
Feature—"Sinners"—Alice Brady.



An attractive display used in Omaha papers for the Strand Theatre at that city in connection with its show of Katharine Macdonald in "Passion's Playground."



Ad display used by the Olympic Theatre at Pittsburgh for Mary Pickford's current release, 'Suds'. Original size, five inches by ten columns.

New Royal

Overture—L. Verda
Comedy—"Ship Ahoy"—Al St. John
Feature—"Treasure Island"—Sherley Mason

Regent Theatre—

Comed—"Three Pairs of Stock"—Harry Kertin
Feature—"Sex"—Louise Glaum,
New Week—"Heart Strings"—William Fattum

MINNEAPOLIS

New Garrick Theatre

Feature—"The Forbidden Woman"—Clara Kimball Young
Vocal—Ronald John on (baritone) sings "Take Me, Ten Baby Fingers"
Cartoon—Comedy cartoon by Earl Hind
Current Events—Pathe News
Novelty—"Long Live the Empire"—and "A Yearn of the Yukon"—Paramount Melodrama



Here's an effective design used by the Grand Theatre, Columbus, to to an advance Douglas Fairbanks in his latest production, "The Mollycoddle". Ground size, five inches by ten columns.

Organ Selection on the organ played by John K. Johnston
Next Week—"Passion's Playground"—Katherine Macdonald.



This one, seven inches by three columns, for "The Fortune Teller" in the work of the New Theatre, Baltimore.

D. A. R. Creed Shown by "Topics of the Day"

"The American's Creed" sponsored by the Daughters of the American Revolution, is receiving extensive publicity via motion picture screen in the Library Digest "Topics of the Day."

Thomas Meighan Upsets Cleveland Traffic

According to a report from the Famous Players-Lasky headquarters, Cleveland's traffic was hampered considerably when Thomas Meighan undertook the selection of ten of the prettiest girls that appeared in a large crowd at the Soldiers and Sailors monument, for the purpose of assigning them places in his next picture, "The Frontier of the Stars." Later there was considerable excitement in the streets downtown when the star went to the rescue of a number of girls "trapped" in a "fire" at one of the downtown department stores. It is said that a crowd, estimated at about 20,000, witnessed this thriller for the new production.

Awards Ass't Director Verdict of \$30,000

A statement just received from the offices of the Famous Players-Lasky Corporation says that James J. Dealy, an assistant director at the New York studios of the Famous Players-Lasky Corporation, has just been awarded a verdict of \$30,000 against Gus Hill, Inc., before Supreme Court Justice McCook, for injuries that destroyed the sight of an eye. The accident, the statement declares, occurred during a performance of "Mutt and Jeff" at Gallopolis, Ohio, in February, 1918, when there was a flareback from a weapon the plaintiff had to discharge.

Foreigners Pay Well for "Tarzan"

In the foreign market as well as in America, "The Return of Tarzan," the Numa production of Edgar Rice Burroughs' world renowned book, is starting off with a rush that bids fair to place it ahead of even "Tarzan of the Apes" as a box office triumph. Arthur Ziehm, manager of foreign sales for Goldwyn, is receiving record breaking bids for the foreign territory that remains open, and this week closed two big contracts, one for Japan, China and the Philippines, the other for all of Latin America.



Geraldine Farrar, Associated Exhibitors' star. (Photo by Geisler and Andrews, New York)

Live News From The Producers

Equity Announces Picture

Conway Tearle and Miss Theby Appear in "Whispering Devils"

WHAT is heralded as one of the most emotional photodramas of the year is announced for early release by the Equity Pictures Corp. in the form of a six-reel production called "Whispering Devils," starring the celebrated Conway Tearle and Rosemary Theby.

The story is an adaptation of the sensational dramatic success "Michael and His Lost Angel," written by one of the foremost playwrights of the day, Henry Arthur Jones, and dealing with the fierce struggle of passion against purity in a way that sweeps the spectator with its compelling power. It bristles with moments of red-blooded emotion and terrific intensity rarely achieved on the screen.

The cast has been declared to be one of the best ever assembled. With Conway Tearle, known as one of the strongest emotional characters of the screen, and Rosemary Theby, whose bewitching charm and compelling artistry needs no introduction in the leading roles, the supporting cast is one that fits their respective parts like a glove. Lenore Lynard, Dr. Walter Bytell, Esther Ralston, Laura May and Warren Millais are in the cast.

John M. Voshell, director for Famous Players, Universal and other leading producers, and notable for his work in "Daddy Long Legs" with Mary Pickford, is the director of "Whispering Devils" and Tony Gaudio is responsible for the fine photography.

Tourneur Plans for Future

As Contract with Famous Players Nears End, He Organizes His Staff

MAURICE TOURNEUR'S contract with the Famous Players-Lasky Company is rapidly nearing its termination and he is giving much of his attention to the formulating of his plans as a member of the Associated Producers. He is now working on the final scenes of "Deep Waters," which is being adapted for the screen from F. Hopkinson Smith's novel, "Caleb West, Master Dyer" and expects to finish the production within a week or so, when he will immediately start filming the final production under his present contract. While the name of this production has not been yet announced, it is stated that the vehicle is a well known stage play in which Miss Hope Hampton will be seen as the star.

In the future Maurice Tourneur will make fewer pictures a year; possibly not more than two or three, and in no event will he make more than four, but into these productions will go the limitless resources of a great producing organization. They will not be made according to the time clock or calendar, for as much

time will be devoted to them as is necessary to turn out productions which will represent the unstinted genius of the producer.

In forming his new organization, Mr. Tourneur will carry a few capable actors in stock, but the majority of his players will be cast according to their ability to interpret the characters of the story at hand. Jack Gilbert, who was engaged as a permanent member of Mr. Tourneur's organization some time ago to play juvenile leads, is now one of the important factors of the organization, having been given the post of assistant director as well as that of adapting the stories for screen interpretation.

Barbara Bedford, although unknown to the photoplay fans at the present time is another important member of the organization. Other artists are being considered by Mr. Tourneur, and it is likely that more names will be added to this list of stock players by the time he is ready to start work with the new organization.

Vitagraph's Serial Is Two-Thirds Finished

With the release date of "Hidd'n Dangers," the scientific serial co-starring Joe Ryan and Jean Paige, still a month away, a wire received from the coast last Tuesday by John M. Quinn, general manager of Vitagraph, Inc., states that the serial is more than two-thirds completed. On the strength of the earlier episodes and the novelty of the serial—which seems to have made a most favorable impression with exhibitors ever on the alert for "something new"—"Hidd'n Dangers" has rolled up a big pre-release record.

Vitagraph will follow its policy of giving the motion picture patrons, millions of whom are devotees of Vitagraph serials, a large slice of the story at the start. In this way the plot is securely and unforgettably "planted."

Several New Members of F-I-L-M Club

At the last meeting of the F. I. L. M. Club the membership of Famous Players Sales Co. was transferred to Radin Pictures. Select and Republic Exchanges, New Jersey were also voted to membership.

The Club and the Grievance Committee voted to meet every two weeks until September, and it was decided to take no further action with reference to establishing a Community Poster Exchange.

President Chadwick appointed Messrs. Schmetz, Adler and Iris a committee to secure a legal interpretation of the Cotillo Law and Waiver, so that all would comply uniformly with its provisions.

Report Universal Has Withdrawn Suit

According to a statement of Louis Weinberger, counsel for Ramms, Inc., and Charles Abrams, president of Ramms, the Universal Film Manufacturing Company has withdrawn its legal action against his client, and general releases delivered by each of the parties to the other.



A recent photograph of Dorothy Phillips, who is now starring in Allen Holubar's independently produced features

First National Men Motor to West

Completed, equipped for a motor tour from Broadway and 42nd St. to the Truckee woodlands in California, Joe Sinel and Matthew Singer, for the greater part of a year connected with the publicity department of First National Exhibitors' Circuit's Home Office, left New York last week. On their trip, which will be made exclusively by auto, they carry a semi-official assignment to spread the doctrine of First National, especially as relates to the sub-franchising plan of Associated First National Pictures, Inc.

"The Inside of the Cup" Being Completed

"The Inside of the Cup," the famous novel of Winston Churchill's which created so much discussion a few years ago, has been put into a picture by Cosmopolitan Productions under the direction of Albert Capellani. All the scenes have been made and the cutting and titling is nearly completed. In the cast are Edith Hallor, Margaret Clayton, Margaret Seddon, W. P. Carleton, David Torrence, Richard Carlyle, Jack Bohn, Albert Roccardi, Frank A. Lyon and George Story.

"The Silver Horde" is Setting New Records

Rex Beach's "The Silver Horde" is breaking records for extended bookings at the largest theatres in the country, according to reports received at the home of Goldwyn Pictures Corporation from the twenty-two Goldwyn exchanges. Starting with three weeks on Broadway, and week runs in many cities of the far West and middle West, Rex Beach's latest production is setting even a faster pace than "The Girl From Outside." In a number of instances, exhibitors have varied from a policy of two and three day showings in order to keep "The Silver Horde" for a full week.



Celebrities gather to break ground for the new Hollywood theatre to be built by Sol Lesser and the Gore Bros. Left to right—Margie Daw, George Beban, Sol Lesser, Mildred Harris, Chaplin

"Tarzan" Gets Newspaper Space

"THE Return of Tarzan," the special attraction now playing under the Goldwyn banner, at the Broadway Theatre, New York, seems more than destined to duplicate the remarkable performance of its predecessor, "Tarzan," for during the extremely hot spell of the past two weeks, business at the Broadway is normal, whereas a big slump was expected, it having occurred at various New York Theatres.

Following a tremendous exploitation campaign, Tarzan opened on a holiday Sunday, when every beach and resort within fifty miles of New York was crowded and capacity business ruled during one of the hottest Sundays recorded in many years in the Metropolitan.

The opening week at the Broadway resulted in remarkable criticisms. Hearst's *Evening Journal* referred to the Tarzan picture as the greatest thrill ever screened and nominated it far better than "Tarzan of the Apes."

The *Evening Mail* termed it a series of thrilling adventures and a romantic spectacle with punch and entertainment qualities bound to please. The *New York Tribune* prophesied that "The Return of Tarzan" would remain on Broadway

Metropolitan Press Remarks Goldwyn's Big Attraction

many weeks and called it a great picture.

The *Evening World* was so impressed with the film that it arranged for the publication of a new Tarzan story and called the Broadway engagement a positive "Broadway Triumph" and on Tuesday, June 15th, ran a streamer all the way across its front page announcing the beginning of the Tarzan story on the magazine page.

The *Times*, *World*, *Herald*, *Sun*, *Post*, *Evening Sun* and *Evening Telegram* used such terms as "novelty," "unusual," "remarkable" and the *Evening Sun* in a half-column article, retailed the exploits of Tarzan, his hand to hand fights against the lions and remarked on the difficulties a director must have had to handle such a difficult subject.

Previous to the opening of Tarzan, the Goldwyn publicity department planted a live lion in a room

of a Broadway hotel, and with Gene Pollar in charge under the registered name of T. R. Zann, succeeded in pulling front-page newspaper stories all over the country, with follow-up stories and editorial comment.

The original booking at the Broadway Theatre was for one week, but business was so eminently satisfactory that a second week was announced and at the end of the second week an indefinite run was announced and the latter part of this the third week, business instead of falling off, was increasing.

The Goldwyn exchanges through out the country now have their prints and summer engagements are being arranged. That "The Return of Tarzan" is a great summer attraction is best shown by the returns at the Broadway Theatre, on June 11, when the thermometer registered ninety degrees, the hottest June day in twenty-six years, and despite this June 11th was one of the best days during the entire engagement.

A very sensational line of paper has been gotten out on the film, and other punch aids are being distributed through the exchanges now, with local campaigns being arranged to synchronize with the local play-dates.

Foreign Buyer in New York

J. C. Barnstyn Issues Significant Statement to Trade

the most formidable distributing organization of films in the Dutch territory. Besides their executive offices in the Hague and the branch offices which they maintain in different sections of the country, they also operate a number of first-run theatres in many large cities in Holland.

Mr. Barnstyn's latest trip to America is primarily for two reasons; to export large quantities of American films throughout Europe and to dispose of the motion picture offerings of our European confreres. He will remain in America permanently from now on, and has opened New York offices at 220 West 42nd Street.

His plans and policies for the future are embodied in the following statement which he has issued to the trade press: "I have just returned from a long sojourn in Holland and an extended tour of Continental Europe, and am happy to announce that I have perfected arrangements to act as the American representative for several large Continental film renters operating extensively throughout Europe."

"I retain my interest in the H. A. P. Film Company of Holland, which organization I shall represent in this country as their exclusive buyer of films for consumption in the Holland territory. In this respect I might mention that plans are well underway for

the acquisition of a number of 'special' productions, the names of which I shall be pleased to announce when contracts are closed.

"I have been appointed the American representative for the Cinematographic M. Hacken, Societe Anonyme of Belgium, France and Switzerland. This organization specializes in the distribution of motion pictures on a large scale, and I propose to purchase many big American offerings for this company during the coming year.

"The J. Lundin Photoplay Company of Stockholm, a vast motion picture enterprise recently perfected to acquire American and native productions for distribution throughout the Scandinavian territory, will be represented in America by my organization. I am at present negotiating for a number of American pictures for distribution by this new company, and shall make known the details of the contract at some later period.

"In making this announcement to the American trade, I wish to impress upon all those who might be interested in doing business with me, that I am desirous of obtaining big American productions. I have the facilities for marketing these pictures, and the money to pay for same.

"While my interests will be chiefly devoted to the purchase of American productions for my clients in Continental Europe, I have also arranged to bring over the product of some of the largest European producers for distribution in this country. I am positive that an interchange of motion pictures between this country and Europe will bring with it an era of good will and prosperity.

Mary Pickford Given Award

THE Board of Merit of the Motion Picture Theatrical Association of the World awarded its first seal of merit for any motion picture yet produced to Mary Pickford for her production "Suds," which will be released by United Artists very shortly.

Hiram Abrams, president of the "Big Four," was notified of the award this week and immediately sent a wireless message to Miss Pickford who was in mid ocean, on her way to England with her husband, Douglas Fairbanks. The formal presentation of the gold medal of the seal of merit will be presented to Mrs. Charlotte Pickford, Mary's mother, at a special presentation ceremony on Sunday evening at the George M. Cohan Theatre. The presentation will be made by Frank Bacon, and an address will be made by Governor Alfred E. Smith of New York.

This exceptional honor for Miss Pickford's latest production marks this picture as the name of wholesome, artistic, sincere entertainment, according to the Board of Merit, which is comprised of nearly fifty of the most representative personalities in the East. Each made special comments upon the production, and all agreed that it was a most excellent picture.

First Seal of Merit Conferred for Her Work in "Suds"

Daniel Frohman, well known theatrical producer, commented on the production as follows: "Excellent. Capital. The theme of 'imagination' is admirably illustrated in the mind of a simple, ingenuous girl with humorous and pathetic effect. Mary has never done a more vivid piece of character work."

Albert St. Peter of the United Americans said that "the moral of the picture is excellent and the comedy is clean. Give it the seal of merit."

James M. Bruce, President of the New York Kindergarten Association, stated that in his mind the picture was excellent and certainly deserved the medal of merit.

Anning S. Prall, President of the Board of Education of New York City, after viewing the picture and voting it the medal of merit said, "I was very much impressed by the picture and think it is a wonderfully wholesome production, the kind that school children should be sent to

see. The characterization of the slavery girl is very interesting and it is undoubtedly the best production that Miss Pickford has ever made."

Mary H. Ford, writer and lecturer on "The Bahai Revelation" and on works of art, and the author of "The Oriental Rose," voted enthusiastically for the medal of merit for "Suds," saying the picture was excellent, true to life and very high class in entertainment.

E. J. Parker, representing the Salvation Army, was greatly enthused over the picture and said that he knew of none other that could be given the medal of merit in preference to this excellent production of "Suds."

Leo P. Bergley, representing the Knights of Columbus, said he considered the production very enlightening and entertaining and wanted it surely to get the merit medal of highest honors.

Mr. A. Le Barbier, representing the Associated Catholic Charities, was very enthusiastic in his endorsement of the excellence of the picture.

"I had no idea Miss Pickford could act so well, for it is the best picture she has ever presented," was the enthusiastic endorsement made on the production by Elmer Gates, of the Hotel Imperial.

Pearl White Starts Location Work

According to a statement from the William Fox headquarters, Pearl White, who recently returned from Europe, has joined her production company in the mountains near Pineville, Ky., and is now engaged in taking exteriors on that location for her next picture. Charles Giblyn is directing this picture. Those exteriors not requiring the presence of the star have already been turned out by the company, work having been carried on by the party during the star's absence. Richard C. Travers and J. Thornton Baston are included in Miss White's support. The star is under contract to make a series of feature-productions for William Fox.

Maurice Tournour Will Direct Hope Hampton

Arrangements have been consummated under the terms of which, Maurice Tournour will present Miss Hope Hampton as the star in a Maurice Tournour Production, work upon which will be started within a short time.

The name of the production has not been announced as yet, but elaborate preparations are being made at this time which point to its being one of the most lavish productions that this producer has contributed to the screen for some time.

Sills Has Leading Role in "The Week End"

Milton Sills is the handsome leading man with Margarita Fisher in the new American Special, "The Week End," a popular Cosmo Hamilton success produced for the screen under the expert direction of George L. Cox.

Before the camera Mr. Sills has played the lead with many of the best known stars in the film world, and his services are constantly in demand by the larger producers.

Mid-West Premiere for Dwan Picture

The First National Exhibitor's Circuit chose the middle West as the setting for the inaugural presentation of Allan Dwan's "A Splendid Hazard," presented by the Mayflower Photoplay Corporation. The Dwan production received its premiere at the Circle Theatre, Indianapolis, and the Alhambra Theatre, Milwaukee, opening at both houses on June 6th.

Tom Terriss Finishes [First Vita Special]

Tom Terriss has just returned from California where he completed his first special production for Vitagraph. The picture, which will not be released, it is said, until September, is as yet untitled. It is an adaptation of Gouverneur Morris's "Trumpet Island." Mr. Terriss is starting work on his second production which is titled "Dead Men Tell No Tales," by E. V. Hornung. Mr. Terriss says that he is negotiating with two big stars to appear in the cast. He will announce their names shortly.

Carpentier Sees His Picture

BESIDES the thousands of exhibitors, newspaper people, and motion picture filmers who looked eagerly for the Georges Carpentier picture, when it was released by Robertson-Cole, the star of "The Wonder Man" himself was an interested spectator at Cleveland, Ohio. There for the first time he saw the picture in his own private railroad coach, the showing being one of the most unique in history.

For, so busy has the famous French pugilist and soldier been with engagements which necessitated wide travel over the country, that he never had had opportunity to see the picture during the time it was being put out in New York. So he eagerly accepted the invitation of the Robertson-Cole branch at Cleveland to be present at a showing in that city.

Like so many who have seen "The Wonder Man," whether they have been exhibitors, newspaper or trade paper writers, or just plain fans who paid to get in, Carpentier liked the picture. "I didn't know I was such a good actor," he said with that pleasant look which has been named "The Million Dollar Smile."

Carpentier, who has been moving over the country at a most rapid rate, since the completion of "The Wonder Man" in May, was in Cleveland giving a sparring exhibition in League Park. It was planned to show the picture in the afternoon. This, however, could not be arranged because the print had been put into the mail, headed for Columbus, where it was to be censored.

Mr. Lebensburger, manager of the Robertson-Cole office, got on the trail of the print and through some hook or crook managed to get it back from the postoffice. By the

Frenchman Witnesses Film for First Time in Ohio

time the print was recovered it was too late to give a screening because Carpentier was due to make his appearance at League Park at 9:30 o'clock.

Mr. Lebensburger decided to wait until after the show. The Frenchman was staying in his private car in New York Central yards. Lebensburger arranged to bring down a projecting machine and show the

film in the Pullman parlor.

It then developed that the supply of electrical "juice" was insufficient. A hurry up call for wires was sent out—and answered. After much maneuvering Lebensburger finally got a connection on one of the boats lying in the local harbor, and the screening began.

Carpentier was immensely pleased. The sporting editors of the various Cleveland papers were present and voted "The Wonder Man" an excellent production. After the screening the Frenchman played host to the assembled visitors with a 3 o'clock breakfast.



A group showing Chet Wishey, who directed "Romance," with Basil Sydney and June Terry



A scene from "Passers-By," a Pathe release

New Yorkers Want to Be "Shunshine" Girls

Somewhat the word was spread when Hampton Del Ruth, supervising director of Fox Sunshine Comedies, arrived in New York about ten days ago, that a plan was afoot to engage a number of new beauties for the Sunshine Comedies. Since the Fox annual convention adjourned and Del Ruth has taken possession of an office in the new Fox building in West 55th street, dozens of pretty girls daily have presented themselves at the Casting Department inquiring for "the gentleman who is selecting the girls for the Sunshine Comedies."

Paramount Stars Win Popularity Contest

Paramount stars have been returned the winners in a second popularity contest conducted by Para Todos, a prominent Brazilian magazine widely read by motion picture patrons. The contest included two divisions, to determine the most popular actor and the most popular actress. In the former division William S. Hart received 10,956 votes, a lead of nearly 1,500 votes over his nearest competitor, Wallace Reid finished third in this contest. Dorothy Dalton was adjudged to be the most popular actress, having a total vote of 7,986 votes.

"A Live Wire Hick" a "A Flying A" Picture

"A Live-Wire Hick," adapted from American's "New York Luck," one of William Russell's big successes, will follow "The Week-End," a Cosmo Hamilton popular novel recently screened.

Francelia Billington plays into Russell's hands to perfection. The supporting cast includes Harvey Clark, Clarence Burton, Edward Peil, Alfred Ferguson, Frederic Vroom and Carl Stockdale complete the cast. The story was written by Charles T. and Frank Dazey, and adapted for the screen by Chester Clapp. Edward Sloman directed the filming of the picture.

Pathe Gets Capitol Cartoons

THE world rights to the celebrated "Capitol Travellaughs" produced by Hy Mayer, internationally famous cartoonist, which have been feature at the Capitol theatre, New York, since its opening, have been taken over by Pathe Exchange, Inc. Paul Binnet, Vice President and General Manager of the great distributing organization, concluded the contract with Edward Howes, representing the Morrell Realty Corporation, owners of the Capitol theatre. Pathe takes possession of the Mayer creations immediately following their showing at the Capitol which has pre-release rights to each of the series. Beginning sometime in August, the "Travellaughs" will be incorporated in the Pathe Review.

Hy Mayer, the clever cartoonist who imparts education with a laugh and who lectures on the curtain rather than before the curtain, began his art career in Cincinnati in 1887. In the subsequent thirty-three years, his drawings have appeared in practically every paper and magazine throughout the entire world. Mayer's drawings are instructive because human nature is his keynote, the wild world his

To Release Mayers' "Travellaughs" in Pathe Review

studio, the sky his light and the people his actors.

One of Mayer's earliest successes was a series under the caption, "Wormseye Views" appearing in "Life" and which was copied all over the world. In later years, after having had his cartoons published in the Century, Harper's, Scribners' and other leading American magazines, the more clearly defined humorous side of Mayer's nature appeared in the compilation of two albums—"In Laughaud" and "Fantasies in Ha Ha." Mayer found an outlet for many of his quips while editor-in-chief of "Puck," a position he held for seven years. Later, and for a period of ten years, Mayer produced the "Impressions of the Passing Show," topical cartoon feature in the New York Times. Shortly afterward, Mayer created the "Kiss-Me-Doll," winning a world of popularity.

It was Hy Mayer whose hand was

first seen drawing directly under the eye of the camera in motion pictures. His sudden change from the magazine to the screen is best explained in his own words: "The advance of time, the birth and development of the motion picture industry caused me to consider the proposition of the best method of reaching a desired audience—both from the standpoint of numbers and appreciation," Mayer explains. "The motion picture screen proved the best solution. Despite wonderful circulations of certain magazines, my audiences were limited. But on the screen—well, my circulation, as one might call it, became approximately 5,000,000 a day."

Coinciding with the opening of the Capitol theatre, Mayer created and developed his "Travellaugh" idea, a sort of combination of science with drawn cartoons in which Mayer uses the people as his subjects, not scenes. For instance, Mayer finds material at the Bronx Zoo, the East Side, Greenwich Village and Coney Island. He even finds certain canine types which he loves to compare with the types found among human beings in his work.

"Loew Is Still an Exhibitor"

MARCUS LOEW, president of Loew's, Inc., addressing the Metro exchange managers and district managers at their recent convention at the Hotel Astor, explained the purchase by Loew's, Inc., of a controlling interest in Metro Pictures Corporation as a matter of self-protection to himself as an exhibitor, in order to insure his string of theatres a continuous supply of first class attractions.

"I am an exhibitor first, last and all the time," he said, "and because I have become interested in a big producing organization does not mean that I have changed my attitude. When I effected a business affiliation with Metro I had no intention of opposing other independent exhibitors. I have no such intention now. I want to help rather than fight other exhibitors."

"My watchword is co-operation. There's more to be gained by working together every time than in fighting. A motion picture war would be disastrous to the industry. I want exhibitors to co-operate and I want to co-operate with them."

"This is my answer to rumors that have been spread—you probably have heard them—by people who want to embarrass me."

"Let me tell you that I am taking absolutely no hand in the producing end of Metro Pictures Corporation. The two organizations are separate and distinct. I have always been absolutely satisfied with Metro productions and I'm more than satisfied with them now. I take no credit for those productions. I have nothing to do with them. The producing end of Metro is up to the president of the corporation, Richard A. Rowland. And it's going to continue to be up to him. My end of the business is the exhibiting end and that's the only end for which I assume re-

Would Rather Co-operate Than Oppose Showmen, He Says

sponsibility. For the productions I have absolute faith in Mr. Rowland's judgment."

Mr. Loew went on to explain, however, that the new capital he had brought to Metro would enable it to keep on expanding in the producing line, and, with the enlargement of the screen output, the general quality would be improved.

"The present Metro output satisfies me," said Mr. Loew, "and, isfies my patrons. 'Alias Jimmy isfies my patrons. 'Alits Jimmy Valentine' with Bert Lytell and 'Shore Acres' with Alice Lake are as popular with my theatre pat-

rons as any productions I have ever shown. 'Old Lady 31' from both the critics and the public got unstinted praise, and Viola Dana in 'Dangerous to Men' and May Allison in 'The Cheater' were reliable feature attractions everywhere."

"I expect Metro will make about fifty pictures during the coming year, and fifty pictures insure me a constant supply of first class entertainment. Mr. Rowland estimates the cost of production will be more than \$9,000,000. He expects to spend from \$125,000 to \$250,000 on each of these productions. Then, in addition to the producing studios in Hollywood and New York, there's to be the third studio on Long Island, which I figure to cost about \$2,000,000. The three studios have to be operating to make all the pictures Mr. Rowland intends to have produced."



Shannon Day, who is appearing in Goldwyn pictures

Frank Campeau Added to Dwan's Cast

The cast of Allan Dwan's sixth independent production to be presented by the Mayflower Photoplay Corporation through First National has been augmented by the addition of Frank Campeau. Mr. Campeau has been assigned the leading "heavy," a type of characterization in which he has proved himself to be without equal.

Special Pictures Opens Three New Exchanges

Three new exchanges are being added to the organization of the Special Pictures Corporation, according to announcement made this week by H. J. Roberts, sales manager. They will be located at Salt Lake City, Milwaukee, and Albany



A scene from "The Prey," a Vitagraph production starring Alice Joyce

Vitagraph Announces Film

Will Start August 1st to Produce New "Wallingford" Story

"THE Son of Wallingford," written by George Randolph Chester in collaboration with Mrs. Chester, has been selected by Albert E. Smith as another Vitagraph special production. The work of filming will be started about August first, it is announced this week.

Mr. and Mrs. Chester have been busy for several months past writing "The Son of Wallingford," and have now practically completed the novel. This will be published serially in one of America's best known magazines, which will run the opening instalment within the next few weeks. During the serial publication of the novel, production on the film version will be in progress at Vitagraph's Brooklyn studio under the personal supervision of Mr. Chester, and the picture will be released at the time of the publication of the final in-

stalment in the magazine. The novel will also make its appearance in book form at that time.

Mr. Chester, who is editor-in-chief of Vitagraph and Mrs. Chester will put the story in scenario form, and will assist in the selection of the special cast for "The Son of Wallingford."

George Randolph Chester, it will be recalled, is internationally known in the world of letters as the creator of that lovable vagabond, J. Rufus Wallingford, a fiction character referred to among English-speaking peoples more frequently than any of the creations of Charles Dickens. While J. Rufus and his side-partner, "Blackie Daw," will appear in the new adventures of the Wallingford family, "The Son of Wallingford" will not be in any way a sequel to the earlier stories of Wallingford.

8,742 Draw Clara's Eyes

Amateur Artists Strive to Draw Clara Kimball Young's Pretty Eyes

NO stronger proof of the popularity of Clara Kimball Young could be found than in the results of the contest which has just closed, in which 8,742 of her admirers of artistic talent participated in a competition for the most faithful drawing of Miss Young's famous eyes. The drawings submitted have been pouring in since the first announcement of the contest was made in the December issue of Photoplay Magazine. Amateurs only were allowed to participate, despite many anxious inquiries from professionals to try their gifted hands at the mysterious "Eyes of Young." The judges were Clara Kimball Young herself, Rolf Armstrong, cover artist of Photoplay Magazine, and James R. Quirk, publisher of Photoplay.

The possible winners were first sifted down to fifty, and by a process of elimination were reduced to

nine. Drawings were submitted from all over the United States, and \$500 in prizes were distributed to the nine winners, who live in seven different states. Illinois took two of the prizes; including the first prize, and New York made off with two more. An interesting variety of sketches were sent in, including oil-paintings, pencil sketches, water-colors and crayons.

The lucky artist who took first prize was Miss Alma M. Carlson of Chicago, Ill., who received \$150 for her excellent pencil sketch. Her reproduction was a speaking likeness, with perfect shade effect, and faithful in every detail. Judging from the many letters that accompanied the offerings, the artists had to make repeated visits to the theatres to catch another glimpse of the puzzling eyes of Clara Kimball Young.

Equity Has Curtiss Film

To Release and Distribute Edith Taliaferro Six-Reel Production

ANNOUCEMENT is made by Equity Pictures that they have acquired from the Curtiss Pictures Corp. the domestic rights to the release and distribution of a six reel feature starring Edith Taliaferro, and called "Keep to the Right." The scenario is by the well-known American author, Robert Bronson Stockbridge, and the picture is directed by John G. Adolph.

Although the scenario had been in the hands of the director for months, it was definitely decided not to begin work till the most suitable star could be obtained for the feminine lead. Edith Taliaferro, whose fame on the legitimate stage has stamped her as one of the most

fascinating actresses of the present day, was finally secured, with an all-star cast.

"Keep to the Right" promises to add new laurels to Equity's triumphs. The story forms one of the most gripping romances ever presented on the screen, and in the course of its shifting scenes takes the spectator through two continents.

Miss Taliaferro made her own choice of the supporting cast, Gladden James, E. Cort Albertson, Frank Burbeck, Paul Panzer, Mrs. Elizabeth Garrison, Edith Stockton, and the clever juvenile character, Elizabeth Kennedy, will be seen in the picture.

Jerome Storm Leaves Ray

Directed Star in Fourteen Pictures; Now Seeks Wider Scope

JEROME STORM, who has directed Charles Ray in his last fourteen pictures has resigned from the Ray organization following the completion of "Peaceful Valley," the star's first National production, the final scenes of which were filmed last week. The director has not divulged his future plans, but it is likely that he eventually will make productions under his own name.

Mr. Storm has been responsible for the directorial perfection of all the Ray productions during the past two years, thus his name, as well as that of the star, has come to stand for superior entertainment in the mind of the public.

"I regret that I feel it necessary to part with Mr. Ray," stated Mr. Storm when he learned that the announcement had become public. "Work with him has been an in-

spiration which I truly appreciate. I consider Mr. Ray a genius, and I know that his ability and personality will carry any picture no matter who directs it. Thus for the sake of my own ambition, I decided to take the step which I have contemplated for a long time but which I continually postponed because of the fine association with the star."

Before becoming the official director for Mr. Ray, Mr. Storm directed Emil Bennett in five pictures. He was associated with Thomas H. Ince as a director for three years, and was an actor in the Ince stock company for three and a half years prior to directing. His experience on the stage before entering pictures, cover five years, during which time he served as director and business manager as well as an actor.



William S. Hart in his new independent production, "Sand," a Paramount-Artcraft release

"Slim Princess" Stars Mabel Normand

Mabel Normand's third and last picture for the current Goldwyn season will be "The Slim Princess," an adaptation of George Ade's stage success, directed by Victor Schertzinger. According to Goldwyn's releasing system, definite release dates are not assigned to productions; instead a number are made available for exhibitors at the same time. "The Slim Princess" is among those scheduled for the summer months.

With only three pictures made during the season, Miss Normand has established a precedent that may, it is said, have an influence on Goldwyn's future policy in handling the comedienne. Starting with "Jinx," one of the greatest matinee pictures ever produced, following with the inimitable "Pinto," the story of the western cowgirl who breaks into New York society, and concluding with "The Slim Princess" each of the Mabel Normand productions has been a special picture.

Samuel Merwin Novel Being Picturized

"The Passionate Pilgrim," Samuel Merwin's famous novel which ran serially in the Cosmopolitan Magazine, is now in the process of picturization by Cosmopolitan Productions, under the direction of Robert G. Vignola. The cast so far engaged consists of Matt Moore, Charles Gerard, Arthur McDonald, Tom Ryan, Albert Riccardi, Frankie Mann, Ruby De Remer, Claire Whitney and Helen Lindroth.

Hope Hampton Will Return to New York

Immediately after the completion of the camera work of "The Tiger Lady," which Hope Hampton is now making under the direction of Maurice Tourneur, she will return to New York from Hollywood.



Vivian Rich, the stellar principal of "A World of Folly," a William Fox production.

The DeHavens with A. S. Kane

Mr. and Mrs. Carter De Haven have effected a tie-up during the past week with the Arthur S. Kane Pictures Corporation. The noted pair of comedians will henceforth be affiliated with Mr. Kane who will handle their business with the First National Exhibitors Circuit, through which their productions are to be released, and who will supervise all the Eastern interests of these stars.

While in New York City last month, Mr. Carter De Haven made the preliminary arrangements whereby the Kane corporation is to take over the business affairs of the star and his wife in their forthcoming First National productions. Negotiations concluded during the past week complete the affiliation of one of the best known figures in the producing end of the business and this distinguished pair of front rank luminaries.

The news of the union of Mr. and Mrs. Carter De Haven and Arthur S. Kane received distinctly favorable comment from keen observers of the picture business. It was pointed out that the De Havens under the supervision of a film man of Mr. Kane's acknowledged standing are in a position to supersede in a large way their previous successes, and are assured of bringing out productions that combine all the big qualities of pre-established box-office value.

The new affiliation of Mr. and Mrs. Carter De Haven brings to attention the rapid rise in popularity of this couple, and marks another milestone in their progress as a first class film attraction. The De Havens are credited with being among the top-notchers in their particular field, and are rated as big drawing cards. Their new era



Mr. and Mrs. Carter De Haven, whose affiliation with Arthur S. Kane has just been announced. Their productions will be released via First National.

of production under the First National banner in smashing Broadway comedy successes is confidently expected to establish them more than ever in the front rank of universally known picture personalities.

In a statement from the Kane offices, President Arthur S. Kane announces the latest acquisition of his company and predicts tremendous business possibilities arising from the new affiliation of the De Havens with First National. The statement reads:

"It is with the greatest pleasure that we are in a position to announce the culmination of negotiations between Mr. and Mrs. Carter De Haven and the Arthur S. Kane

Pictures Corporation whereby the career business interests of this distinguished pair of comedians will be handled through our offices and these artists are to become affiliated with our corporation.

"The forthcoming production activities of Mr. and Mrs. Carter De Haven under the First National banner certainly mark a great stride toward in the film career of these already established picture attractions known throughout the country as capable and dexterous interpreters of comic roles through many victorious years on the legitimate stage Mr. and Mrs. De Haven have even outdone their previous fine work since making their advent in the motion picture field. They represent a particularly effective and popular side of our daily human relations and by their capacity for rendering the comic side of actual daily domestic problems in their amusing aspects, have established for themselves a unique position among performers for the camera.

"For exhibitors it is especially interesting to note that Mr. and Mrs. De Haven will bring their recognized personalities and talents to the fore in great big amusing vehicles adapted from stage successes of wide reputation. The combination of these luminaries in high standard productions of famous successes furnishes of course, an unbeatable array of real money values. They represent the stuff of which box-office supremacy is built. For the De Havens under First National we freely predict great things and we desire to express our complete satisfaction at being allied with a production unit of such high possibilities and standing."

"Passers-By" Booked at Capitol

"PASSERS-BY," J. Stuart Blackton's screen version of the stage success by C. Haddon Chambers, has been booked to the Capitol theatre by the New York Exchange of Pathe. It will be the feature attraction at the Metropolitan playhouse during the week of June 20th. Samuel L. Rothapel, who has just assumed the managing directorship of the Capitol, saw "Passers-By" soon after he came to New York and was thoroughly impressed by the Blackton production. He plans to give the photodrama wide exploitation, for he regards it as one of the best examples of the cinema art that has been released this year.

Herbert Rawlinson, who plays the lead in "Passers-By," is an established favorite at the Capitol, where he has appeared in a series of detective pictures during the last six months. In the role of Peter Waverton, Rawlinson assumes the part which thousands of New York theatre-goers remember as played in the stage version by Charles Cherry and Richard Bennett. Two other prime favorites with New York audiences are prominent in the cast—William J. Ferguson, who plays Pine, the butler, and Tom Lewis, who portrays Nighty, the caddy. Mr. Ferguson only recently closed

Blackton Picture to Be Seen on Broadway This Month

his New York engagement in "The Little Whopper," a musical comedy which played an entire season at the Casino theatre. In the last few months Tom Lewis has been a headliner at the Palace theatre, and on Sunday night, June 6th, he was featured in the Lambs' Gambol at the Hippodrome.

In addition to Lewis and Ferguson, another well known character actor, Dick Lee, is included in the cast. Lee is favorably known for his remarkable character delineations, and as Burns, the derelict in "Passers-By," he gives one of the most finished performances of his career.

Leile Valentine, who has the leading female role, is well known on stage and screen. She played for three years in "The Boomerang," on tour, and in her film career has appeared with Olive Thomas and other stars.

Young Charles Stuart Blackton, six year old son of Commodore Blackton, plays a highly important

part as Little Peter. The young star gives a most competent performance, and offers great exploitation possibilities. He is known to thousands of film enthusiasts for his work in the "Country Life" series, produced by Paula Blackton, and for his efforts in other pictures produced by Commodore Blackton. He had a very important part in "The Moonshine Trail."

"Passers-By," said to be the biggest achievement of Blackton's long motion picture career, is being booked in the finest type of theatres in the country. It is an elevating production based upon human elements with which C. Haddon Chambers was so thoroughly familiar.

Commodore Blackton has achieved what other producers have attempted without much success—the transference to the screen of the real atmosphere of London, including the most realistic fog and night scenes. In order to obtain the fog effects, which were essential to the success of the picture, he spent weeks devising a new photographic invention, the secret of which he carefully guards. Those who have been caught in a London fog will realize the perfectness of atmosphere furnished by the director-producer in "Passers-By."

"39 East" Is Started by Realart

Constance Binney started work recently on the film version of "39 East" for Realart, in New York City. It was in this play a little over a year ago that Miss Binney made her first popular triumph on the stage and was greeted widely as one of the country's most promising young actresses.

The romantic comedy is the work of Rachel Crothers, who has been America's most successful woman playwright. Among her plays are "Old Lady 31," "A Little Journey," "Mother Carey's Chickens," "The Heart of Paddy Whack," "Our selves," "Young Wisdom," "Once Upon a Time," "The Coming of Mrs. Patrick" and "Myself Betina."

Miss Binney opened in "39 East" early in the Spring of 1919 at the Broadhurst Theatre. On the opening night she carried off the acting honors of the production and almost instantly found herself greeted as a star.

Anita Stewart Will Come East Soon

On the completion of "Sowing the Wind," which is now being made at the Coast, Anita Stewart will come east to spend the summer. It is expected that Mr. Mayer will also come east as soon as Miss Stewart and Mrs. Chaplin have finished the productions in which they are now working.

"Human Stuff" Release Date Is Named

Universal announces the release of Harry Carey's latest picture, "Human Stuff," for June 28th. It is an adaptation from a story by Tarkington Baker. It was directed by Reeves Eason.

Carey is capably supported by Mary Charleston, as the girl who hopes to win him; Rudolph Christian, as his father; Ruth Fuller Golden, as his sister; Fontaine La Rue, as a Spanish girl; Joe Harris, as the owner of a neighboring ranch; Charles LeMoine, as his foreman and by a host of other popular people act in congenial roles.



Fontaine La Rue, appearing with Harry Carey in Universal's "Human Stuff"



Annette Kellerman, who will shortly appear in "What Women Love," which is to be distributed by Sol Lesser

Critics' Verdict Favorable

Kellerman Picture Well Received by Press Critics on West Coast

SOL LESSER is in receipt of a wire from his Los Angeles office, quoting the reviews on the Annette Kellerman production, "What Women Love," the premier of which was given at the Temple theatre, Santa Ana, Calif., on June 1. Mr. Lesser is highly elated at the expressions of the press, as he feels that in Los Angeles, where critics see, hear and eat pictures, a production must have considerable merit before receiving the following criticisms.

May Markson of the Record says, "Retrospectively different production, some remarkable underwater scenes."

Grace Kinesley of the Times says, "A hummingbird, fresh, bubbling, thoroughly delightful from all standpoints. Reveals Annette Kellerman as delightful comedienne in a role in which she presents an entirely new self to the world. Sol Lesser will give all directors a run for their money."

Guy Price of the Herald says, "Lightning like action, marvelous submarine photography, subtle situations, novel pieces of comedy business, well-woven love story with melodramatic climaxes that furnish a variety of entertaining features."

Maudie Chatham of the Examiner says, "Without a doubt it will be a sensation with its novelty and excellence. Miss Kellerman is the speediest worker on the screen to day, even throwing the strenuous Doug Fairbanks in the shade by a safe margin. Every inch of the six reels is crammed with action."

Monroe Lathrop of the Express says, "An assured winner. Miss Kellerman alone among women

stars could do the things she does with grace and physical snap."

All the critics agree that the picture gives Wheeler Oakman, who plays opposite Miss Kellerman, a role which shows new insight into his dramatic ability. Also that the entire cast, settings, photoplay titles, and story are of the highest order.

Imposter Is Posing as Courtney Cooper

Cosmopolitan Productions states that an imposter posing as Courtney Ryley Cooper and as the author of the Boston Blackie stories under the "nom de plume" of Jack Boyle has fleeced several Los Angeles producers and is now in New York, according to a telegram received from the coast by R. L. Giffen from Courtney Ryley Cooper. Cosmopolitan Productions particularly is interested in the matter since it has only recently signed a contract with Jack Boyle, who is in the East, whereby it acquires all motion picture rights to all his stories.

British Regatta Scenes Used in Metro Picture

Metro has just received from England pictures of the Henley Regatta, which will be used in the forthcoming production of the spectacular melodrama, "The Marriage of Mary," by Cecil Raleigh. The scenes show close-ups of the races and of the arrival of King George and Queen Mary in the Royal Barge. There are also scenes showing the crowds and the shifting panorama of the Thames.

Hodkinson Announces "The Green Flame"

"The Green Flame" directed by Ernest C. Warde, is the next Kerrigan production, following his two latest successes, "Number 99" and "The Dram Cheater." The popular star is said to have one of the best parts in his career as a screen favorite. The W. W. Hodkinson Corporation reports a continued demand for "Kerrigan pictures," especially for "Live Sparks" and "30,000," and expects great summer business on "The Green Flame."

In the company surrounding J. W. Kerrigan in "The Green Flame" are: Fritz Brunette, Jay Morley, Edwin Wallock, Myles McCarthy, Claire De Brey, and William Moran.

J. Warren Kerrigan, as Frank Markham, is in wrong twice in twenty-four hours. For one thing he gives the wrong girl flowers. He is left alone in a taxi, where appearances are all against him. The villain of "The Green Flame" is an excellent characterization. He makes a very convincing villain, and certainly gets all that is coming to him in the last two reels.

Priscilla Dean Begins Another on the Coast

Production on Priscilla Dean's new picture, "Outside the Law," has begun at Universal City, Cal. Tod Browning, who directed the volatile star in "The Virgin of Stamboul" also is in charge of her current production. He also wrote the story. Among those already selected for the cast are Lon Chaney, Wheeler Oakman, Ralph Lewis and E. A. Warren.

Father Is Member of Son's Company

F. W. Seitz, father of George B. Seitz, of Pathe serial fame, has joined his son's producing organization as vice-president and general manager. Mr. Seitz the elder has taken over full charge of the studio at 134th street and Park avenue, New York, assuming the responsibilities of studio manager immediately upon his entrance to the organization.



Marguerite Courtot, featured in "Pirate Gold," a Pathe serial starring George B. Seitz

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Unique Titling Will Aid "Midchannel"

A new departure is marked by the titling of Clara Kimball Young's next production, according to an announcement by Equity Pictures. Those who have read Sir Arthur Wing Pinero's "Midchannel," or who have seen it produced on the legitimate stage ten years ago, with Ethel Barrymore in the feminine lead, will recall that the dramatic language used in the play forms one of its chief charms.

Accordingly Director Harry Garson hit on the novel idea of pre-serving the punch and pepper of dialogue in the sub-titles of the film. By this means nothing of the expressiveness of the play will be lost, while much in the way of sumptuous scenic effects and properties, that could not be embodied on the stage, will be introduced.

"Jenny Be Good" to Be at Broadway House

Mary Miles Minter's latest picture for Realart, "Jenny Be Good," adapted from the novel by Wilbur Finley Fauley, has been booked as the attraction at the Rialto theatre, New York, by Dr. Hugo Riesenfeld for the week of July 4th.

In "Jenny Be Good," Miss Minter is said to enact the strongest dramatic role she has ever attempted as a star. Reports from various important cities about the country have given unqualified approval to Miss Minter's steady advance to the foremost rank of the screen's dramatic artists and a number of big exhibitors have declared "Jenny Be Good" the best picture and box office attraction the star has ever made.

Realart Adds to Wanda Hawley Company

Sidney Bracey, for years a famous Gilbert and Sullivan light opera tenor in England and Australia, has been engaged to play an important character role in Wanda Hawley's second starring vehicle upon which work has been started at the Realart Studios in Hollywood.

Sam Woods, former assistant to Cecil B. DeMille, and, more recently director for Wallace Reid and Ethel Clayton, has been engaged to direct the third Wanda Hawley production, which will be started in a short time.



Wanda Hawley, who is being starred in the new Realart release, "Miss Hobbs"

Robertson-Cole Buys A Ranch

Purchases 460 Acres of Land in Santa Monica, Cal.

To finish the task of giving to its producing units situated on the Pacific Coast the most complete possible equipment, Robertson-Cole has acquired an extensive property at Santa Monica, California, which is to be known as the "R-C Ranch." Its acquisition supplements the purchase of ground in Los Angeles, announced last week, upon which the erection of a studio, to house the producing units, has been begun.

The "R-C Ranch" was secured for the purpose of giving the various producing units which are making pictures for Robertson-Cole, open space on which to make their exterior scenes. Work on some of the early releases of Robertson-Cole already has been started at the ranch, and within a short time all Robertson-Cole exterior scenes which do not call for an extraordinary background will be made here.

There is a total of 460 acres of ground in the "R-C Ranch" which is so situated that it has a broad sweep of ocean along one side. Besides this feature, which provides admirably for the making of beach, sea-side, marine and deep-water productions, there is a great wealth of other sorts of backgrounds. The ranch contains streams of several sizes, ranging from a river down to a brook. Not only has it flat grounds, but there are great stretches of rolling country, as well as an elevation high enough to furnish mountains.

The ranch, as it now stands, is partly improved, containing a number of buildings of various sorts, which may be used in the making of a wide variety of pictures. It is the intention of Robertson-Cole immediately to start further improvements of the "R-C Ranch," so that it will equal, before many months have passed, any similar tract in the world.

Street scenes of many types are needed, and these will be started at once. Then there are to be many types of country house, from the humble cottage through to the mansion of the wealthy, besides every other sort of building fashioned after the architecture of many lands, as Robertson-Cole pictures are cosmopolitan, not only in their appeal and scale, but in their stories and locations.

The "R-C Ranch" will be under the direction of H. R. Hough. He is general manager of Robertson-Cole Studios, Inc., the company which was recently incorporated to erect the Robertson-Cole Studio which is under way in Los Angeles, and which will improve the ranch now taken over. Aided by a large staff of assistants, Mr. Hough will execute the Robertson-Cole plans which call for the complete operation of both studio and ranch at the earliest possible date.

The acquisition by Robertson-Cole of the "R-C Ranch" is another movement in the series which has been executed within the last six months with the aim of making the company the distributor of pic-



Edith Storey and Josef Swickard in "Moon Madness," a Robertson-Cole production

tures which are surpassed by none. With its producing units scattered, and forced to rent at extravagant prices the equipment which they needed, Robertson-Cole realized the great need of a central producing point, as well as a central control.

Consequently the plan of a central studio, as well as a central point for the making of exteriors, was

made, and carried out. On his recent trip to the Coast, A. S. Kirkpatrick, vice president and general manager of the Robertson-Cole Distributing Corporation, looked at certain properties from which were selected, after his return to New York, that on which the studio is being built, and that which comprises the "R-C Ranch."

Marion Davies Acclaimed Ovation for Star Following Ritz-Carlton Showing of "Restless Sex"

MORE than a thousand specially invited guests thronging the big grand ball room of the Ritz-Carlton Hotel on Wednesday evening of last week to see a private showing of Cosmopolitan Productions' "The Restless Sex," stood up at the close and gave Marion Davies, the star, a spontaneous ovation.

Huge banks of roses, carnations, chrysanthemums, ferns, and potted palms, were arranged about in a beautiful decorative effect, and the foyer immediately outside the grand ball room was filled with baskets of flowers sent to Miss Davies by her many friends. During the showing of the picture a twenty-piece orchestra under the leadership of Prof. James Bradford furnished the incidental music.

A partial list of those present as submitted by Cosmopolitan Productions, included Alice Joyce, Norma Talmadge, Constance Talmadge, Joseph M. Schenck, Vera Gordon, William Roselle, John W. Considine, Mr. and Mrs. E. W. MacLean, Jr., Mr. and Mrs. Pearllyn Stanleys, Harrison Fisher, Mr. and Mrs. Frank Borzage, Robert Z. Leonard, Frank Murray, George D. Baker, Hamilton King, Mr. and Mrs. Walter Wanger, Mr. and Mrs. Louis Vance, Daniel Frohman, Mr. Joseph Vance, Edgar Selden, Alma Rubens, Montagu Love, Dora Davidson, Gaston Glass, Anna Wheaton, Mrs. Irene Loftis, Matt

Moore, Mr. and Mrs. George Fitzmaurice, Arline Savage, Mr. and Mrs. John McGinnis, Theodor May, Joseph King, Mr. and Mrs. Norman Kerry, and Albert Capellani. In Miss Davies' personal party which occupied the entire balcony were Judge and Mrs. Douras, her parents, Mrs. George Van Cleave, Paul Chalfonte, Mr. and Mrs. Carl H. Page and Henry M. Hobart.

This is the first time that anyone outside of the company's officials has seen "The Restless Sex," and the showing was only for personal friends. The public will not be privileged to see it for several weeks when it is scheduled to open for a pre-release New York run at a Broadway theatre.

Charles Hutchison Does Daredevil Stunt

Charles Hutchison, his director, W. S. Van Dyke, and a company of extras made a journey into the mountains to film a thrill stunt for the sixth episode of the star's serial for Pathe. Hutchison made a jump from an oil derrick sixty feet high to a tree nearby without sustaining even a scratch, it is reported. This forthcoming Pathe thriller, the working title of which is "The Double Adventure," was put into production at the Brunton studios April 19th.

Educational Aids "Exhibs"

Gives Them Chance to View Two-Reelers Well Ahead of Release

FULL opportunity to view all short-subjects well in advance of their release is promised by Educational Film Corporation as the result of the operation of its own exchange system. Each office will be supplied with copies of all subjects several weeks ahead, and exhibitors will be invited to inquire as fully into the quality of one and two reel pictures as they do into their features. This plan is made possible because the company and its various producing units are well ahead of their schedule.

"Four Times Boiled" was the initial two reel comedy release, this being scheduled for the week of June 20. However, some of the exchanges were not quite ready for business at that time, and this picture remains to be first shown in some territories. The second of these comedies, "An Overall Hero," has been completed, and while the necessary scenes were being retaken for this, the third comedy was made and work is now starting on the fourth. All of these feature animals and Arthur Nowell, the wonderful child-actor, are under the direction of Wm. S. Campbell.

"Mermaid Comedies," is a new brand, the first year's output including six comedies made under the direction of Jack White, of Sennett and Sunshine directional fame, and

six featuring Lloyd Hamilton. The two first of the Mermaids are now in the Educational vaults. "A Fishy Start," the first White comedy, in which Marvel Rea has the leading role, and the initial Lloyd Hamilton, "Duck Inn." Work is well under way on the third and fourth will be begun in a short time.

"Torchy" and "Torchy Comes Through," the two first of the "Torchy" Comedies, made from the celebrated stories by Sewell Ford and produced by Master Films, Inc., have been entirely completed, and work is starting on the third. Johnny Hines, the comedian, is reported to be a bear for work and with the first release of the "Torchy" set for the week of July 11 he will be well on the third by that time.

Since signing the contract which provides for the distribution of all two-reel Christie Comedies through Educational, Al. and Charles Christie have been speeding things up in Los Angeles. The first two, "Kiss Me Caroline," with Bobby Vernon and "A Sensitive Siren" with Fay Tincher are now completed and in the New York offices. The third Christie Comedy, with Bobby Vernon and Dorothy Devore, has been and is now being cut and titled in Los Angeles.



A pleasing moment from the new Goldwyn-Rex Beach presentation, "Going Some"

Goldwyn Studios Active

Jack Pickford, Mabel Normand and Others Making New Pictures

WITH the completion of "The Man Who Had Everything" at Goldwyn's Culver City studios, Jack Pickford will take a few days' rest before starting work in a film version of George Ade's "Just Out of College," a comedy that enjoyed great popularity on the stage a number of years ago. The leading character in "Just Out of College" is perfectly adopted to the personality of the young Goldwyn star, who will continue under the direction of Al Green.

Another interesting announcement from the Culver City Studios concerns the forthcoming appearance of Mabel Normand in "Head Over Heels," the successful stage play in which Mitzi Hajos was starred. As in all of her recent photoplays, "Jinx," "Emo" and "The Slim Princess," now ready for release, the Goldwyn comedienne will be directed by Victor Schertzinger. Those selected for

the supporting cast, thus far, are Otto Hoffman, Hugh Thompson and Doris Deane.

During the past week a seventy-five piece symphony orchestra has figured in the making of scenes for "The Great Lover," a film version of Leo Ditrichstein's renowned stage triumph being produced under the direction of Frank Lloyd.

E. Mason Hopper has finished the picturization of Mary Roberts Rinehart's story, "It's a Great Life" and is ready to resume work on the Booth Tarkington "Edgar Comedies," the next one in the series going under the title of "Edgar's Sunday Courtship." Director Harry Beaumont is in the midst of "Stop Thief," in which Tom Moore is being starred, and Reginald Barker, with an all-star company, is still at Catalina Island working on an elaborate version of a dramatic story of the sea by Ben Ames Williams.

Newest Star Begins Work

Bebe Daniels Starts on "You Never Can Tell" for Realart

BEBE DANIELS started work at the Realart studios in Hollywood on July 7th on her first production as a star, "You Never Can Tell." Many of her friends were on hand to watch the taking of the first scenes and to wish her the best of luck in her new career.

Miss Daniels was recently installed at the studios in a star dressing room along with Wanda Hawley, who has completed there one picture as a Realart star and is now at work on her second. The

two are old companions at the Lasky studios where they worked together in De Mille productions and as leading women for several male stars.

Chester Franklin has been engaged to direct the new Realartist. He is a veteran and capable director with a number of highly successful productions to his credit. He comes to Realart after having completed a series of popular "kid" productions.

Helmuth Walton Bergman wrote the scenario for the picture from two stories by Grace Lovell Bryan, which were published in the Saturday Evening Post about six months ago, entitled "You Never Can Tell" and "Class." Mr. Bergman has been a continuity writer for many years and is best known for his work in adapting fifteen O. Henry stories for the screen.

The story selected for Miss Daniels' first vehicle is that of a girl of vaulting ambition. Dissatisfied with her home surroundings, where money is even scarcer than soap, she starts out to earn her own living. She gets a job behind the

The six pictures in which Miss Daniels appeared before becoming a Realart star were "Male and Female," "Everywoman" and "Why Change Your Wife?" Cecil B. De Mille productions; "The Dancin' Fool" and "Sick Abed" with Wallace Reid, and "Hunting Trouble" with Robert Warwick.



Bebe Daniels, who is now starring for the Realart Pictures Corporation, experiments with an orchestral "tank"

"Week End" Nearly Ready

American Busy Titling, Tinting and Toning "Flying A" Picture

"THE Week End," a new "Flying A" special, filmed from the original script by Cosmo Hamilton, is undergoing the tinting, toning and titling processes. The American believes that the matter of titles is of the utmost importance, and, as the surplus of titles has been eliminated, as in all high class productions of the present day, those remaining, together with the illustrations, are worked out with the greatest care. The subtitles of this snappy comedy of "an unchaperoned weekend at Hideaway," are handled with a light touch entirely in keeping with the spirit of the story. The pastels which illustrate many of the scenes give a beautiful translu-

cent quality to the picture on the screen through which one may perceive the vistas beyond. That the drawings are those of a finished artist is apparent. The pastels are interspersed with queer little cartoon-like sketches "in lighter vein" with a subtle play upon the words of the subtitles.

"The Week End" was produced at the Company's Santa Barbara studio under the expert direction of George L. Cox. Margarita Fisher receives excellent support from Milton Sills and Bertram Grassby. Also included in the cast are Mary Lee Wise, Harvey Clark, Mayme Kelso and Beverly Travers.

Rocket Corporation to Make Six Pictures

The Rocket Film Corporation, recently organized under the laws of California, is to open offices in Hollywood within the next week and plan to begin work on their first of a series of six pictures by July first. This company was organized by R. R. Rockett for two years business manager at Balboa studios and for the past year purchasing agent for the Universal Film Company's big plant at Universal City. Associated with Rockett in this enterprise is his brother A. L. Rockett, E. H. Christensen, S. C. Buchan, and C. E. Morgan. Six stories have been purchased and negotiations will be closed within a few days for director and leading people for the first production.

Sculptor Praises Artistry of "Shore Acres"

Lee Oscar Lawrie, famous sculptor, is another leader of his profession who has been won to high praise of motion pictures through the brilliant success of "Shore Acres," the Metro Special production featuring Alice Lake.

In a letter to Rex Ingram, who directed the big production, he praises the manner in which the story is told, its delicacy of touch and the photography. The letter has been added to the many that have already reached the Hollywood studios of the producing company.

Arthur F. Howe Invents Movie Card Game

Alfred F. Howe is the inventor of a new card game, which is said to be not only engrossing as entertaining, but which proves a comprehensive test for one's knowledge of personalities in the cinema art. The deck is of the usual dimensions and each card contains the portrait of a screen star and his or her autograph, together with half a dozen questions having to do with the individual's career. The game is a guessing one, the object of each player being to obtain and retain as many cards as possible through the lack of movie knowledge of his opponents.



A new photograph of Thelma Percy, Eddie Polo's leading lady in his latest Universal serial, "The Vanishing Dagger."

Eleven Metro Pictures Ready

METRO PICTURES CORPORATION announces the completion of camera work on ten new special productions, and virtual completion of the eleventh, the eleven being the combined output of the company's two large studios situated respectively in Hollywood, California, and in New York. Of the eleven new productions ten are in the hands of editors, cutters and title writers, who will spend several weeks on them in the process of assembling them for release. With a few exceptions these big pictures will not be distributed by Metro to the trade until the early fall.

Eight of the specials were produced at Metro's western studios. They are "The Price of Redemption," starring Bert Lytell; "Parlor, Bedroom and Bath," with an all-star cast; "The Saphire," co-starring William H. Crane and Buster Keaton; "Held in Trust," starring May Allison; "The Chorus Girl's Romance," starring Viola Dana; "The Mist Wife," featuring Alice Lake; "Hearts are Trumps," with an all-star cast; and "The Mutiny of the Elsinore," a C. E. Shurtleff production featuring Mitchell Lewis.

At the New York studios the following pictures are being completed: "Love, Honor and Obedience," an S-L production with an all-star cast; "The Marriages of Mayfair," with an all-star cast, and "Clothes," with an all-star cast including Olive Tell and Crawford Kent.

The first New York production to be completed is "Love, Honor and Obedience." This is an adaptation by Eugene Walter of Charles Neville Buck's novel, "The Tyranny of Weakness." The cast includes Wilda Bennett, Claire Whitney, Kenneth Harlan, Henry Harmon and E. J. Ratcliffe. The director



A scene from "Burning Daylight," a Metro picture, starring Mitchell Lewis

is Leander de Cordova, the camera man, Arthur Martinelli.

"The Marriages of Mayfair" is an adaptation by Julia Burnham of Cecil Raleigh's Drury Lane melodrama. The cast includes Thomas Ross, Wilfred Lytell, Frank Currier, Francis X. Conlan, Jack Crosby, Gladys Coburn, Thea Talbot and Florence Court. The director is George W. Terwilliger. "Clothes" is the stage drama by Avery Hopwood and Channing Pollock in which Grace George starred some years ago. The scenario was written by Arthur Zelner. Fred Sittenham is director and Arthur Caldwell cameraman.

Bert Lytell's new production at Hollywood, "The Price of Redemption," is an adaptation of I. A. R. Wyllie's novel, "The Temple of Dawn." The scenario was written by June Mathis. Dallas M. Fitzgerald is the director and Sol Politio cameraman.

United States Leads, says Tracy

"THE United States has progressed faster than the rest of the world in developing the motion picture," says Louis Tracy, one of the best known British novelists, and the author of "The Silent Barrier." This novel is the first of the Tracy books to be done in pictures by Gibraltar Pictures, under the name of Louis Tracy Productions, Inc., released through W. W. Hodkinson Corp. He has watched the progress of "The Silent Barrier" from the book to the screen with intense interest.

The cast of the production he thinks especially good, as it includes Sheldon Lewis, Corinne Barker, Florence Dixon, Donald Cameron, Gladys Hulette, Fuller Mellich, and others.

Mr. Tracy admits that he was "among those who used to regard the cinema as merely an interesting if somewhat jerky medium of expression. That was in the days when imperfect mechanism gave us flickering, indistinct pictures and when dramatic action was represented by grotesque mummy born of the then existing conviction that an idea could only be 'put across' as we say here, by violent gesticulation, grimaces and contortions. How times have changed and convictions, too, mine among them."

British Novelist Admits Country's Lead in Production

The author of "The Silent Barrier" was in charge of the British Mission in New York during the war and was one of the first advisers of the British government to realize the enormous advantage that could be gained by intelligent use of the film.

It is impossible to over estimate the enormous influence of the motion picture present and future in furthering the ends of civilization," says the British novelist. "The modern picture drama is a marvel of subtlety, of technical and artistic excellence. Gone is the flickering film, gone is the gesticulating, grimacing mummer. Instead we have the greatest actors of our time revealing to us all the refinements of dramatic art without a spoken word."

"There is not a shadow of doubt that the United States has progressed faster than has the re-

"The Saphire" is an adaptation by June Mathis of "The New Henrietta," by Winchell Smith and Victor Mapes, founded on Emerson Howard's drama, "The Henrietta." "Held in Trust" is a dramatization of George Lydie Turner novel, which appeared in the Red Book Magazine. Sarah A. Mason wrote the scenario. John L. Ince, director; Jackson Rose, cameraman; and E. J. Shuller, art director.

"The Chorus Girl's Romance" was first told in short story form by E. Scott Fitzgerald under the title of "Head and Shoulders" in The Saturday Evening Post. Percy Heath made it into a screen play and William Dowling put it on as director. "The Mist Wife" stars Alice Lake as a woman who marries into a New York family where footmen and Harvard accent prevail. The story is founded on Julie Herne's stage play, "The Outsider." The adaptation was made by Lois Zellner and A. P. Younger. Edwin Mortimer is director.

"Parlor, Bedroom and Bath" is an adaptation of the stage success by C. W. Bell and Mark Swan. The cast includes Eugene Pallone, Ruth Stonchouse, Kathleen Kuhlman and Henry Miller, Jr. The scenario is by June Mathis and A. P. Younger; W. M. Edmund, cameraman; and Sidney Ullman, interior designer.

"Hearts Are Trumps" is an adaptation by June Mathis of Cecil Raleigh's Drury Lane melodrama, produced under the direction of Rex Ingram.

"The Mutiny of the Elsinore" is a dramatization of Jack London's novel by A. S. Le Vain. Edward Sloman is director. The cast includes Mitchell Lewis, Helen Ferguson and William V. Mong.

mainder of the world in developing the motion pictures. Some of the American productions are superb in every way. So are some of the foreign ones, but not in the same proportion. But the encouraging thing is that everywhere the fact has been realized that there are few limitations to the possibility of motion picture drama.

"Everywhere great sums are being invested in this amazing new industry which promises to do more toward civilizing savage races and advancing backward ones than all the guns and punitive parties have done in a century of fighting."

Exhibitor Praises Fox News Reel

The kind of praise which offers real encouragement to a producer today has come to William Fox, president of Fox Film Corporation and editor-in-chief of Fox News, the film newspaper which encircles the earth, from an exhibitor in Madril, Oklahoma. J. H. Long, owner of the Princess Theatre in Madril, is the theatre man who, unsolicited, has offered the highest possible praise to Fox News, the buy two-a-week.

Mounted Police Like Neilan Picture

Marshall Neilan's initial independent production, "The River's End," again received the official endorsement and praise from Canadians and members of the Royal Canadian Mounted Police, successors to the famous "Royal Northwest Mounted Police," which figures so prominently in the James Oliver Curwood story visualized by Mr. Neilan.

At the invitation of Joe F. Pierce, manager of the Allen theatre, Calgary, Inspector Spaulding and the local detachment of the Royal Canadian Mounted Police, viewed a special showing of "The River's End," given with the idea of getting the criticism of these experts, on the technical merits of the picture.

Fast Work Claimed on Convention Reels

Two hours after the Republican National Convention opened its session at the Coliseum in Chicago, International News Reels showing the assembling of the delegates, the opening of the session, and many of the nationally known delegates and candidates, were exhibited in the Chicago and suburban theatres. The scenes were made at eleven o'clock Tuesday morning which is one o'clock New York time, and finished prints ready for projection were at the New York theatre in time for the first show Wednesday evening. This is considered a record in speed and constitutes, says Cosmopolitan Productions, another "scoop" for International News Reels.

'Wolves of Kultur' to Be Shown in Parks

The commissioner of Parks of Dallas, Texas, has selected the Pathe serial "Wolves of Kultur," for exhibition in the two local parks at public entertainments given by the city. The Pathe offering is the first serial booked in Dallas for presentation at these municipal entertainments.



Scene from "Peggy Rebels," an American Film Co. production starring Mary Miles Minter

Neilan Takes Quick Trip

Producer Speeds to New York to Close Several Important Deals

MARSHALL Neilan, recently elected vice president of Associated Producers, Inc., arrived in New York last week and after a short business visit in which he closed several important deals, returned to California on Saturday to begin work on a plan of intensive Summer production, preparatory to the fall releasing season.

While in New York, Mr. Neilan held several conferences with executives of the First National Exhibitors' Circuit in connection with his Summer producing plans involving future pictures to be released thru this organization in accordance with his present arrangements. Several interesting announcements are expected as a result of these meetings in the near future.

Regarding his plans for First National, releases to be distributed in the near future, Mr. Neilan announced that the title of his fourth independent production is "Dinty," and features Wesley Barry in the main part. The third Neilan picture for First National release following "The River's End" and "Don't Ever Marry" is now complete with the exception of the title.

On Mr. Neilan's return to his studio the plant will witness its busiest period since it was opened several months ago. In accordance with Mr. Neilan's new plans, Pete



Marshall Neilan registers a "nomination" smile upon receiving the news of his election to the vice-presidency of the Associated Producers, Inc. The other gentleman is Albert Kaufman, who shares the big studio at Hollywood with Mr. Neilan

Smith, director of advertising and publicity, will leave New York for the West Coast shortly, to work with the producer in the preparation of special exploitation material for exhibitors.

Paramount Releases Two

"Paris Green," with Ray, and Dorothy Gish Pictures Are Issued

A TYPICAL Charles Ray picture bearing the more or less explicit title, "Paris Green," a Thomas H. Ince production, and Dorothy Gish in "Remodeling Her Husband," are the Paramount releases scheduled for June 13.

Julien Josephson, author of "The Rusher," "The Egg Crate Wallow," "Bill Henry" and other small town classics which have made Charlie Ray famous, wrote the story and scenario of "Paris Green."

Ann May plays opposite Ray in the role of Ninon Robinet, the little Parisienne, while Norris Johnson is the less faithful American girl. The remainder of the cast includes Bert Woodruff, Donald McDonald, Gordon D. Mullen, William Courtright, Ida Lewis and Otto Hoffman. The photography is the work of Chester Lyons.

The Dorothy Gish picture, "Remodeling Her Husband," has an added claim to distinction in the fact that it was directed by the star's equally famous sister, Lillian Gish. The latter was doubly qualified for her task, for not only has she mastered every detail of film technique during her long career in pictures under the supervision of David W. Griffith she possesses, of course, a thorough knowledge of her sister's talent and delightfully distinctive mannerisms.

For Miss Gish's leading man the legitimate stage was drawn upon, the choice falling upon James Ren-

nie, who never had appeared in pictures before but whose work opposite Ruth Chatterton in "Moonlight and Honeyuckle" attracted much attention. The cast also includes Marie Burke, Downing Clarke and Frank Kingdom, the last named having been for years a conspicuous figure on the stage.

Cleveland Showing of "Married Life"

In the Grand Ball-Room of the Hotel Statler on Wednesday noon, June 9th, a large number of exhibitors witnessed a showing of "Married Life," Mack Sennett's latest five-reel comedy, featuring Ben Turpin. Phyllis Haver is Mr. Turpin's leading woman. The screening was arranged by the First National Exhibitors' Circuit of Ohio and E. M. Asher, Mr. Sennett's personal representative. A special orchestra entertained the audience with selections. Photos of the leading players were given to each one of those present.

Six Houses Play "Sex" at Same Time

Six theatres playing "Sex" at the same time in St. Louis, is the tribute paid J. Parker Read, Jr.'s productions starring Louise Glaum. These theatres are: The Arco, the Lafayette, the Gravano, the Novelty, the Maffitt and the Montgomery.

"Woman in His House" Stars Mrs. Chaplin

"The Woman in His House" is to be the title of Louis B. Mayer's First National release, starring Mildred Harris Chaplin, which has been almost six months in the making. The picture was directed by John M. Stahl from his original manuscript.

Shown without titles at the First National convention, held recently at Chicago, it proved to be as startling as it is beautiful and dramatic. So immense is the importance of this picture that Mr. Mayer has decided to hold it up until fall and then have it exhibited in the largest theatres of the country.

Martin Leaves 'After Six Weeks Visit

Having concluded a six weeks' study of American exploitation methods in the motion picture industry, Frederick Martin, advertising manager for the Famous-Lasky Film Service, Ltd., of London, sailed for home recently. During his stay in the United States Mr. Martin made a complete tour of the country, spending several days in Hollywood at the Lasky studio. The leading motion picture theatres in New York City, Buffalo, Chicago, Los Angeles, San Francisco, Portland, Seattle and other cities were inspected by Mr. Martin as a means of obtaining information of value to British exhibitors.

Goldwyn to Distribute Rothapfel's Ideas

For the benefit of exhibitors who are interested in the most modern angles of showmanship, Goldwyn Pictures Corporation is prepared to supply, each week, programs of the "Rothapfel type of bill" as shown at New York's magnificent motion picture palace, the Capitol. This service will be supplied regularly to any exhibitor sending his name and address to the Goldwyn office.



Lucille Ricksen, appearing in Edgar comedies for Goldwyn



VICTOR
DEALS



HAROLD LLOYD

"AN EASTERN WESTERN"

Directed by HAL ROACH

A TWO REEL COMEDY SPECIAL

Blase Critics Unite In A Paean Of Praise At The Surpassing Excellence Of The Wonderful Two Reel Lloyd Comedies;

"There has been more and better laughter on Broadway because of these comedies. They are funny . . . The house is kept laughing all the time . . . They have found clever, unexpected, original things for Lloyd to do,—stunts irresistibly risible . . . So thanks for the Lloyd comedies. They make people laugh whole-heartedly, healthily."—New York Times.

"'An Eastern Westerner' is a very good comedy . . . That Harold Lloyd is its star should be enough of a recommendation to those who have seen him before."—New York Tribune.

"'An Eastern Westerner', the best of its type since Mr. Lloyd's previous comedy ('Haunted Spooks') . . . Lloyd is more amusing than ever."—New York Telegraph.

"For unusual tricks and gags, for hilarious surprises or real plot, you will search long and far before coming upon the equal of the Lloyd picture. In 'Haunted Spooks' Lloyd shows new trick after new trick. His attempts at suicide, each one winding up with a preposterously funny surprise, the rapid action in the 'haunted' house, these are scenes that for sheer nonsensical comedy value attain the topmost heights. And the biggest laugh of the season, the one in which the Jewish gentlemen are revealed talking in the automobile, is destined to go down in history as a piece of tomfoolery par excellence."

—Picture Play Magazine.

THE THEATRE SHOWING THE HAROLD LLOYD COMEDIES HAS A BIG ADVANTAGE OVER ITS COMPETITOR.

 **Pathe** 
Distributors

A BLACKTON PRODUCTION

PASSERS BY

PERSONALLY DIRECTED BY J. STUART BLACKTON
WITH

HERBERT RAWLINSON

Adapted from the stage success by
C. HADDON CHAMBERS



With enthusiasm and entire confidence we recom-

Driftwood of a great city, thrown up from its depths and brought to his door.

Like the driftwood of the ocean some of it was good and sound; some weak and rotten.

The bluff, big-hearted Cabby; Outraged Innocence in a Girl; the dirty, useless Vagrant; the wilful Wanton flitting by; from his window he saw them and read and understood the comedy and the tragedy of their lives.

Mr. Blackton has created a wonderful human picture, in which the acting is beyond reproach, from a stage success that is pure drama.



Send "Passers By" to every Exhibitor  **Pathe** 
Distributors

YOUNG BUFFALO

The West In Beauty, Action and Romance

Produced by
THE GRAPHILM CORPORATION

Stories by
WILLIAM ADDISON LATHROP

Directed by
GEORGE RIDGWELL



TWO REELERS



Five two-reel virile and red-blooded pictures of the great country of the Northwest:

"Tex of the Timberlands."—
A tale of lumber camp giants.

"His Pal's Gal."—a story of
sacred love in the wild.

"The Law of The Border."—
The law of the land without
lawyers.

"The Hobo of Pizen City."—
In which an angel woman finds
a man's soul.

"The Hold-Up Man."—
Abounding in thrill, action, and
the great out-doors.

Pathe

Philip Yale Drew is known the world over as "Young Buffalo." He has played in every city, town, and hamlet in the United States, Canada and England.

These healthy adventurous pictures, with a wealth of scenic beauty, will fill just the demand you have heard for actionful stories of the great mountains and forests.

Every story is as strong and full of plot as a feature. Show them first and profit best.



A BLACKTON PRODUCTION "RESPECTABLE PROXY"

WITH SYLVIA BREMER AND ROBERT GORDON



PERSONALLY DIRECTED
BY J. STUART BLACKTON

They Played it

Loew's Grand, Atlanta
Loew's Bijou, Birmingham
State Lake, Chicago
Strand, Fort Wayne
Pantages, Minneapolis
Loew Circuit, New York
Exeter, Boston
Strand, Portland, Me.
Strand, Providence
Princess, Hartford
Strand, Washington
Isis, Denver
Liberty, Terre Haute
Strand, Evansville
Bijou, Battle Creek

TYPICAL OF ALL THE REVIEWS

"A breezy picture with plenty of action and a story that is so well presented as to hold the interest of the average audience throughout. Thoroughly entertaining. The presentation is a typical J. Stuart Blackton production. It carries all the earmarks of one who knows how."

in The Exhibitors Trade Review

They Played it

Poli's, Wooster, Mass.
Fox, Springfield, Mass.
Blackstone, Pittsburg
Palace, Cincinnati
Auditorium, Dayton
Strand, Philadelphia
Savoy, Wilmington
Rivoli, Philadelphia
Temple, Camden
City Square, Atlantic City
Blue Mouse, Baltimore
American, Salt Lake
Ohio, Indianapolis
Mecca Palace, Saginaw
Garden, Flint, Mich.





Three "shots" from Harold Lloyd's latest comedy, "High and Dizzy," showing Harold and Mildred Davis in some amusing situations. The new Lloyd comedy series is being released by Pathe.

Big Stories Help All Pathe's Features

Pathe's feature business is keeping pace with the growing progress recorded by its short subjects and serials sales department, largely due to the type of story the great distributing organization is now releasing. "The story is the thing," says Pathe, judging by the reception given by exhibitors to Augustus Thomas's "Rio Grande," produced by Edwin Carewe; "Sherry," George Barr McCutcheon's novel filmed by Edgar Lewis; "Simple Souls," adapted by Jesse D. Hampton from the book by Charles Hastings Turner, with Blanche Sweet in the leading role; and "The Deadlier Sex," written by Bayard Veiller, author of "The Thirteenth Chair." Miss Sweet also has the lead in "The Deadlier Sex."

Maigne's Assistants Reach New York

Faxon M. Dean and Bert Dorris, cameraman and assistant director, respectively, have arrived from the Coast to work with Director Maigne at the New York studios of the Famous Players-Lasky Corporation on "The Frontier of the Stars," with Thomas Meighan. Mr. Dean and Mr. Dorris were associated with Mr. Maigne on the production of "The Copperhead" and immediately after its completion went to the Coast with him to make "The Fighting Chance" with a special cast, and "A Cumberland Romance," with Mary Miles Minter, for which latter production they were loaned to Realart.

Fox Changes Name of Forthcoming Picture

William Fox has selected a new title for the film version of F. Scott Fitzgerald's story, "Myra Meets His Family," which was published in the Saturday Evening Post. This story adapted to the screen by Joseph F. Pollard at the Hollywood studios, is being filmed under the direction of Howard M. Mitchell in California with the beautiful Eileen Percy as its star. "The Husband Hunter" is the title adopted for this film, which is the second starring vehicle for Miss Percy.

No Slackening of Production

MIDSUMMER promises no let up in production activities at the Lasky studio and stars and directors are having no respite from their labors between pictures. Those who will start work on new pictures within the next few days are Directors George Melford and William DeMille, while those who shortly will be changing roles include Roscoe Arbuckle, Bryant Washburn and Wallace Reid.

Ethel Clayton already has begun work on her last picture to be made for Paramount prior to her vacation, after which she will go to London to make at least two pictures there for the company. Tom Forman is directing the present film, which is an adaptation by Mary O'Connor from Cynthia Stockley's short story, "Rosanne Ozanno." In this picture Miss Clayton depicts the character of a young girl who is obsessed by something in the nature of a charm placed upon her by a Malay woman who saved her from death when she was an infant and kept her in charge for two years. The woman gives her the power to hate well and a love for bright things. Thus when she grows up she has an inordinate passion for diamonds and whenever she comes to hate any individual that one invariably falls ill or has an accident. Rosanne indulges in diamond stealing in Kimberly, but escapes punishment and is finally saved from her obsessions through love. Jack Holt plays the leading male role. One of the features will be the beautiful costumes worn by the star. One gown, known as "The Queen of Sheba," weighs fifty pounds and is composed entirely of imitation pearls.

It seems probable that Cecil B. DeMille will not start work on his next special before the first of July or at least not until the last of June. The nature or title of it is as yet not announced. The producer has several stories in mind and from these will choose one which he will make. There are no announcements as yet regarding the cast, but it is understood that several new faces will appear.

George Melford will start this week on Opic Read's "The Jacklins," scenario by Frank Condon, with Monte Blue, Mabel Julienne Scott and Charles Ogle in the lead-

Summer to Mark Active Season for Famous Players Studios

ing roles. A number of important settings are being constructed for this, and there will be a considerable amount of location work as well.

Walter Woodie has just about completed the scenario for "The Traveling Salesman," which will afford a starring vehicle for Roscoe "Fatty" Arbuckle. The heavy-weight star of Paramount-Artcraft Pictures will be directed by Joseph Henabery. The leading woman has not yet been decided on.

Wallace Reid will start next week also on "The Charm School" by Alice Duer Miller, scenario by Tom Geraghty, and James Cruze will be the director. As yet there are no further selections in the matter of

cast ready for announcement.

Bryant Washburn will begin in a short time on "Wanted: A Blonish" directed by Maurice Campbell with scenario by Douglas Bronston. This is an amusing story by a young man who is turned down by his Boston sweetheart because he has never accomplished anything of consequence. He starts out and becomes involved in a maze of intrigue with a lady of the chorus and others. He eventually wins the girl of his choice.

William DeMille is about ready to start on "His Friend and His Wife," by Cosmo Hamilton, which was recently published in book form. Following this, it is understood, he will produce "Footlights," by Rita Weiman, scenario by Olga Printzlau. Miss Weiman, besides being a playwright of note, is one of the best-known contributors to the Saturday Evening Post and her stories have won wide recognition for their uniform excellence.

A Big Year for Hodkinson Releasing Organization to Have Big Independent Productions

W. W. HODKINSON predicts that the pictures made by independent producers and released through the Hodkinson organization will be of an unusually high average quality this season.

Seventeen pictures were released through Hodkinson from April, 1919, to April, 1920, and many of these are winning a steadily widening market. The success of the Benjamin B. Hampton Productions, for instance, justifies the statement, that he has never made a failure, from "The Westerners," "The Stagebrusher," "Desert Gold" to "Riders of the Dawn."

For the eight months following, seventeen pictures are already scheduled for release, and the rumors are that numerous independent producers are in daily conference with W. W. Hodkinson in regard to the distribution of their product.

From every angle—story, cast, producer, amount of money expended and exploitation possibilities, each of these pictures takes

high rank as quality product. The Kerrigan production, "No. 99" and "The Green Flame" provide this popular star two of the best stories in which he has ever acted.

W. W. Hodkinson gives as evidence of the guaranteed quality of forthcoming pictures, the fact that each one is made by separate producing units, each with a reason for existing. The producing units releasing through Hodkinson will include Benjamin B. Hampton, Irvin Willat, J. Parker Read, Jr., Robert Brunton, Dial Film Company, Louis Tracy Productions, Inc.

Old Spanish Mission Used for Location

The historic Spanish mission at San Juan Capistrano, between Los Angeles and San Diego, Cal., will form the background for some of the most important scenes in "Hearts Are Trumps," a new Metro production. "Hearts Are Trumps" is from the Drury Lane melodrama by Cecil Raleigh.



A characteristic pose of May Allison, in the lower centre, and three views from her latest starring vehicle, "The Cheat," a Screen-Classics production distributed by Metro.

hicle, "The Cheat," a Screen-Classics production distributed by Metro.

Thomas Meighan Draws Cleveland Crowds

Before a crowd of 20,000, that stopped all traffic on the main thoroughfare in Cleveland, Thomas Meighan, star of Paramount Pictures, created a sensation by filming several scenes from his new production recently.

Meighan had previously announced that at the Soldiers and Sailors Monument Square he would select the ten prettiest girls to appear with him in a special picture. Traffic was blocked for two hours until the police reserves appeared and cleared passage for vehicles and street cars, while Meighan selected eighteen pretty girls for his picture.

The recent scenes which were taken will be incorporated in "The Frontier of the Stars," an adaptation from Albert Payson Terhune's story which will be Meighan's next Paramount picture.

"Notorious Miss Lisle" Released in August

Release date for "The Notorious Miss Lisle," starring Katherine MacDonald and which will be distributed by Associated First National Pictures Inc., has been set for August 2d.

The recent announcement stating that this production would not be released until February 14, 1921, was an error.

"House of Toys" Campaign Book Ready

A campaign book of the new American special, "The House of Toys," the six-act all-star photoplay written by Henry Russell Miller, is ready for distribution to exhibitors.

Merto Releases Announced

Lytell Coming in "Misleading Lady" and Foote in London Novel

"THE Misleading Lady," by Charles Goddard and Paul Dickey, has been purchased by Metro Pictures Corporation as a starring vehicle for Bert Lytell. It will be Mr. Lytell's first picture to be made at Metro's New York studios in West Sixty-first street following his return from California, where he spent nearly two years making special productions. The former stage success will be scenarioized by Arthur Zellner.

In addition Metro announces that Courtenay Foote, who appeared in the recent stage success "Adam and Eva," has left for Hollywood to play the leading role in "The Star Rover" for C. E. Shurtleff, Inc. This production is to be a special pictorialization of the novel of Jack London

and will be released through Metro Pictures Corporation's system of exchanges.

"The Misleading Lady" was one of the big Broadway successes of several seasons ago and it was kept up for years on the road. The stage play had its settings in a country home on the Hudson and a bungalow in the Adirondacks. The screen play will have its backgrounds in South Africa, New York and Westchester as well.

Outside of Mr. Lytell, the only member of the cast yet engaged is Frank Currier, "the grand old man of Metro." Mr. Currier will play an escaped lunatic who surprised Craigan and the misleading lady in the mountain bungalow.

"Any Old Port" Given Release Date

"Any Old Port," a naughty, nautical comedy of life on the high seas is the latest Rolin offering which Pathe will release June 27th. "Snub," Pollard, comedian is starred in a comic seagoing role. Marie Mosquini, the little Italian beauty, Eddie Boland, the slicker, and "Sunshine Sambo" the little colored comedian, assist Pollard in his high-seas funmaking

"Great Day" Written by Prominent Authors

Two distinguished British authors are interested in the screening of "The Great Day," the first production of the Famous Players-Lasky British Producers, Ltd., at their new studios at Islington, London, namely, George R. Sims and Louis N. Parker, who collaborated in writing the sensational drama for Drury Lane from which the film is being made.

"The Red Lane" Is Set for July Release

The recent completion of "The Red Lane" at Universal City assures the early presentation of an unusual outdoor photo-drama. Frank Mayo is the star and the production was supervised by Lynn Reynolds. It will be released early next month. "The Red Lane" is from the pen of Holman Day, the New England novelist and the story has to do with the breaking up of a band of smugglers. The scenes are laid on the border between Maine and Canada. Supporting Frank Mayo are Lillian Rich, James L. Mason, Jean Hersholt, James O'Neill, Earl Formes, Paul Weigel, Frank Thorne, Harry Lamont, Frederick Herzog, Margaret Mann and Mila Davenport.

Lesser Exploits Film at Convention

Repeating his stunt activities at the Cleveland Convention, Sol Lesser, this time through his publicity representative, Maurie Meyers, again succeeding in attracting attention of the exhibitors.

The first shot was fired Monday night, when ten bell boys started paging prominent exhibitors with telegrams which proved to be "Annette Keller-Grams," advertising "What Women Love."

Harry Gribbon to Play in Christie Casts

Harry Gribbon, who is known to probably every motion picture fan in the country from the feature-roles that he has in Mack Sennett productions, including "Down on the Farm," has been added to the long list of players appearing in the two-reel Christie Comedies which will be released bi-weekly by Educational Films Corporation.



Bernard G. Ziv, newly appointed publicity director for Chicago United Theatres, Inc.

Bernard Ziv to Handle Chicago Theatre

Announcement is made of the appointment of Bernard G. Ziv to the position of Director of Publicity for the Chicago United Theatres, Inc., soon to open the first of their chain of theatres planned for Chicago. Mr. Ziv had been connected with the amusement department of the Chicago Evening American for the past five years.

The new theatre, which is to be called the Stratford, is located in one of the busiest sections of Chicago outside of the loop, 63rd and Halsted street. It cost approximately \$1,000,000 and will be the latest word in motion picture construction. The house will seat 3,000 people and will have a forty-piece symphony orchestra of the highest caliber.

One of the most complete Typhoon cooling and ventilating systems in the city has been installed in the Stratford Theatre and will aid greatly in making the patrons of this house comfortable during the warmest days.

Clara Beranger Going Abroad for Awhile

Clara Beranger, who has just signed another contract with the Famous Players Lasky Corporation to do scenarios and original stories for them, will start off her new contract-term by taking a trip to the London studio of the Famous Players Company. She will do a big special over there and confer with some of the English writers who have been signed up by the Famous Players, but she will not remain there permanently. Her plans are to return to New York the end of August.

H. S. Lavner Resigns

According to an announcement just received, H. S. Lavner has resigned from the W. W. Hodkinson Corporation as publicity and exploitation manager. No statement was made by Mr. Lavner as to his future plans.

Tarkington to Write Features

BOOTH Tarkington will write feature photoplays which will be released by the Goldwyn Pictures Corporation. Announcement of this has just been made by that corporation. The rights to these photoplays, which will be the first of their kind written for the screen by Mr. Tarkington, were secured from Tarkington Baker, the author's cousin, through Henry Hertzbrun, his attorney.

Many flattering offers for the rights were received by Mr. Baker, said Mr. Hertzbrun, before he recently went to India on a picture mission and left in doubt the fate of the projected photoplays. The decisive influence which caused Goldwyn to finally be selected to produce the pictures was the great financial and artistic success of the "Edgar" series of two-reel comedies which Mr. Tarkington wrote for production at the Culver City Studios.

The "Edgar" stories, known officially as "The Adventures and Emotions of Edgar Pomeroy," have proven money-makers from the beginning, and officers of the Goldwyn company believe that they give every indication that Mr. Tarkington has mastered the art of writing original screen themes. Consequently, they believe that the longer stories, about American life, which he will now compose for the films will be among the biggest box-office attractions which they will have to offer to exhibitors.

The universal acceptance of "Edgar," by critics and public alike, has created a market for the Tarkington screen wares which exhibitors will sell with gratifying results, the officers say. In a manner, these



Booth Tarkington, who is to write original screen features for Goldwyn

short-reel comedies, which have been successful in themselves as stories and as lucrative assets, will now prove to have been missionary workers arousing the interest of the motion-picture audiences so that when the first of the longer photoplays, written about and for adults, are produced, they will already have a decided appeal and value both to the exhibitor and his patrons.

There is another phase to Mr. Tarkington's decision to write directly for the screen which must prove important in the long run. This phase is the acquisition to the screen of another writer who will create for the new medium with intelligence and sincerity. Pro-

ducers have long felt the need of having screen writers whose stories will beat the time scrutiny of logic and turn aside irony. Perhaps the greatest reputation which has yet set out to write film vehicles is Maurice Maeterlinck, who is under a long term contract with Goldwyn to write one story a year for the screen.

It is only recently that American writers of artistic reputation have begun to show sympathy with the endeavors of producers to make the screen an art at once truthful and purposeful. Approximately a year ago Samuel Goldwyn and Rex Beach organized the Eminent Authors Pictures, on the original promise that the associated authors were to cooperate in the picturization of their themes. This group of writers is composed of Rupert Hughes, Mary Roberts Rinehart, Gouverneur Morris, Gertrude Atherton, Basil King and Leroy Scott. Their productions have been significantly successful, particularly "Scratch My Back," their last release, from the pen of Rupert Hughes.

The Goldwyn company, in common with other producing units, feels that the great problem is not so much the buying of notable themes as the securing of the active interest of writers of imagination in picturization. It is held that the screen is not merely an interpretative art which shall rely on translation from the novel and drama, but one that requires a creation peculiar to itself. Mr. Tarkington's action in writing directly in screen language is an active evidence of the success of this viewpoint.

British Company Tells Its Plans

One Picture Completed in London for First National

"I learned," said Mr. Higham, in explaining his interest in Alliance, "that practically no British pictures were being shown in Canada, New Zealand, or Australia. The people of these countries, parts of the British Empire, had no opportunity to learn what England really was or meant. By means of the screen, America was obtaining the most subtle kind of propaganda, and working on the principle that seeing leads to liking and liking to loving, I decided that British films should be shown in these countries."

"There is another reason why stories laid in England should be made there," continued Mr. Higham. "You could no more get the atmosphere of an English drawing room than we could accurately depict a story laid in your West. An English salesman and a Chicago drummer are two different persons. They may be both likable and pleasant, a British actor has no opportunity to study a Chicagoan, and an American cannot appreciate an English salesman."

Mr. Higham said that several dis-

crepancies should be discerned in recent American pictures dealing with British stories. That the American producer is realizing that is evident from the fact that he is planning production abroad. And Alliance, said Mr. Higham, would welcome such healthy competition. "We will," said Mr. Higham, "develop our own Mary Pickford and Charlie Chaplin. There is always room for new genius, and a new type of comedy, I believe, would be welcomed by the public. We certainly expect to make pictures which you, of America, used to the best of the world, will enjoy. And if they reach you they will reach the world."

Alliance is now making "Carnival," acknowledged to be one of the most stirring dramas ever produced on the London stage. The British company, it is said, outbid an American concern for the picture rights. Some of the scenes are laid in Venice during carnival time; the British cast will go there at that time, to obtain accurate scenes.

The Alliance Corporation also owns a controlling interest in the British Actors Film Company, which is composed of a small group of English actors and actresses, who handed themselves together.

VITAGRAPH SEPTEMBER RELEASES



ALBERT E. SMITH

A Tom Terriss Production

"TRUMPET ISLAND"

Adapted by

MR. AND MRS.
GEORGE RANDOLPH CHESTER

From the story

By GOUVERNEUR MORRIS

Directed by TOM TERRISS

With An All-Star Cast



Impatient with his own excesses, following the sudden acquisition of great wealth, the man seeks seclusion on an uninhabited island to work out his own salvation. The Girl, seeking to escape life with a man who has proved loathsome to her, plans to jump from an airplane in which she is riding—but an electrical storm changes her plans. The airplane is wrecked, and crashes on Trumpet Island. The man and the woman meet.

This is only the beginning. The story was judged *big* enough to spend more than a quarter of a million dollars in producing it, over a period of several months. It will be *the big picture* of the year.

As the heroine of this absorbing story,

ALICE JOYCE

proves the age-old truth that the heart of a woman may beat as sadly beneath silks and satins as beneath more humble garb.

A play with great, crashing moments of drama which at no time becomes melodrama—a story of unexpected twistings and turnings which create *SUSPENSE*—a picture which will add still more prestige to the name of this beautiful star.

ALBERT E. SMITH

presents

ALICE JOYCE

in

"THE PREY"

A Vitaphone Special Production

By Joseph Le Brandt

Directed by George L. Sargent

1920 September 1920

Sunday Monday Tuesday Wednesday Thursday Friday Saturday

L. Ostr. 5 N. Mon. 12

5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

P. Ostr. 19 F. Mon. 27



VITAGRAPH SEPTEMBER RELEASES

CORINNE GRIFFITH

in

"THE WHISPER MARKET"

An exciting story of consular service in South America. Strong in drama and intrigue. Corinne Griffith, one of the best gowned screen stars in the world, appears as the wife of an American consul, and to help fatten his lean purse, becomes a silent partner in the shop of a fashionable modiste. Gorgeous gowns by the *hundred*

EARLE WILLIAMS

in

"THE PURPLE CIPHER"

A melodramatic story of Chinese tongs in which Earle Williams will score as notable a success as he did in the now famous production of "The Fortune Hunter". He appears as an amateur detective. Replete with surprises, exciting situations and creepy, Oriental mystery.

LARRY SEMON

in

"THE STAGE HAND"

Vitagraph's comedy ace in another one of his inimitable comedies which have laugh-swept the country. He goes backstage in a vaudeville theatre this time, flirts with the "actorines" and is assisted in his fun by dogs, cats, ponies and other animals which will make grown-ups chuckle and the kiddies shout with glee. And a big beauty squad, headed by Lucille Carlisle.



A tense situation from "The Third Eye," the Pathe serial, co-starring Warner Oland and Eileen Percy

Bookings for Pathe Serial

"Pirate Gold," Released August 15, Already Wins Many Contracts

FOLLOWING the announcement last week by Paul Binnet, vice-president and general manager of Pathe Exchange, Inc., that "Pirate Gold," the new serial starring George B. Seitz with Marguerite Courtot, would be released August 15th, a report from the Serial Sales Department states that the picture has already proven itself one of the most attractive ever offered the exhibitors by Pathe.

Contracts signed for the new serial have already reached an amount which more than doubles the bookings written on "Bound and Gagged," the first serial in which Seitz starred, at the date of release of that picture.

The fact that bookings on "Pirate Gold" have mounted up to such huge proportions so far in advance

of release and before the advertising campaign has been opened, is a remarkable tribute to the popularity gained by George B. Seitz in "Bound and Gagged."

The campaign books and the paper are in work now and it is expected they will be completed in a week. The advance trailer, made up from scenes from the picture itself, is already available and has been highly endorsed by exhibitors who have seen the reel.

Practically every house which showed "Bound and Gagged" is represented in the contracts which Pathe now has on "Pirate Gold," and among these are a large proportion of the theatres of the first class, with a number of long runs far exceeding the average for a serial play.

Press Hails Hughes Comedy

New York Times Says "Scratch My Back" Is What People Want

THAT leading newspapers, as well as the general public, are ready to welcome pictures that depart from the customary rut and are "different," was evidenced by the treatment accorded Rupert Hughes' comedy "Scratch My Back," in the New York Times of June 15th. This Goldwyn release, during its week's engagement at the Capitol Theatre, New York, caused more comment than any picture shown on Broadway for months.

"Scenarists, directors, actors and all those whose minds run smoothly—in a rut—should have gone to the Capitol Theatre last week to mark the enthusiasm with which spectators approved of the ridicule heaped upon their favorite movie stuff by Rupert Hughes in 'Scratch My Back,'" writes the critic of the

New York Times. "It was an interesting sight and ought to have been illuminating to those blinded by the belief that the public wants its heroes and heroines from their plot stock room.

"The spectators at the Capitol, when the writer was there, frequently showed by laughter and applause that they enjoyed the story's disrespect for the canons of plot composition—they applauded with a fervor that was a revelation of the weariness they had suffered from more orthodox plots and of the delight Mr. Hughes' heresy gave them.

"They hugely enjoyed the story's mockery of the canned stuff which has been fed them so often and which, apparently, the public is getting tired of."

Right Balance for Program

Educational Plans to Aid Exhibitor in Selection of Short Lengths

WITH a large number of short subject releases and the number constantly increasing Educational Films Corporation is planning a new aid for exhibitors through its exchanges in twenty-four principal cities. This, in brief, will be the selection of short subjects to give just the right balance to programs.

"Since we are not concerned with feature productions," says the statement, "we feel that we are in a position to give the exhibitor expert advice on the best material with which to complete his bill. The large variety of product that we have will enable us to have a wide selection. Manifestly we are interested in making the short subjects stand out as an important portion of the bill, and therefore from a selfish motive alone we would be concerned in supplying the material that offers the best results to the exhibitor."

"This is just evidence of another advantage of our having exchanges which devote their attention exclusively to short subjects."

"While we expect those exhibitors who can do so to actually see our pictures, it is never-the-less a fact that the great number of

theatre managers cannot see this. It is to them that this phase of our service will be of the greatest value. The exhibitors as a whole have passed the point where they regard the short subject merely as a 'filler,' and our exchanges, instead of merely shipping them 'a reel' will be able to send just the sort of pictures that fill the need.

"Every one of our exchange men will be thoroughly familiar with all of our product. We will keep them advised in advance and then they will see the pictures. They will also see as many feature pictures as possible, and at least keep informed of their character through the trade journals. Therefore, when an exhibitor writes he has Mary Jones in 'The Fickleness of Fanny' for a certain date, we will be able to supply just the comedy and other material that will best suit."

"We will further be able to supply pictures that fit very closely in with various pictures to the extent that they have been used at leading theatres in New York, Los Angeles, Chicago, Indianapolis and other cities. New prints of all the subjects that we have retained will be always available in territories where they have not been shown."

Carmel Meyers Will Star

Universal Signs Musical Comedy Actress for Eight Productions

THE return of Carmel Meyers to Universal City recently was the signal for a jollification on the part of Universal stars and players, anxious to welcome the little star "home" after her fling on the musical comedy stage. Formerly one of Universal's most popular screen actresses, Miss Meyers deserted the moving pictures to appear in "The Magic Melody," a musical comedy success.

Although she achieved immediate popularity before the footlights, a year on the stage was enough for her. She signed a new contract with Universal and will produce eight pictures during the coming year. She will be starred.

Her first picture, which she already has begun, is "In Folly's Trail," from a magazine story by Katherine Leiser Robbins. Doris Schroeder has put the story into screen form and Rollin Sturgeon, one of Universal's leading directors, is in charge of the production.

Universal has surrounded its prodigal star with a cast of good players, prominent in which are Thomas Holding, as an aristocratic young artist, George B. Williams as a New York clubman, Arthur Clayton as a man-about-town, William Rambridge as a southern colonel, Beth Lyons as a Dixie belle and Viola Lind as a New York chorus girl. Miss Meyers has the role of Lita O'Farrell, a New York butterfly, intent on selling herself to the highest bidder who comes with a ring and a marriage certificate.

"In Folly's Trail" is a story of that phase of New York life which

lies between aristocracy and Bohemia, with an occasional excursion into neighboring territory—where art holds sway or where the bright lights exert their lure.

Zener to Represent Metro on Committee

Arthur Zellner of the scenario department has been selected by Richard A. Rowland, president of Metro, to represent Metro on the Federal government's Americanization Pictures Committee.



Harrison Fisher's artistic conception of the beauty of Marion Davies, who is starring in the Cosmopolitan production, "Restless Sex"



Johnny Hines as he appears in the title role of "Torchy," the first of the two-reel comedy-series being made by the Master Films for release by Educational

Magazine Tie-Up Helps Constance Talmadge

By arrangement with the Frank A. Munsey Company, Constance Talmadge's next First National, "Good References," the seventh in her series of First Nationals, will receive some unusual and unique publicity. "Good References," which was especially written with Constance Talmadge in mind, by E. J. Rath, is a novelette in five parts and is running in five installments in the All-Story Weekly, beginning with the current June 12th issue, which bears an attractive cover in colors of Constance Talmadge together with the announcement: "Good References written for Constance Talmadge by E. J. Rath. The fastest Comedy in Film or Fiction. Screened by Joseph M. Schenck."

"Riders of the Dawn" Booked in West

The Liberty theatre at Spokane, Wash., has booked "Riders of the Dawn" for a big week and the Liberty theatre of Portland, Ore., will also feature it for a seven-day program. The Strand at San Francisco has booked "Riders of the Dawn" following the success of this wonderful production at the Mark Strand, New York, and Tom Moore's Strand at Washington. Exhibitors who have played previous Benj. B. Hampton Productions, such as "Desert Gold" and the "Westerners," are in line for "Riders of the Dawn."

Rothapfel Helps Open Dayton Theatre

S. L. Rothapfel, under whose personal direction all productions are being given at the Capitol Theatre, New York, and three members of his technical staff, left for Dayton, O., recently, where a new picture palace, the Asher Auditorium, was opened on June 16th, under the Rothapfel picture-with-music policy.

"Trumpet Island" Out in Fall

ALBERT F. Smith, president of Vitagraph, makes the announcement this week that the second of that company's big specials, "Trumpet Island," will be released in September. The film is now practically completed, with the exception of a few scenes to be made in New York City and along the Hudson River, and the major portion of the picture, which was made on the West Coast, is now undergoing final editing and cutting at Vitagraph's Brooklyn studio.

"Trumpet Island" is a story of love and adventure, fashioned after the best style of Gouverneur Morris, from one of whose narratives the elaborate picturization was made by Lillian and George Randolph Chester, themselves writers of international reputations. Several months were spent on the adaptation, and Tom Terriss, the director, only recently returned East from California, having been directing the filming of this special there for the past three months.

The cost of this production is said to have passed the quarter of a million mark, as there is an all-star cast in addition to scenes in which hundreds of players appear, and mammoth and palatial sets in which the wild midnight orgies of millionaires are shown.

A big three months' campaign of advertising and exploitation is being launched on this special which is the first of the Tom Terriss special productions.

"Trumpet Island" was filmed in the famed Imperial Valley of Southern California and Catalina



View from "Trumpet Island," Vitagraph special production, directed by Tom Terriss, with Marguerite De La Motte and Wallace MacDonald in leading roles

Island—with the exception of the comparatively few Eastern scenes—and work was accomplished only after weeks and weeks of patient and persistent effort on the part of Director Tom Terriss. Marguerite De La Motte and Wallace MacDonald head the all-star cast, and they enjoyed their first airplane rides during the production of this

special. "Our most difficult location," said Mr. Terriss, "was a deep and almost impassable canyon in the Imperial Valley. This is in the middle of the Imperial desert, and by a strange freak of nature, is formed in what is almost a cliff in the mountains. It is a wonderful oasis, containing a torrent of water and tall African palm trees, the only palm trees of their kind growing in the state of California. Into this ravine we transported a small cement floor, with mud-chess trucks containing all manner of implements and tools for building small bridges and hut, also many saw motors to create the wind for the storm scenes, and being unknown in this sheltered canyon."

"We were compelled to make a trestle framework down the side of the ravine, and down this trestle bridge we had to lower horses on hilllands, and also many members of the company in more or less undignified positions. A temporary bridge was also constructed across the torrent, and a road hauled through masses of tropical vegetation to get to the spot located by airplane several days previous. In clearing the roads into the wilderness, it was no uncommon thing for the men in the company to kill from twenty to thirty rattlesnakes every day. Imperial Valley is in the heart of government reservation land for Indians, and each day's work was eagerly and sometimes a little fearfully watched by hundreds of roving redskins."

Mayflower Has A Big Program

A Special to Be Released Every Third Week in 1920

Mayflower have already been shown to the Nation's theatre-goers. They include Dwan's "The Luck of the Irish" and "Soldiers of Fortune"; Walsh's "The Deep Purple" and Chautard's "The Mystery of the Yellow Room," all of which were released under the Reelart banner. "A Splendid Hazard," an Allen Dwan production with Henry B. Walthall in the leading role, is now receiving pre-release showings in several key cities, preparatory to its general distribution through First National franchise holders.

Allen Dwan's "The Scoffer" is tentatively scheduled for release by First National on August 23rd to be followed on September 27th by "Athletic," founded on Robert W. Chambers' novel of that name and completed last week by Director Franklin. Dwan's "In the Heart of a Fool" will probably be presented on November 15th. "The Law of the Yukon" adapted by Charles Miller from Robert W. Service's immortal verse classic of that name will be released by Reelart early this Fall.

In addition to this, Emile Chautard has completed two productions to be presented by Mayflower,

neither of which has been definitely titled.

George Loane Tucker is now cutting and titling "Ladies Must Live." Tucker is under contract to make four additional specials to be presented by Mayflower, two of which, in addition to "Ladies Must Live" will be released during the present year.

Allen Dwan is now working on the sixth of his independent production which, in all probability, will also be released this year, following "In the Heart of a Fool." R. A. Walsh has just begun his second production which together with "The Deep Purple" and a third subject to follow the one now in course of production will constitute this director's contribution to Mayflower's 1920 schedule.

In disclosing the Mayflower program, Mr. Prager commented not only upon the exceptionally large volume of his organization's 1920 output but also upon the fact that every production in the list is a "special."

"Particularly significant of the progress made by Mayflower during its first year of existence," said Mr. Prager, "is the fact that it is presenting a large number of special productions than any independent producing organization in the industry. This fact alone furnishes conclusive proof of the sound financial basis upon which Mayflower is founded."



Edna Shipman

Clan Shipman Prepares for Family Reunion

For the first time since war was declared the Shipman brothers will meet at the summer home of Ernest Shipman on Long Island for a family reunion. The occasion will be the arrival in America of Mr. and Mrs. Frederic Shipman who have just completed a four years' tour of Australia, India, Japan and the Eastern Orient, with such noted artists as Nordica, Melba, David Bispham, as well as a number of touring companies and special feature pictures.

Present also will be Joseph Shipman of Los Angeles, famous throughout studio land for his excellent enlargements of all photographic subjects used as back-grounds for the various producing units.

The Rev. Dr. Shipman will absent himself temporarily from his church in Pasadena to officiate at the family reunion.

Edna Shipman will be queen of the occasion celebrating her success as a motion picture actress.

Ernest Shipman has succeeded in promoting a number of producing units of late and will be in a happy frame of mind to act as host on this most auspicious occasion.

Metro Purchases Story from Fitzgerald

"An Orshore Pirate" is the title of the second story by F. Scott Fitzgerald to be purchased by Metro. It will be pictured in the near future. His first story was "Head and Shoulders," now being produced by Metro at the West Coast Studios in Hollywood under the title "The Chorus Girl's Romance," with Viola Dana in the principal part.

Johnston McCully Sells Story to Fairbanks

"The Curse of Capistrano" is the title of a new story just purchased for Douglas Fairbanks, according to an announcement made this week. The story was written by Johnston McCully, the author who enjoys the distinction of never having written a story directly for the screen. Several of Mr. McCully's recent stories have however been purchased as screen material.

India Likes Fox Pictures

E. Lloyd Sheldon, Writing from Orient, Tells of Film Conditions

FROM E. Lloyd Sheldon, writer of original stories, many of which have been produced on the screen by the Fox Film Corporation, J. Gordon Edwards, veteran director of the Fox staff, now engaged in making William Barnum special productions on the Pacific Coast, has received a lengthy communication regarding the film situation in the Orient—and particularly in India, where the writer is at present.

Mr. Sheldon, whose latest successful Fox production will be remembered as "Wolves of the Night," in which William Barnum was starred under the direction of Mr. Edwards, left America several months ago for the Orient with a photographic company for the purpose of securing educational features. In travelling from point to point in India he has made a constant study of the motion picture situation in the various

cities visited, and in his letter to Mr. Edwards he speaks highly of the popularity of Fox pictures in this territory.

The Sheldon party will remain in India several months more at least, and from there will go north and west into Tibet and Afghanistan, thence to Persia and Arabia—the while collecting photographic copy and notes on material for educational features and new photodramas to which Sheldon will give his attention upon his return to this country.

The report from Mr. Sheldon to the Fox headquarters by way of J. Gordon Edwards is most enthusiastically confirmed by the Fox sales branch in Bombay. This office was established in the early days of 1919 and now handles the Fox business for the greater half of India and Afghanistan.

Feature Has Atmosphere

Pick Good Locations in Making Production for Robertson-Cole

A ROMANTIC love story, with a background formed by locations which are instantly associated with the mysterious and fascinating, is "Moon Madness" which is to be released at an early date by Robertson-Cole as a special. The picture, which was produced by Haworth, presents the work of an all-star cast, and an atmosphere which takes one far into the deserts of Africa, and into the glamorous city of Paris.

With a humanly interesting story, which concerns a man's life-long wait for revenge on the man who broke up his home, "Moon Madness" will draw a certain return at the box office. Its story, while laid in a rich foreign setting, is thoroughly cosmopolitan in its appeal. It might have happened any-

where, and to a person of any class.

"Moon Madness," written by J. Grubb Alexander, opens in the heart of the African jungle and a spot in the Mojave desert with its towering palms and thick undergrowth of verdure, was selected as a location because of its startling similarity to an African desert oasis.

A cast of seasoned screen artists appear in "Moon Madness," headed by Edith Storey, Wallace MacDonald, popular young leading man, who plays the role of Jan, the Arab boy who is in love with Miss Storey; Sam de Grasse, Josef Swickard, William Courtleigh, Irene Hunt, Fred Starr, and the child actor Frankie Lee, also have prominent roles.

Sada Cowan Signed to Write Scripts

HARRY GARSON and Herbert K. Sonborn announce that they have just placed under contract, Sada Cowan, author of many successes on both the stage and screen, by which Miss Cowan is to write original stories for them exclusively, which will be produced as specials.

Miss Cowan wrote the scenario for "Why Change Your Wife?" In addition to her screen successes she is author of "Playing the Game," produced by the Henry Harris estate; "The State Forbids," "In the Morgue," "The Moonlit Way," "The Honor of America," "The Wonder of the Age," and several others. Miss Cowan's stories will be produced and released as special superproductions and the work of preparing for the first one is being rapidly carried on.

California Ministers Like Will Rogers

Fred A. Miller, general manager of the California theatre, Los Angeles, recently arranged a special invitation showing of Will Rogers in "Jes' Call Me Jim," and is now the possessor of many letters from the clergymen who were present, all of a congratulatory nature. It was described as a picture that "appeals to all that is best in human nature."

Viola Dana Pulls Big in Washington, D.C.

"Played to capacity business" is the report on "Dangerous to Men," the new Metro special production starring Viola Dana, when it was shown simultaneously at Crandall's Metropolitan and Knickerbocker Theatres in the national capital. News of the success of this Dana picture was conveyed to Metro's home offices in New York by George W. Fuller, manager of the company's Washington exchange in a telegram dated June 8th.

Personal Appearances at Superba Theatre

Arthur Wenzel, manager of the Superba Theatre in Los Angeles, is one of the luckiest exhibitors in the country. Almost anytime he shows a big Universal picture, he can count on the personal appearance of the star to help put his picture over. The Superba is a 100 per cent Universal house, having grown so as a result of Carl Laemmle's interest in seeing Universal pictures tried out on the public, when he is in Los Angeles.

For its fidelity to the Universal brand of pictures, the Superba gets many favors at the hands of the Universal studio officials in Universal City, near-by. It frequently is permitted to have pre-release book-



The Superba Theatre of Los Angeles during the showing of the Universal feature, "The Girl in 29," starring Frank Mayo

Feature is Still Going Big

Exhibitors Continue to Praise Universal's "Virgin of Stamboul"

UNIVERSAL officials are still a little dazed by the success of "The Virgin of Stamboul." Letters and telegrams of praise and congratulation continue to pour in from exhibitors in such a constant stream that Universal has not had time to accept the picture's popularity as a matter of course and say "We told you so."

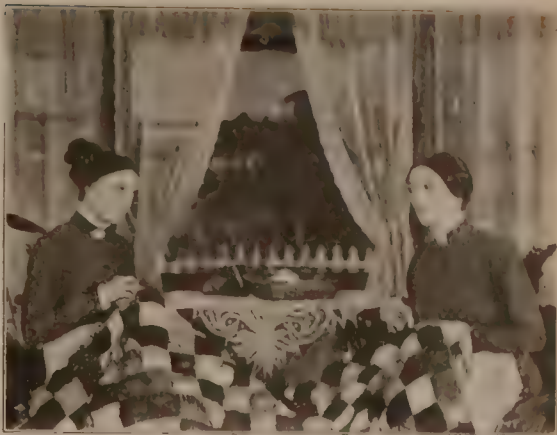
N. Rosen of the Park Theatre, Pittsburgh, has written in to the Universal home office to state that he made fifty per cent more money with "The Virgin of Stamboul" than with any other picture he ever played and he says he runs the largest productions produced.

Earle W. Forsythe of the Star Theatre, Canonsburg, Pa., wrote in loudly calling for more pictures like the big Oriental photo-play. He explained that Canonsburg is a small town but that no picture is too big

for him to play. He asked for a return engagement for the Priscilla Dean picture.

From the Liberty Theatre, in Sacramento, California, and the New Garrick, Minneapolis, have come word that "The Virgin of Stamboul" opened in those cities in competition with the season's greatest activity on the part of old Sol. The high-flying mercury, however, had no effect on the crowds that poured into the two playhouses where the big Universal-Jewel production was being shown.

In Rockingham, N. C., the picture played date and date with a heavy rain storm, and came out in the lead. W. Atkinson, manager of the theatre in that place, sent word that "The Virgin of Stamboul" was by far the best picture that ever had been shown there.



Zasu Pitts pictures herself as she will be in thirty years in the new Robertson-Cole attraction, "The Heart of Twenty."

Willat Starts a Rural Story

Begins First Independent Production for Hodgkinson Release

IRVIN V. Willat has begun his first independent production under the name of Willat Productions, Inc., and is filming a New England drama from the book of "Dabney Todd" by F. N. Westcott. Director Willat promises some new angles on rural drama and feels assured that he will strike a note that will put his first picture as an independent producer into the first rank of quality pictures for September, when according to the present schedule announced by the Hodgkinson Corporation the Willat Production will be released to the trade.

Mr. Willat has completed the work of gathering the men he wanted around him to assist in the production of Willat pictures, and

has secured many of those who have been associated with him in his previous work.

John S. Waters is assistant director. Andrew Webber and Frank M. Blount are doing the photography, while H. G. Oliver, who was responsible for the technical work in Mr. Willat's most recent productions for Thos. H. Ince, "Behind the Door" and "Below the Surface" is technical director. F. G. Erickson has charge of properties and J. J. Murray is handling the business affairs and publicity for the company. C. A. "Doc" Willat who organized the company, is president and general manager. The product for the coming year will be released through the W. W. Hodgkinson Corporation.

Governor's Wife Praises Company

IN a letter written in the Governor's House, Lincoln, Neb., Mrs. Martha Graves McKelvie, wife of Governor Samuel Roy McKelvie, of Nebraska, pays tribute to Robertson-Cole pictures.

Her letter was written June 10th, to the Robertson-Cole branch at Kansas City, as a part of Mrs. McKelvie's personal efforts for better pictures. Addressing the Robertson-Cole publicity representative at this point, she wrote:

"Certainly you are to be congratulated on the program you have arranged for the coming year, and we people who are interested in the progress of cinema art will find ourselves looking for the 'Robertson-Cole' approval mark on films listed at our theatres—that is, if you continue your present policy of having a program of the best stars.

"I know, personally, many of the stars on your program and am glad to see that you are not featuring the 'vamp' type of star, or picture. I believe you are especially to be congratulated upon signing Hayakawa because he is a real artist and I do not believe he has had a single failure while his pictures are always clean. You have my very good wishes, and it is only through the setting of high standards, such as your company is setting, that we can eliminate the need of censorship. As you know, I am against censorship, unless it be Federal, and for that reason I am anxious to encourage the best in pictures by voicing my approval of any effort to give the public the best."

Quote Reviewer's Report

National Board Praises "Heart of Twenty," a Brentwood Picture

TO sustain its contention that the series of Brentwood comedies, which it has been releasing, are among the most wholesomely entertaining pictures now being produced, Robertson-Cole has just received from the National Board of Review of Motion Pictures a special report on "The Heart of Twenty," the latest of the Brentwood pictures.

This production, featuring Zasu Pitts and presenting a company among which are found Tom Gallery, Jack Pratt, Percy Challenger, Aileen Manning, Hugh Saxon and Billie Lind, tells the story of an interesting group of people in a small town.

The National Board's special report is said to be convincing evidence of the value of this picture, which is typical of the Brentwood productions, to the exhibitor, who is seeking pictures which are clean, full of fun, and of strong optimistic tone. Such an estimate, coming

from a body which is altogether unbiased, spells box office success for the exhibitor who books "The Heart of Twenty," according to the producers.

The special report is as follows: "We wish to advise you that the majority comment on your photo-play 'Heart of Twenty' reviews by The National Board of Review was as follows: Entertainment Value—Excellent. Artistic Value—Comely sustained. Coherence of narrative—Excellent. Acting—Very good. Photography—Good. Technical handling—Exceptional. Scene setting—Effective. Moral Effect—Excellent. General Comment—This was considered one of the most effective comedy pictures of the year. The spirit of its atmosphere and its characters is created with great charm and humor. The picture as a whole seems to warrant its being placed in the National Board's list of exceptional pictures."

Warner's Picture is Named

Star to Appear in "One Hour Before Dawn" for Pathe Release

H. B. WARNER, who has just been announced as a new Pathe star, will make his debut under the Gold Rooster emblem in a Jesse D. Hampton production, "One Hour Before Dawn." In fulfillment of its policy to give exhibitors the highest class type of features for Summer consumption, Pathe will release "One Hour Before Dawn" some time in August. The exact date will be set within a week.

The first Warner-Pathe vehicle is an adaptation of "Behind Red Curtains," the book by Mansfield Scott. The screen version was made by Fred Myton, whose recent successes in adaptation have given him a brilliant added distinction as a photodramatist.

"One Hour Before Dawn" was

directed by Henry King. Playing opposite Warner in the picture, which will be rated with the great mystery plays, is Anna Q. Nilsson, one of the best known leading women of the screen. Others in the cast include Dorothy Hagan, Thomas Guise, Augustus Phillips, Ralph McCullough, Lillian Rich, Adelle Farnington, Frank Leigh, Howard Davis and Winona Taylor.

Pathe reports "One Hour Before Dawn" surpasses in mystery and interesting sustaining element "The Thirteenth Chair," Bayard Veiller's noted success, which in recent years has stood as the premier mystery drama. Hypnotic influence and other psychic phenomena are introduced in the five reels of compelling, stirring drama.



Watterson R. Rothacker is the honored guest of a party extended to him by his employees in the studio of his big Chicago plant

Rothacker Employees Hold Annual Outing

The employees of Rothacker Film Company's Chicago laboratories were hosts at a very successful party given last week in the studio part of the big building on Diversey Parkway. Watterson R. Rothacker and the other executive members of the company were there as guests and joined fully in the merry making of the evening.

After mingling with the Rothacker staff such as this a visitor is convinced that chiefs and employees of this plant form one big family with loyalty and friendship as predominating features, which, no doubt, is one of the reasons for the splendid work turned out by the organization.

Five snappy acts of vaudeville were presented during the evening which closed with dancing and refreshments.

Bessie Love Will Take Vacation in New York

Bessie Love is the latest luminary to make reservations in Los Angeles for a trip to little old New York City. Miss Love is working on the final scenes of her second Andrew J. Callaghan Production, "Bonnie May" and will leave the Western movie Mecca for the transcontinental trip in the early part of next week. The youthful star is coming to New York principally to purchase a complete wardrobe, and to take a vacation prior to beginning work on her lavish production of Charles Dickens' "The Old Curiosity Shop."

Geraghty Advisor on Realert Staff

Tom Geraghty, formerly scenario writer for Douglas Fairbanks and Mary Pickford, is now acting in an advisory capacity on Realert's staff of scenario writers at the Hollywood studios. Chester M. Franklin is another recent arrival in the Realert studios on the Coast. He has taken the office vacated by Charles Maigne.

"Humoresque" Audiences Get Bigger Each Day

Hugo Bresenfeld, director of the Rivoli, Radio and Criterion theatres in New York, declares that "Humoresque," the Cosmopolitan production based on Fannie Hurst's great story, bids fair to revolutionize the motion picture business in at least one respect. "Humoresque" is now in the third week of an indefinite pre-release run at the Criterion and has been proclaimed the greatest picture of the year, the logical successor to "The Miracle Man." Mr. Bresenfeld believes that the day has come when the screen production can compete in the matter of long runs with the best plays of the spoken stage and still draw five audiences a day instead of eight a week.

"It's like a snowball," he said laughingly. "Every day the crowds are growing bigger and we are taking better care of them because they are coming earlier in the day."

Court Decision Proves Reartist's Age

Rumors that have persistently circulated, despite an entire absence of proof that Mary Miles Minter is 26 or 27 or any of a dozen were definitely set at rest in Los Angeles when a recent Federal Court decision put on record that the Reartist reached her eighteenth birthday on April 1, 1920.

The question of whether or not Miss Minter was a minor at the time of signing a contract with the American Film Company was a pivotal one in the suit by which Miss Minter sought to recover \$4,125 in back salary.

Good Reports from All on "The Trail's End"

"The best Curwood story ever filmed" is given as the verdict of those who have been privileged to see "The Trail's End," the production which Louis B. Mayer has made from the James Oliver Curwood novel, "Isobel."

Japanese Story Coming Universal Announces "The Breath of the Gods," Starring Tsuru Aoki

T SURU AOKI'S last picture under the Universal banner will be released in a few weeks, it has just been announced by Carl Laemmle, president of the Universal Film Manufacturing Company. It is called "The Breath of the Gods" and is a six reel super production featuring the little Japanese film star in a story of her native land. It is a Universal Jewel picture.

"The Breath of the Gods" is said by many to be the most perfect Oriental photo-drama ever produced. It is absolute in every detail of its portrayal of Nipponese life and customs. Forty some odd different sets were constructed at Universal City during the filming of the feature, each personally supervised by Miss Aoki herself and by Corley E. Ito, a Japanese artist engaged especially as advisor

and designer for the picture settings.

The director of "The Breath of the Gods," Rollin Sturgeon, one of the Universal's leading directors, spent three months studying Japanese art and customs before starting to work with the little Nipponese actress.

"The Breath of the Gods" will be released simultaneously with "Under Crimson Skies," a Universal-Jewel picture of sea-life and South American revolution featuring Elmo Lincoln, better known as the "strong man of Universal serials." The twin-release will be the result of Universal's promise to put several big pictures on the market in mid-summer so that Universal exhibitors will be provided with unusual productions with which to hold their patrons during the hot summer months.

Pathe Names July Release

William Desmond in "A Broadway Cowboy" Is Fine Comedy

UNDER the arrangements made by Pathe for supplying exhibitors with big photoplay attractions for the summer, William Desmond in "A Broadway Cowboy" will be the initial "hot weather" release by Pathe. The Jesse D. Hampton production will be issued on July 4th, and according to Pathe, exhibitors who play this production will have double cause for celebrating Independence Day.

The play was produced from "The Man from Make Believe," a story by Byron Morgan, one of America's best known fiction writers. As a romantic comedy it is one of the most amusing and spectacular pictures of its type ever seen upon the screen. The direction of Joseph Franz, who has con-

troubled many successes to the Hampton list during the last year, is a noteworthy fact in connection with "A Broadway Cowboy." Mr. Franz made the picture a logical, clean-cut comedy, and in handling his most competent cast, he obtained the fullest measure of co-operation.

Betty Francisco, whose beauty and charm won her a legion of admirers when she was decorating the stage in the Ziegfeld Follies, should augment her best supporters with her work as leading woman. Other characterizations are given by Evelyn Selbie, as Miss Howell, the chaperone; Thomas Delmar, as Sheriff Pat McGann; J. P. Lockney, as Colonel Jordan; Paddy McGuire, as "the prisoner;" and Clark Comstock as Sheriff Sims.

—every other week
The snappiest, brightest, greatest single-reeler in filmdom!

SCREEN
SNAPS
SHOTS

PEEP INTO THE PRIVATE AND PROFESSIONAL LIFE OF FAMOUS
"MOVIE STARS"

JACK COHN

1600 BROADWAY-NEW YORK

Lucas of the South Does Big Simplex Business

That the reputation of being "the largest supply house in the South" is a well earned title is being demonstrated every day by Mr. Harry Lucas, President and General Manager of the Lucas Theatre Supply Company of Atlanta, Ga., which company holds the exclusive selling franchise for the Simplex Projector throughout the South.

As an indication of the popularity of the Simplex Product, as well as the Lucas business-getting proclivities, it is only necessary to point to the following Simplex installations that were made through the Lucas Office during a recent month:

Electric Theatre Co., Eunice, La.; Ouachita Amusement Co., W. Monroe, La.; Strand Amusement Co., Tampa, Fla.; Marks-Rosenberg Co., Meridian, Miss.; F. E. Huggins, Hemingway, S. C.; Tailman Theatre, Rosedale, Miss.; E. B. Spann, Richton, Miss.; Bonita Theatre, Ludlow, Ga.; Kozzy Theatre, Pass Christian, Miss.; R. G. Creech, LaGrange, N. C.; Shelby Theatre, Shelby, Miss.; Jacob's Theatre, McComb, Miss.; Arcade Theatre, Brookhaven, Miss.; DeSota Theatre, 868 Arkansas Ave., Memphis, Tenn.; J. L. Clayton, Draper, N. C.

Popular Canadian Projectionist at Simplex Factory

An interested visitor and guest at the Simplex plant for several days was Mr. C. A. Dentelbeck, Supervisor of Projection, for the Paramount Theatre, Ltd., of Toronto, Canada.

Mr. Dentelbeck included the aforementioned visit as a part of his itinerary on his way back to Canada from Cleveland, in which city he attended the recent convention of the I. A. T. S. E. of U. S. & C., at which convention he represented as a delegate, Local No. 173 of Toronto, of which he is president.

Mr. Dentelbeck, on account of his prominence in labor circles throughout Canada, and also due to his standing as a projectionist, is looked upon by Canadian exhibitors as an ideal type of labor leader, and while in the City of New York, he expressed his views on various economic and political questions that were listened to with great interest by various leaders in the projection end of the American Film Industry.

Mr. Dentelbeck traced his apprenticeship in the industry back to 1909, when he operated a store show in Toronto, and since that time has held almost every office in his Union of any importance, seeing his organization grow from thirty-five members up to one hundred and seventy-six, and watching the wage scale run from twelve to fifteen dollars in the earlier days, to twenty-five to forty dollars at present. This wage scale being based on a six-day week.

Mr. Dentelbeck's first connection with the Paramount Company was through the Allen Theatre, where he had charge of the projection, and through his ability of producing screen results that were pleasing to all, he gradually assumed charge of the projection for the Paramount Company's circuit, in which are included the following theatres—

"W. H." Announces Policy

H. J. Shepard States His List of Ready Films—Offers Fine Variety

H. J. SHEPARD of the Tower Film Corporation and W. H. Productions Company, is a very impressive man, but like most of his kind he is very hard to interview, for he will not talk.

In his offices at 71 West 23d street he told the writer that he did not believe in words, for he says that this sort of exploitation does not get a man very far.

"What the exhibitor and state right exchange man wants," he says, "are good films which will bring the receipts into the box office and please the patrons."

Have you any particular brand of films or features which you would care to bring to the attention of the state-right buyers?" asked the interviewer.

"There is one feature in which I have implicit faith," said he, "and one which should give the exhibitor what he wants. It is a Tower Film production, 'A Trip to Mars.' This five-reel feature contains the necessary ingredients to make it popular with the exchange men and exhibitors and is proving its worth in many ways, for the subject is a new and timely one and attempts to show the happenings on this planet when it is supposedly discovered by two adventurous travelers who ascend in an airship to study the inhabitants.

"We are launching just now the usual summer campaign in order to dispose of the remaining territories for our various series of re-issue subjects, among which are a series of single reel Arbuckle comedies, a series of Keystone comedy one-reelers, and K. B. two-reel Westerns. And as long as the negatives

remain in condition so that prints can be taken these subjects they will be in demand by the state right men, for the picture fans of today and tomorrow will always want to view with interest films which are responsible for making the biggest stars in the motion picture industry.

"To prove that my theory is correct," said Mr. Shepard, "quite a number of state right buyers, who have contracted for these subjects, have proved the above and have several times ordered new prints of the same subjects, which show a healthy demand for the product, the source of which naturally is the public."

"Tillie's Punctured Romance" is meeting with phenomenal success," said Mr. Shepard, "when the fact is considered that it is booked in the class A theatres for long runs. The only territories remaining open are Ohio, Kentucky, Michigan, Illinois, Minnesota, North and South Dakota, Texas, Oklahoma, Arkansas, Delaware, Maryland, Dist. of Columbia and Virginia.

"The Superman" and 'Everybody's Business,' two of our latest features, are up to standard in every way, and while we do not claim that they are of the 'super-special' variety, a coined expression, they contain the necessary elements to please the picture-loving patron.

"The prices placed on the various products distributed by the Tower Film Corporation and W. H. Productions," said Mr. Shepard, "are such as will allow the state right exchange men to buy at a figure that assures a satisfactory profit and enables him in turn to give the exhibitor attractive films at fair rentals."—FRANK LEONARD

Public Interested in "Mary's Attie"

Charles F. Schworm, treasurer and general sales manager of Fine Arts Pictures, Inc., who has just returned from the Cleveland convention of exhibitors, reports some interesting developments in the exploitation campaign of "Up in Mary's Attie," the six reel comedy feature which Fine Arts is releasing on the state right market.

As an illustration to the exhibitors assembled of the value of the song "Up in Mary's Attie" in connection with the picture, Miss Ethel Brooker, who wrote the music, went to Cleveland during the convention to sing and put over the song in the various cabarets and theatres in Cleveland.

Aywon President Back from Long Trip

Nathan Hirsh, president of the Aywon Film Corporation, has just returned from a trip through the middle West which included a few days at the convention in Cleveland.

On his swing around the mid-West circuit Mr. Hirsh met practically all of the State Rights buyers, spending several days in Detroit where he signed contracts for the distribution of the Fox Comedies, the Rex Ray Westerns and the series of Harry Gray features that The Aywon Film Corporation will soon put on the market.

Arrangements were also made by Aywon's President for the State Righting of six new feature productions for the season of 1920-21.

"Discarded Woman" Is Released June 15

"The Discarded Woman," a Burton King production in six reels is announced as the June 15th release on the Hallmark Pictures Corporation's program by Frank G. Hall, its president. The picture is in six reels and was produced under the personal direction of Mr. King whose last special production was "The Last Battalion." Grace Darling and Red La Rouge are the featured players with a supporting cast including E. J. Radcliffe, W. D. Carlton, Madeline Carr and James Cook.

Fine Arts Sells Southwestern Rights

Fine Arts Pictures, Inc. announced last week that they have disposed of the rights to the six reel comedy feature "Up in Mary's Attie" which they are distributing on the state right market for the territory consisting of Texas, Oklahoma and Arkansas to T. G. Tuttle, of Dallas, Texas.

S. L. Rothapel Conducts Capitol Orchestra

In the presence of many friends who had not had the opportunity to greet him since his return to Broadway, S. L. Rothapel personally conducted the Capitol theatre orchestra on the evening of June 11th.

Hackett Feature Is Sold

"The Greater Sinner" Practically Disposed of in All Territories

"THE Greater Sinner," starring James K. Hackett and featuring Orin Hawley, which is being distributed on a state rights basis, has been practically sold for the entire United States, only five territories remaining open. Reports which are coming in weekly from the exchange men who have bought the picture show that it is being booked heavily by exhibitors all over the country.

Following is the list of territories that have been sold and the exchanges which have bought them: New York, First National Exchange; New Jersey, First National

Exchange; New England, Motion Pictures Distributing Corporation; Illinois, Superior Screen Service; Indiana, H. Lieber and Company; Kentucky and Tennessee, Big Features; Southeastern territory including Virginia, First National Exchange; Louisiana and Mississippi, Sanger Amusement Company; Arkansas, Texas and Oklahoma, R. D. Lewis Film Company; San Francisco, Turner and Dahlgren; Wisconsin, Minnesota, North and South Dakota, First National Exchange; Washington, Oregon, Montana and Northern Idaho, Greater Features, Inc.; Colorado, Nevada, Utah and Southern Idaho, Super Film Attractions; Iowa, Kansas and Nebraska, A. H. Blank.

The only territories remaining open are Ohio, Michigan, District of Columbia, Delaware and Maryland, Pennsylvania and Canada.

Other State Rights News on Page 105

Allen, Family, Strand, Alhambra, Pantages, Teck, Garden and Regent, as well as the Strand-Kingston, Regent-Guelph, Pape and Danforth, while in Montreal, Winnipeg, Toronto and Vancouver, other theatres are being built by this popular Company who use many Simplex Projectors through their circuit.



Four stars who will appear in forthcoming Pioneer releases—left to right—Emily Stevens, Jose Collins, Louise Huff and Marie Doro

Famous Spanish Poem Is Pictured

Some years ago, Jose Echegaray, the Spanish poet, wrote a dramatic verse which was accredited as being a masterpiece. Charles Frederic Nirdlinger dramatized this verse, and under the title of "The World And His Wife," it created even a greater sensation. Now, Cosmopolitan Productions has made a feature picture of this play which is said to excel, in point of strength, realism and characterization either the poem or the play.

Robert G. Vignola directed the picture, Alma Rubens is in the stellar role. Montague Love, Pedro de Cordova, Charles Gerard, Gaston Glass, Byron Russell, Peter Barber, Leon Gendron, Vincent Macchia, James Savold, Margaret Dale, Mrs. Allan Walker and Ray Allen are in the supporting cast. The general release of "The World and His Wife" is scheduled for July 25th.

Goodman-Pioneer Tie-Up

Company to Handle "Thoughtless Women," Featuring Alma Rubens

DANIEL CARSON GOODMAN, novelist and motion picture producer, signed a contract last week with the Pioneer, whereby the latter concern acquired Dr. Goodman's latest production "Thoughtless Women" in which Alma Rubens is featured as star.

Daniel Carson Goodman, who is the author of "The Wonder Man," in which Georges Carpentier is now appearing, wrote the script and also directed the production of "Thoughtless Women." He has to his credit a long list of successful novels and photo dramas, among which are "Hagar Revels," "Souls in Bondage," "Battle of the Sexes," "The Escape," etc.

Alma Rubens who is now appearing at the Criterion theatre in New York in the Paramount production of "Humoresque" has in "Thoughtless Women" one of the most important roles that she has ever played during her very successful career on the screen.

"Thoughtless Women" is scheduled for release during the early fall and the Pioneer General Staff believes that the picture will meet with a very gratifying reception. It is expected, according to an announcement, that the subsequent productions of Dr. Goodman will all be acquired by the Pioneer.

"Nick Carter" Stories to Be Produced

The Broadwell Productions, recently incorporated in Massachusetts with a capitalization of \$300,000 for the purpose of producing the "Nick Carter" series of stories, New England historical and modern subjects and country-life short-subjects, announces that the casting has been completed for the first of the "Nick Carter" productions, which will be entitled "The \$100,000 Kiss." This will be in two-reels.

Tom Carrigan, the popular actor, will portray the part of "Nick Carter" with Colin Chase as "Chick," the famous detective's assistant, and Miss Mae Gaston in the role of "Patsy." A capable supporting cast has been built around the three principals named above, consisting in part of Cecil Owen, Irene Blackwell and Edwin Sturgis.

Betty Compson Starts on Second Picture

Betty Compson is preparing to commence production on her second starring picture at the Brunton Studios in Los Angeles. Arthur Rosson, who directed Miss Compson's initial release, "Prisoners of Love," which is now in the process of cutting, has been re-engaged by Miss Compson, and will be assisted by his brother Richard in the direction of the second production. The work of assembling the supporting cast is now under way.

Private Showing Convinces Film Censors

A private showing of "On With the Dance," at Hickory, N. C., resulted in overcoming the objection of several self-appointed censors in the town. The objectors were invited to the showing and pronounced the film satisfactory in every respect.

Honest Appeal to Clergy

Exhibitor in Church-Going Town Gives Private Showing of Film

THE exploitation value which lies in the appeal of George Loane Tucker's "The Miracle Man" to the religiously inclined, especially in small towns where the church-going element predominates, was exemplified in the success of the showing of the picture at the Opera House, Canon City, Colorado. Manager Jesse E. Jones, who operates also the Jones theatre in Canon City, had the co-operation of A. G. Birch, of the Denver office of Famous Players-Lasky, in conducting his campaign.

The picture was scheduled for the Tuesday following Memorial Day, and as the only newspaper in the town did not publish on either Sunday or Monday, it was decided by Messrs. Birch and Jones that the big drive had to be made straight

at the ministers and the women's organizations.

Accordingly, a special showing at the Jones was arranged for Tuesday morning, to which Mr. Jones invited by letter all the ministers and leading women of the town. In his letter he recalled the faith-healing operations of the famous Francis Schlatter, who flourished in Colorado within the memory of most of those whom he addressed, referring to Schlatter as the prototype of "The Patriarch in 'The Miracle Man.'"

Every minister but one accepted the invitation and nearly all the leading women of the town were there. All left the theatre with a determination to tell everybody they knew to go to the Opera House and see the picture—and they did so.

George Walsh Greeted by His Alma Mater!

George Walsh, the Fox star, took a prominent part recently in the exercises held at the High School of Commerce, New York City, and was called upon to present a series of medals, designed by himself, to the winners of the greatest number of points in the various branches of school athletics conducted during the past season. Mr. Walsh, himself a holder of thirteen "C's" during his course at Commerce, also addressed the assembled classes who received him with considerable enthusiasm.

Attractive Paper for "House of Toys"

Unusually attractive paper is said to have been issued for "The House of Toys" starring Seena Owen, with Pell Trenton in the leading male role. The star portrait in color for lobby use, 22 by 28 inches, is unique in design, and there is also in color a still showing an interesting group, same size.

Radin Sells Mayo Picture in Philadelphia

Radin Pictures have sold the five-part dramatic feature, "Thru Eyes of Men" starring Frank Mayo, to the Screen Art Pictures of Philadelphia, for the Pennsylvania and Southern New Jersey territory. "Thru Eyes of Men" was written and produced by C. A. Taylor. Frank Mayo is supported in its enactment by a capable cast including Claire MacDowell and Little Ben Alexander.

Pioneer Will Handle Big Independents

When the Pioneer makes its announcement of the complete list of attractions which it will offer to the exhibitor during the coming fall, it will from present indications, contain the names of several of the biggest and most successful independent producers.

Queen Feature Service Buys Radin Series

The Queen Feature Service of Birmingham has purchased the rights from Radin Pictures on the two-part series of "Real Star Dramas," for the Southern territory comprising the states of Alabama, Mississippi, Tennessee, Georgia, Florida, North and South Carolina. This series of short-length dramatic subjects is said to be winning favor with lovers of good stories and finished acting.

Penn Import Moves to Larger Quarters

Penn Import and Export Company, which for the past year and a half has had its offices in the Park Row Building, has moved to 130 West 46th street, New York, occupying about one-quarter of the Hallmark Floor in the Leavitt Building.

Kermit Roosevelt Sees Company at Work

On a motion picture lot for the first time in his life, Kermit Roosevelt, one day this week, was an interested spectator on location with Hemmer Superior Productions where Edward Hemmer is shooting exteriors for the first production of his company.

C. B. Price Moves into Larger Quarters

Owing to the increase in business of the C. B. Price Co. Inc., this concern has been compelled to seek larger quarters than those they have been occupying in the Times Building, New York. On the first of June they moved to their new offices at 1446 Broadway, and now occupy the entire third floor of this building.

Always the most complete State Right news in The News.

Activities of the Independents

STATE RIGHTS—EXPORT

L. Gevaert Studies Market Belgium Manufacturer Here to Get Acquainted with American Market

AFTER a busy week establishing contact with the American film industry, L. Gevaert, head of the firm of L. Gevaert & Co., expressed himself as very much pleased with the Metropolis and anxious to see more of America. The Gevaert Company, which operates a large factory in Antwerp, Belgium, manufactures all kinds of photographic material, including plates, paper and raw film stock. Prior to the war much of the raw film used by the principal film manufacturers on the European continent was supplied by this firm. The Gevaert plant specializes in colored positive stock, and it is the special aim of the Belgian manufacturer to acquaint the American market more thoroughly with this brand of the Gevaert product.

M. Gevaert arrived from Antwerp on Saturday, June 25th, and has established his headquarters at the Hotel Astor, New York. He plans to remain on this side of the Atlantic about a month. This is M. Gevaert's first trip to the United States, and while his stay on the present occasion will be very short

it is likely that he will visit other film centers in the East before returning to Europe.

When interviewed by a representative of the News at the Hotel Astor, M. Gevaert declared that he was exceedingly anxious to get in personal touch with the American market. "The primary object of my visit at this time," he said, "is to become acquainted personally with the film conditions in the American market and to meet some of the leaders of the trade in this country. I am here principally on a business trip. My time is limited, and so I will not be able to see much of your great country on this visit, but later I may return for a longer stay."

M. Gevaert is accompanied by his personal representative, Leopold Sutto, who has already made the acquaintance of the leaders of the film trade in the East during previous trips to this center. Louis Destenay, with offices in the Longacre Building, New York, has been appointed by M. Gevaert as his United States representative.

Arrow to Distribute Lifeograph Feature

The Arrow Film Corporation announces that it has arranged for the distribution of a feature production now in the course of making by the Lifeograph Film Corporation. No details as to the nature of the production are given out but an Arrow official is authoritative for the statement that it will constitute a surprise in an independent field. Arrow is now making plans for the advertising and exploitation of this feature which will be ready for its first showing about the middle of July.

Director Davis Selects Notable Cast

Clay Davis, casting director for Hemmer Superior Productions, has assembled a notable cast for the first picture to be produced by Mary Pickford's former manager under his own trade mark.

"First, then, in importance with us is the selection of the cast. Locations, sets and all other considerations come afterward. You will note in this cast is Flora Finch, remembered by all picture enthusiasts for her work with Biograph, Pathé, Paramount, Edison and others, Pete Raymond, John Boren, Horace Weston and so on, all people of wide and varied life experience and all accomplished actors."

Franey Comedies Make Record for Reelcraft

Nearly two thousand theatres throughout the United States have booked the new series of single reel comedies in which Billy Franey is being featured by the Reelcraft Pictures Corporation, according to an estimate compiled by the Sales Department from the contracts already received at the General Office in New York.

Reelcraft officials consider it a very remarkable showing for a selling campaign that has only been four weeks in progress, and released for only two weeks.

Arrow Film Has Three Campaign Books Ready

Three new campaign books have just been received from the press and are now ready for distribution to the independent exchanges and exhibitors according to an Arrow announcement. The campaign books were edited for the second group of three "Ten" productions which are titled "The Trail of the Cavalcade," "The Brinkley Case," and "The Sacred Ruby," all combined in one campaign book, for "Woman's Man" which has Raymond Fielding, and for "Love's Progress" which has Ora Carew.

"The Fatal Sign" Open for Bookings

Simple, direct, one episode serial, "The Fatal Sign," is set for immediate booking according to the announcement of Frank G. Hall, producer of Hallmark Pictures Corporation. "The Fatal Sign" stars Clara Anderson and Harry Carter of "The Gray Ghost" fame.



A scene from "Up in Mary's Attic," a Fine Art Pictures' attraction



Eddie Bonnes, sales-manager of the Chester Productions and one of Eddie's "pals"

Film-Lore Issues Foreword to the Trade

The Film-Lore Production, Inc., in a foreword issued to the trade, states that it intends to produce photoplays of the highest artistic and commercial type. "We purpose big things," reads the statement, "and shall endeavor to produce features that will contain every element of box office attractions. The material will be obtained from powerful original stories, and the real treasures of literature; science and art will be incorporated into our films and thus they will have an educational as well as a gripping entertainment value."

Alexandrie A. Stuart is president and general manager. Frederick J. Nicholls and Charles Harkness are associated with Mr. Stuart.

"Gump Club" Idea Spreads Rapidly

The "Gump Club" idea has taken hold and is proving extremely popular, according to M. J. Mintz of Celebrated Players, who is responsible for the founding of the club. It has won the approval of the daily press in many cities and three of Chicago's papers devoted quite a bit of space to voice their approval of the Gump Club with its policy of replacing worry with good cheer.

Many exchanges now handling the Gumps in their animated form, are profiting by the Gump Club and its activities, and Mr. Mintz is providing them with a fine lot of novelties which will attract attention towards the Gump Club and incidentally towards the cartoons. Balloons, pocket match sales miniature moving pictures, statuettes and paper doll cutouts are among the publicity getting specialties which Mr. Mintz has collected for distribution. The funny identification cards, which all members of the club must receive and carry, are proving one of the biggest hits that have appeared on the publicity horizon for some months.

Mr. Mintz is at work at the headquarters of the Gump Club in the offices of the Celebrated Players Film Corporation on a press sheet for distribution to the Gump exchanges, which contain a list of the titles of the cartoons, synopsis of each one, advertising aids and a full sheet of reproductions of the novelties ready for distributing to the public.

Reelcraft System Is Ready

New Orleans Exchange Completes Company's Distributing Chain

WITH the addition of the Pearce Film Company of 608 Canal Street, New Orleans, as a distributor of the exclusive short subject program of the Reelcraft Pictures Corporation in Mississippi and Louisiana, Reelcraft distribution covers every territory and distribution center in the United States.

The Independent exchanges forming a part of the Reelcraft Distribution organization are said to be among the largest independent exchanges in their respective territories, and include the R. D. Marston Attractions Company of Boston, Standard Film Service of Cincinnati, Cleveland and Detroit; Electric Theatre Supply Company of Philadelphia; S. & S. Film & Supply Company of Pittsburg; Seaboard Film Company of Baltimore and Washington; R. D. Lewis Film Company of Dallas, Little

Rock and Oklahoma City; Supreme Photoplays Company of Denver and Seattle; Consolidated Film Company of San Francisco and Los Angeles; Greater Features Company of Seattle; First National Film Company of Kansas City; Magnet Film Company of Dayton; and Omaha; E. & H. Distributing Company of Atlanta; Dooley Exchanges, Inc., of Buffalo and Syracuse; Eltrebran Film Company of Charlotte; Specialty Film Company of Dallas; Arrow Photoplays Company of Denver; Crescent Film Company of Kansas City; Special Features Company of Knoxville; Quality Film Company of Pittsburg; Masterpiece Film Attractions of Philadelphia; United Film Service of St. Louis; Pearce Film Company of New Orleans; and the Reelcraft Exchanges in New York, Chicago, Indianapolis, Milwaukee and Minneapolis.

Arrow Comics Are Ready

Fred Ardath Completes Series; Muriel Ostriche Finishes Second

THE last of the series of Fred Ardath Comedies which are being distributed by the Arrow Film Corporation has been completed according to a statement from Arrow this week. The comedies were produced by the Louis Jacobson Enterprises.

Fred Ardath, who stars in this series of two-reel comedies, is one of the best known comedians of the vaudeville stage. For a number of seasons he has been appearing in a big time vaudeville sketch called "The Country Grocer." He has played the entire Keith circuit in this act and is at the present time appearing in Manhattan. His work is said to be of the cleverest ever brought to the screen from the vaudeville stage and is a decided departure from the usual run of two-reel screen comedy.

The Arrow statement reports that the sales on the Ardath comedies are increasing in leaps and bounds and that a large part of the country's territory has already been sold.

Muriel Ostriche, who is producing high class two reel comedies which will be distributed through Arrow, has just completed the second of the series, it is also announced. It has been given the tentative title of "Betty's Green-Eyed Monster." The first one to be completed is entitled, "Betty Sets the Pace."

Work on the third one of the series will begin immediately, and one of the features of the third release, which has not been titled yet, is a scene at the Belmont Race Track near New York.



Scene from "Friends and Enemies" - Comedy release by Special Pictures Corporation

Territory is Sold on "A Witch's Lure"

B. Herbert Milligan, treasurer and general manager of the Capital Film Company, announces that the following territorial rights to "The Witch's Lure," M. A. Dodge's picture drama of the Texas Oil Fields, have been disposed of; Michigan to the Strand Features; Iowa and Nebraska to Fantanelle Film Exchange, Omaha; Minnesota, Wisconsin, North and South Dakota to Ludwig Film Exchange. The rights for Illinois and Indiana, as previously announced, have been purchased by Harry Weiss of the Superior Screen Service.

Hallmark to Release "The Americano"

Frank G. Hall, president of Hallmark Pictures Corporation, has placed on the list of special star productions for June 15th release, Douglas Fairbanks in "The Americano," Anita Loos and John Emerson's screen version of Eugene P. Lyle's novel "Blaze Derringer."

Alma Rubens is Mr. Fairbanks' leading woman. Others in support are Spotteswood Aitken, Carl Stockdale, Charlie Stevens, Lillian Langdon and Tom Wilson.

Wm. Steiner Completes Another "Tex" Story

The seventh of the famous "Tex" series of mystery pictures has just been completed by William Steiner, and has been given the title of "Tangled Threads." A statement from Arrow, which is releasing the Tex series, says that this picture will be even better than the six preceding ones.

Renco Now Settled in Coast

Future activities of the Renco Film Company, formerly of Chicago, will be carried on from the new offices of this company in Los Angeles, according to President J. H. Reynolds who is now at Los Angeles to direct the producing and distributing activities.

The Renco Company recently purchased screen rights on a number of the Myrtle Reed novels and their plans provide for the filming of these in the next several months, the first of which to be enacted for the celluloid will be "Lavender and Old Lace." Continuity of this play is now being written by Lee Royal, who has been retained as scenario editor and according to statements by President Reynolds work will be started early in July.

The Renco Company is a Delaware corporation which formerly had its headquarters in the National Light Building, Chicago. In addition to producing and distributing the "Birth of a Race" this company made and sold several other pictures. They have been organized more than two years and now plan to devote practically all of their attention to production work. Besides "Lavender and Old Lace," the company has screen rights for "Old Rose and Silver," "The Master Vineyard" and "The Sign of the Jack O' Lantern."

Abramson Calls Meeting of Independents

IVAN ABRAMSON has called a meeting of Independent exchange managers for the purpose of forming a co-operative film distributing corporation to exploit and produce bigger and better pictures.

The incorporators will be some of the early Independent Exchangers with a knowledge of the business, second to none, and with men of this calibre the organization is an assured success. The object of the organization is to encourage producers to make productions as it gives them an assured market for high class productions.

Articles of incorporation are about to be filed and the corporation is assured of unlimited capital. A call for a meeting at the Sherman Hotel, Chicago, on July 7th, has been made when permanent organization will be perfected and the names of the incorporators and exchanges will be made public.

Big Bookings Reported for Hallroom Series

The Colins report the booking of two of the Hallroom Boys comedies on the Marcus Loew New York circuit for a period of seventy-two days. "Tit for Tat" is the latest Hallroom comedy ready for release.

Second "Screen Snapshots" Ready

Jack Cohn, producer of "Screen Snapshots" the single reel bi-monthly reel which features shots of famous stars in their "off" moments, at sports and favorite hobbies, etc., announces that the second issue of his "animated photoplay column" is now completed and will shortly be ready for release.

Cast Memorizes Play's Lines for Screen

An innovation in screen technique was marked by the decision of Clara Kimball Young, and Director Harry Garson to have the entire cast of "Midchannel," Miss Young's latest starring vehicle, memorize the original play by Sir Arthur Wing Pinero, and adapted to the screen with the author's supervision.

Hadley is Production Manager of Hallmark

Hopp Hadley, one of the best known executives in the motion picture industry, has just been made production manager of Hallmark. This accompanies the announcement of the release of six big features and two comedies a month which include important Douglas Fairbanks, William S. Hart, Norma Talmadge, Frank Keenan, Louise Glaum and Dorothy Dalton subjects recreated from among the big successes of these stars.

Jans Picture Is Given Premiere

Invitation Showing of "Madonnas and Men" on Broadway

A REPRESENTATIVE Broadway "show me" audience, that flocked to overflowing the 44th Street Theatre, attended the premier showing of the Jans Pictures, Inc., special feature production "Madonnas and Men," on Sunday evening, June 13th.

The audience was made up of men and women connected with all branches of the motion picture industry. They came to criticize and they left the theatre after the presentation full of praise of this latest box office sensation. The verdict of this audience was to the effect that "Madonnas and Men" was a fine picture, one that is destined to create a sensation wherever shown and a "big" picture in every sense of the word. The premiere of "Madonnas and Men" was one of the biggest successes in the history of filmdom.

One leading producer-distributor, the head of one of the industries' largest organizations, was heard to remark as he left the theatre, "It's a wonderful picture, a sure-fire box office attraction. I wish we'd made it." Critics of the trade press, the newspapers and everyone in the large audience are said to have voiced their appreciation in just as strong terms.

"Madonnas and Men" revealed a story of ancient Rome and modern New York with a series of highly dramatic scenes, with here and there a touch of humor to relieve the tenseness of the situations. It was

written by Carey Wilson and Edmond Toulmond with the scenario by Victor Clark. They took as their theme the protection of womanhood and they revealed episodes of Rome at the time of Nero, they showed the sacrifice of the Christian martyrs, the lust for blood of ancient times and then brought their story up to modern times depicting that customs may have changed some, what but that the underlying principle of man's desire for revenge remains the same.

At the 44th Street Theatre Sunday evening the picture was preceded by an effectively staged and thrilling representation of a Roman chariot race. Real horses racing on a treadmill with men and women in the chariot provided a real thrill at the opening and then B. A. Rolfe stepped into the orchestra pit and conducted the augmented orchestra throughout the presentation. Mr. Rolfe was given enthusiastic applause, not only for the exceptional picture he had produced but for the manner in which he had staged its initial presentation.

Throughout the showing of the feature there were frequent outbursts of applause. Some of the

scenes that called for highest praise were those showing the Roman emperor, the sacrifice of the Christian martyrs, the great Brooklyn character in the swine the home of the millionaires who sought revenge for an early wrong by a woman, and others too numerous to mention. Effective screen story telling was magnified by means of cleverly contrived fade-outs picturing the ancient and modern, thus keeping the story easy to follow and decidedly interesting.

David Warfield was one of the many interested spectators from the theatrical world, many who had attended the showing. Evan Huntington Fontaine, who plays one of the principal roles, Edmond Lowe, who enacted the leading male part, Anders Randolph, who played the villain to perfection, beautiful and delightful Raye Dean, Kate Bonney, in an excellent role, Gustav Von Seyffertitz, who did some of the most interesting of his career and many others of the large cast, were interested spectators and should have rich well reward for their efforts by the reception accorded them by the audience.

The advance notices of this special feature production of Jans Pictures, Inc., it is said, were lived up to in every particular. The officials of the organization and B. A. Rolfe who made the picture were the recipients of hearty congratulations in the lobby of the 44th Street Theatre at the conclusion of the showing.

National Serial to be Colored

Film Will Be Tinted in Places in "Son of Tarzan"

WHAT promises to be an innovation in serial films is forecasted in an announcement made by David P. Howells, international film distributor, that "The Son of Tarzan" animal jungle serial, which the National Film Corporation is now making, and for which he controls the world rights, will contain some "color" runs of a very unusual nature.

Lenwood Abbott, laboratory superintendent of National, has developed a special method of tinting and toning films, by which process unique "color" prints are made possible. After many tests the process has been perfected and it has been decided to make this new "color" film a feature of "The Son of Tarzan," on which National is concentrating its greatest endeavor.

A new method of lighting has also been evolved at the National studios by Jack Heints and it is claimed that the photographic artistry of the film will be greatly enhanced by its use.

Harry Reyer has engaged Arthur J. Flaven, himself a well known director, to assist him in the strenuous work of directing the fast moving jungle picture. Lee Hamilton, who photographed "Kentucky Colonel" and "Leahurst Brown" and Walter Bell, who during the war filmed the battlefronts for the Signal Corps, are operating the battery of cameras on "The Son of Tarzan" production.

Edgar Rice Burroughs, the author of the Tarzan books, Reyer, and Roy Somerville, the photo-dramatist, are co-operating in the cutting,

editing and titling of the film. Wild tales of terrible goings-on are constantly coming from the National Studios. The lot is said to be harboring several hundred animals of the jungle including lions, tigers, monkeys of every variety and a host of other wild game, which are being used for "local color" in the serial. An unusual assemblage of near-ap "extras" makes the place a veritable "nightmare," it is said.

David Howells reports that the film of the completed first episode is expected in New York shortly and immediately after its receipt he will arrange a special showing of this initial "Son of Tarzan" instalment. Joe Brandt, director general of National, who is now at the coast, is waxing more enthusiastic over this chapter-picture every day. "Tell the trade for me," writes Brandt, "that 'The Son of Tarzan' is going to take the country by storm. It is a serial five years ahead of its time. It is replete with thrills, has tremendous punch and is going to mark Harry Reyer as one of the few director geni in moving-picture-turedom. It is going to play in theatres which never before can fared because it is magnificently staged and artistic throughout."



June Mathis surrounded by her admirers during a farewell-party given her on the occasion of her departure from the Metro Hollywood studios. Among those gathered around the impromptu throne are Bert Lytell, Joseph Kilgour, Alice Lake, John Ince, Edward Connelly, Bayard Veiller, Viola Dana and May Allison.



Gordon Griffith, who plays an important part in "The Son of Tarzan," the animal-jungle serial being produced by National Film

J. H. Edwards Finishing Sterling Picture

J. Harrison Edwards, author and director of the first Sterling Feature Pictures, Inc., production entitled "The Fighting Kentuckians," has arrived in New York and is now busily engaged in editing and putting the picture in shape to be shown.

The cast includes Thornton Blount, Irma Harrison, Adele Kelly, Myra Brooks, Cohen Chase, Tom Burroughs, Pete Raymond, May Wack, Thomas Swinton and Clifford Williams.

Distribution arrangements for "The Fighting Kentuckians" have not been consummated but Robert W. Priest, president The Film Market, Inc., is acting for The Sterling Feature Pictures. A series of six productions will be made under the direction of Mr. Edwards.

Canyon Producing Five-Reel Western Series

The Canyon Pictures Corporation, is now producing a series of five-reel Western, semi-Western and Canadian pictures featuring Franklyn Farnum, and produced at the Selig studios, announce that the title of the first picture will be "Riding The Winds," taken from an original story by William F. Wing.

Franklyn Farnum has just completed the final episodes of the serial "Vanishing Trails," which is being state righted by Canyon, and is now well under way on his first feature production.

Photo Products Have Revivals Ready

Many inquiries regarding the Shirley Mason revivals have reached the offices of the Photo Products Export Company of 220 West 42nd Street, New York City. The entire series of these seven dramas are now offered to State Right buyers on a royalty basis, the entire series to be contracted for. The titles of the dramas are "The Apple Tree Girl," "Law of the North," "Cy Whittaker's Ward," "The Awakening of Ruth," "Light in Darkness," "The Tell Tale Step," "The Lady of the Photograph."

To Exploit British Films Newly Formed Company Will Distribute Hepworth Productions

A CORPORATION has just been organized under the name of Hepworth Pictures Plays, Inc., for the purpose of exploiting British made pictures in the American market. The new company will distribute the product of Hepworth Picture Plays, Ltd., of London, the oldest producing organization in Great Britain. The directors of the American company are Cecil Hepworth, and Captain Paul Kimbelby, O. B. F., both officials of the British company, and Reginald Warde, president of Reginald Warde, Inc., and Far East Film Corporation.

Reginald Warde, who has been identified with the film industry for many years as a buyer of foreign rights of American productions, will have charge of the distribution of the English product in this country. In making the announcement of the new venture yesterday, Mr. Warde stated that this is the first serious effort that has

been made to introduce British pictures to American audiences. He added that while British producers were under a serious handicap during the five years of war, since the armistice they have made rapid strides and have absorbed the many American technical innovations introduced to the trade in the last two or three years.

Cecil Hepworth, the head of the English producing organization has been producing and directing pictures for twenty-one years and is the pioneer of the industry in England. The Hepworth product will be offered to American audiences in the knowledge that they are more than representative of British production and there are no apologies to offer for them.

The British film industry is watching the venture with much interest and other producers are preparing to follow the Hepworth entry into the American market.



Romaine Fielding, who is starring in the "Woman's Man," an Arrow Film attraction

Film Market to Grant Discount to Buyers

What Robert W. Priest terms "out in the open" proposition to all independent buyers is made this week by The Film Market, Inc., with regard to the final clean up on the unsold territory of Robert McLaughlin's sensational state rights feature, "The House Without Children."

The novelty in Mr. Priest's plan is to let buyers everywhere figure their own valuations without the usual secrecy of what the picture is scheduled at, and then allow a straight discount of 20 per cent during a period of thirty days—from June 15th to July 15th, 1920.

"Love or Justice" on June's Schedule

Louise Glauin in "Love or Justice," one of her best early successes, is on the list of June releases announced by Frank G. Hall, president of Hallmark Pictures Corporation, for the territory exclusively controlled on a special series of re-edited star productions. "Love or Justice" is a Thomas H. Ince production from a story by Lambert Hillyer, directed by Walter Edwards. Miss Glauin is supported by Jack Richardson, Charles Gunn, J. Barney Sherry, Dorcas Matthews and Charles K. French.

Reelcraft to Release Franey Comedies

Billy Franey in one reel Franey comedies are the latest release announced by the Reelcraft company. Having looked over the first ten comedies made by this comedian, the Reelcraft company contracted through Nat. H. Spitzer, their west coast representative, for fifty-two of these comedies, to be released one a week.

Re-Issue Prospects Good Hallmark Manager Believes That Exhibitors Will Demand Supply

GEORGE N. MONTGOMERY, general sales manager of Hallmark Pictures Corporation, who recently returned from a nationwide tour of exchanges, reviews the possibilities for a volume of business during the coming season. Having covered all of the Hallmark exchanges from Coast to Coast with a view towards getting a proper line on the requirements of exhibitors in all territories and in order to make recommendations for the issuing of product to best fulfill these requirements, he reports:

"The common demand of the exhibitor for 1920 seems to be for 'bigger' pictures to a far greater extent than in any year past. As a consequence a field is opened to the company who can offer the exhibitor, both large and small, a volume of big creations with stars of merit. This condition is of special benefit to Hallmark whose acquisition from Triangle of more than 800 negatives of star productions available for re-creations has recently been announced.

"Exhibitors everywhere are accepting with enthusiasm Hallmark's announcement of the release of fifty-two re-created Triangle star productions for the coming year. They feel that these pictures fill the gap obviously created by the recent announcements of other distributing companies of

pictures calling for fewer and bigger pictures. The feeling also prevails that there will not be enough of the latter subjects on regular release to meet the requirements of the larger or first-run exhibitors alone, to say nothing of the second and subsequent runs of the small community exhibitor."

Albany Police Chief Passes on Picture

The Argus Enterprises people and Mr. Priest are elated over the verdict of chief of Police Hyatt of Albany who viewed "The House Without Children" to pass upon its fitness for exploitation in Albany.

It was unanimously agreed that the picture was free from any obscene features, and that Albany movie fans will in no manner be shocked when they see it.

Character Engages Art Title Exports

Something new in the way of art titles is promised for "The Isle of Destiny" by Character Pictures Corp. The company has engaged J. J. Martin, Ned McGuire and Warren A. Newcomb, three of the foremost title experts and formerly with Thomas H. Ince, to do special titles for the production.

Booking in all first run theatres



HALL ROOM BOYS COMEDIES

PERCY TWO REELS OF WHOLESOME MIRTH FERDIE

METRO

THE big Metro production of the year is to be made at the west coast studios instead of in the East, according to change of plans announced this week from the West Coast offices. This will be "The Four Horsemen of the Apocalypse," and Rex Ingraham has been selected to direct the making of this superproduction adapted from the most talked of story of the war.

Information is given out at the metro studios that June Mathis is to return to the Hollywood studios at an early date to write the continuity for "The Four Horsemen of the Apocalypse." At the present time Miss Mathis is in New York writing the script for "Polly With a Past" in which Ina Claire is to be starred. Upon the completion of this she will come West.

In West Coast circles the appointment of Ingraham to direct "The Four Horsemen" is considered a signal honor to this young director. It is understood that Metro officers expect this film to be one of their biggest productions of the year '20-'21 season, and it will be his third subject for this organization, he now being engaged in filming "Hearts Are Trumps" from the Drury Lane melodrama, and the appointment came as a result of work Ingraham did in the making of "Shore Acres" recently released.

The stage play, "Body and Soul," by William Hurburt, is to serve as the next vehicle for Alice Lake and screen version is now being written by Hayden Talbot, playwright, recently added to the Metro scenario staff. This play had a very successful run in New York, and is referred to as a psychological melodrama which gives Miss Lake the role of a girl who studies art in Paris, and because of an accident, her mind is affected. After serving as artists' model she comes to America, where she is wrongfully accused of a murder which is later found to have been committed by an erring nephew for his uncle's insurance. Forest Stanley, who has just completed playing opposite Miss Lake in "The Misfit Wife," has been chosen to continue as her leading man in this film, and Edmund Mortimer, of the Metro executive staff, will direct the production which is to be started next week upon the return of Miss Lake from a vacation trip at Coronado.

Viola Dana is working in the final scenes for the "Chorus Girl's Romance," and in these her past experience as a dancer is serving her well for she has several shimmy dances as well as an imitation of Pavlova's toe dances for this picture. This film is a screen version of the Fitzgerald story "Head and Shoulders" and is being directed by William C. Dowlan, from script prepared by Percy Heath.

Metro officers have selected "Blackmail" as the next play for Miss Dana and Albert Shelly Levine has been given an enormous bonus for completing the script in ten days, making it possible for the company to begin work immediately upon the completion of "Chorus Girl's Romance." Wyndham Stand-

News Notes from the West Coast

By J. C. JESSEN

ing, who has been on the West Coast for the past several months, playing in Goldwyn and Maurice Tourneur pictures, has been engaged as leading man for Miss Dana, and will play the role of Lawyer Harding. "Blackmail" is the first of a series of stories by Lucia Chamberlain to be filmed by Metro, and it is expected William C. Dowlan will direct the making of this picture. Edward Cecil has been placed under contract to play with Miss Dana.

Phil Rosen, who has for several years served as camera man with East and West Coast companies, and who gave up photography work to be a director for Universal several months ago, has been engaged by Metro, and his initial work for this organization will be to direct May Allison in "Are All Men Alike?" This story is an adaptation from the Arthur Stringer tale, "The Waffle Iron," and A. P. Younger is preparing the continuity which will be ready for filming in about a week. Wallace MacDonald, who just completed work in the special Vitagraph production, has been engaged as leading man for Miss Allison. Rosen's rise in the film world has been due to very close study of filming from the viewpoint of the camera man. He served as cinematographer for more than ten years, his last work being

that of "The Miracle Man" for George Loan Tucker. He is president of the American Society of Cinematographers, and is one of the founders of the organization.

Rex Ingraham and all-star cast company are working at San Juan, Capistrano using the old mission melodrama "Hearts Are Trumps."

Continuity work is now being done on the second F. Scott Fitzgerald story, "An Offshore Pirate," but no star has been assigned to this play. The continuity will be ready for filming within a fortnight.

Hurlburt Footner, author and playwright, has been added to the Metro scenario staff. He is the author of a number of magazine stories and several plays.

The first Buster Keaton comedy to be made by director Eddie Cline is nearing completion, and will be ready for final editing by the end of the week. Sybil Sealey is playing opposite the athletic star.

GOLDWYN

NEARLY a thousand people in evening clothes, including the seventy-two members of the Los Angeles Symphony orchestra, and the cast for the Goldwyn picture,

"The Great Lover" participated in scenes made at Cline's Auditorium by Director Frank Lloyd several days this week. Two settings, representing those used for the first and second act of the opera, "Don Giovanni," were used on the sixty-foot stage, together with a complete company necessary for the staging of this opera. There were nearly eight hundred people in the audience in evening clothes. The Auditorium is the largest theatre in Los Angeles, and has more than 3,000 seats. It was necessary to run special electric trunks to the theatre in order to supply the 2,000 amps. necessary for the lighting effects, all of which were under the supervision of D. V. Jennings, camera man for the Lloyd company. Principals of the cast for this picture are John Sanborn, Claire Adams, Rose Dione, John Davison and Lionel Belmore.

Director E. Mason Hopper has filmed all scenes for Mary Robert Rhinehart's story, "Empire Builders," and Mrs. Rhinehart, who has been at the studio for several weeks, has personally written the subtitles for this play. Final title for the film has been selected, and it will be released under the name of "This Is the Life." With the completion of this Director Hopper will resume the making of the two-reel George Ade Edgar series plays featuring Johnny Jones, and during the coming week will commence the filming of "Edgar's Sunday Court- ing."

Mabel Normand is returning from New York the latter part of this week, and will immediately begin work in "Head Over Heels," under Director Victor Sirtzinger. This play was a stage success starring Mitza Hajos. Jack Pickford is starting work under the direction of Al Green on the George Ade play, "Just Out of College," and Tom Moore continues under the direction of Harry Beaumont on "Stop Thief." The Reginald Barker company, making "The Black Pawl," still continues on the marine scenes, working in the neighborhood of Catalina Islands on boats.

HAMPTON

THE mammoth J. D. Hampton studio stage, measuring 120x260 feet, is this week being converted into a prize fight arena, and will be used for the heavyweight bouts to be staged between Mahlon Hamilton and William West, for the Robert Thornby special production, "Half a Chance." West is a well-known athlete, and is the only actor of the West Coast film colony to enter the Western tryouts for the Olympic games. The tryouts are to be staged at Pasadena June 26th.

Change has been made with respect to the next H. B. Warner production, and this actor will next play in "The People Against Nancy Preston" instead of "The Brass Bottle." This new play is adapted from the John A. Morosco novel, and it has been given the working title of "Going Straight." Henry King is in charge of filming this subject, and the complete cast will be announced within a few days.

The seventh Blanche Sweet Hampton picture at present known



Frances Edmonde and George Larkin in "Peggy Wise," directed by Elsie La Maie

as "Fort O'Caprice" has been finished by Director Paul Scardon. It is from the story of the same name by Kenneth B. Clarke, and concerns a young actress who is forced to adopt a husband. Albert Roscoe, Edwin Stevens, George Kuwa and Jack Abbey are principals of the cast, and Victor Milner was in charge of photography. Miss Sweet will next work in "That Girl Montana," from the Marsh Ellis Ryan story.

BRUNTON

THE second anniversary of the founding of the Robert Brunton studios was celebrated during the past week by an elaborate banquet given by Robert Brunton to the heads of the departments of the big studio, their assistants, stars, directors and a number of Los Angeles business men. The entertainment was chosen to illustrate the completeness of the plant, the banquet being served in a cafe set erected on one of the stages and prepared by the organization of the studio cafe. Gold, purple and blue lighting effects were furnished by the studio electricians and the decoration was in charge of property department while music was furnished by the studio orchestra. Following the dinner a program was furnished, vocal solos by Roy Stewart, Robert McKin, dances by the chorus of the Henry Kolker Selznick company and after dinner speeches by Mr. Brunton, M. C. Levee, Thomas Little, J. Warren Kerrigan and others.

President Myron Selznick and Brother David who is the treasurer arrived in Los Angeles Sunday, June 6th for a stay of a week or more with general manager Harry Rapt of the Selznick producing organization working at the Robert Brunton studios. The visit of the Selznick brothers to the coast will not, it is said, alter the plans of making two more productions in the west before the units are returned to New York to work during the summer. These two pictures are now in the making and consist of "Nobody" starring Olive Thomas under the direction of Lawrence Trimble to be released as a Selznick production and the all star picture directed by Henry Kolker titled "Who Am I?" which is to be a National picture and Niles Welch plays the principal leading role in the latter.

Director Victor Herman, Owen Moore and Fred Almy, business manager of the Moore company are leaving this week for New York where the final scenes for "Stop That Man" are to be made.

Announcement made by R. W. McFarland, western manager of Mayflower Photoplay Corporation is to the effect that George Loan Tucker's second production featuring Betty Compson titled "Ladies Must Live" will shortly be ready for release and that Tucker is to follow this work in the making of the four other subjects for Mayflower.

Gertrude Claire one of the best known character women of the coast has been cast to take the part of grandmother in the Mayflower-Dwan production now in the making.

All scenes have been taken for the Benjamin B. Hampton production of the Zane Grey story "The U. P. Trail" and director Jack Conway, scenario writer W. H. Clifford are now editing and titling the film.

The Hampton editorial staff has continuity nearly prepared for filming the William Allen White novel "A Certain Rich Man" and this work will be started shortly.

The Betty Compson Productions, Inc., have extended their lease at the Brunton plant and are to make three more productions following the one recently completed which has been titled "Prisoners of Love." Work has been started on preparatory work for a few of the future productions.

The party of twenty-one members of the Drapers Chamber of Trade of United Kingdom, who were entertained three days by Los Angeles merchants, were honored guests at the Robert Brunton studio one day this week and witnessed the filming of a number of scenes. The twenty-one members represent mercantile establishments with a combined capital of \$100,000,000 in London and nearby places.

Chester W. Babcock, superintendent of construction at the Robert Brunton studio was instantly killed June 6th, when he fell into a ravine in the rear of his home at Sawtelle, Calif. In the fall Babcock's neck was broken. Babcock is one of the oldest employees of the Brunton studios and under his supervision practically all of the building of this plant was carried forward. His most recent work was superintending the construction of the 300 foot stage, the property building and the new lumber mill.

FIRST NATIONAL

ALL the units of First National Exhibitors circuit are at work and particular significance is attached to the names of authors whose plays are now being made by the several companies at work on the west coast, this list including Margarite Mayo, author "Twin Beds" being directed by Lloyd In-

gram and co-starring Mr. and Mrs. Carter de Haven; George M. Cohen whose "Forty-Five Minutes From Broadway" is to be Charles Ray's initial release; Robert Wagner who has written an original screen play for Ray; Booth Tarkington's "Ramsey Millholland;" Rita Weiman, author of "Curtain," Katherine MacDonald vehicle; Elinor Hollowell Abbot, author of "Old Dad," Mildred Harris Chaplin production; Kathleen Norris, author of "Harriett and the Piper" just finished with Anita Stewart starring and Sydney Grundy's "Sowing the Wind" which is to be this star's next vehicle; Ellis Parker Butler, author of the King Vidor production "The Jackknife Man;" Clara Kummer, author of the stage drama "A Successful Calamity" next to be filmed by Vidor; William Allen White, author of Dwan's "In the Heart of a Fool;" Robert W. Chambers, author of "Athalie" starring Sylvia Breamer and H. H. Van Loan, who is writing the continuity for the stage play "Curiosity" which is to be a Norma Talmadge vehicle.

The Marshall Neilan production which is a newspaper mystery story has been given the title "Go and Get It." This play which has a cast including Agnes Aires, Pat O'Malley, Walter Long and J. Barney Sherry, Bull Montana and Noah Beery has been edited by the producer and is now ready for release. The fourth Neilan production made under the direction of Jack McDermott and featuring Westley Barry with a cast including Colleen Moore, Marjorie Daw and Pat O'Malley is being completed and will be ready for laboratory work shortly.

Announcement is made that Charlie Chaplin's big special titled "The Kid" is now receiving the finishing touches.

The Sydney Grundy stage success "Sowing the Wind" is to be the next vehicle for Anita Stewart and this will be directed by John Stahl. Continuity for this play is being written by Monte M. Catterjohn. Another new play put in production at the Lewis B. Mayer studio is titled "Habit" and will star Mil-

dred Harris Chaplin. Edwin Carew has been selected to direct the filming and the cast selected includes William Lawrence, Walter MacGrail, Ethel Gray Terry and Emit King.

The Mayflower Photoplay Corporation has two subjects ready for the First National. These are "Athalie" featuring Sylvia Breamer to be known as a Sidney Franklin production and "A Splendid Hazard" starring Henry Walthall supported by an all star cast.

Charles Ray continues at work on "Forty-Five Minutes from Broadway" which will be his first First National release and the Kathryn MacDonald company has made most of the scenes for the Rita Weiman play "Curtain" which has a cast made up of Charles Richmond, Florence Deshon and Lloyd Whitlock working under the direction of James Young. Carter de Haven has begun work on "Twin Beds" which is being directed by Lloyd Ingraham. Principals of this cast besides Carter are Mrs. de Haven and William Desmond.

UNIVERSAL

LYONS and Moran have taken the last scenes for their second farce comedy feature which will be entitled "La La Lucille" and after the first editing the picture was given a studio preview that caused the hard-boiled audience to make the claim that this film would be a knock-out.

Complete cast selected by Director Rollin Sturgeon for the initial Carmel Myers production "In Folly's Trail" is composed of Thomas Holding, Arthur Clayton, George B. Williams, Viola Lynd, Beth Evans, William Brainbridge and others. "Foolish Wives" is the where a replica of Monte Carlo title selected for the next Eric Von Stroheim Universal jewel production and the director is now at Catalina Islands to select a site may be erected. The scenario for this production has been about com-

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No. 9

This Ticket is issued on the condition that the holder of it shall undertake to abstain from making any interruption or disturbance, and to obey the rules for the maintenance of order in the Galleries.

LADIES' GALLERY, HOUSE OF COMMONS.

ADMIT

(The) Eve Unsell
of Famous Players-Lasky Corp.

Eve Unsell, Famous Players-Lasky scenario head, is a constant visitor to the House of Commons to hear her friend, Lady Astor, address that distinguished body. The above is a reproduction of her pass

ON FRIDAY, 14 MAY, 1920.

Member's Signature

Nancy Astor

COLIN KEPPEL,

Serjeant at Arms.

The House sits from Noon to 5 p.m.

Mrs. Chet Withey Made Guest of Honor

Mrs. Chet Withers was entertained as the guest of honor at the last meeting of the "The Woman Pays Club," which meets every Wednesday at Keen's chop-house to discuss matters of interest to scenario writers, editors, press-representatives, composers, playwrights, novelists, poets and musicians. Each week there is an honored guest at the head of the long T-shaped table on the third floor, which is especially reserved for the club. The membership is limited to forty, and each member must be self-supporting, whether married or single.

Mrs. Chet Withey is a successful scenario writer whose last photograph "Up In The Air About Jane," in which Dorothy Gish is starred, is now being cut and titled in the Griffith studios in Mamaroneck. Mrs. Withey is at present working on a new story for Dorothy, and she has also in preparation a scenario which is intended as a vehicle for Constance Talmadge.

Stanton to Make Two Pictures Abroad

Richard Stanton is the most recent of the big directors to announce that he is going to Europe. For some time it has been rumored that Mr. Stanton is to head his own producing company, and it now appears that at least two of his future pictures will be made abroad.

Mr. Stanton intends to leave this country next month upon the completion of his present Fox special feature. On his trip abroad he will be accompanied by a complete American producing organization, consisting of his principal players, two camera men and a small crew of technical experts. The outfit will work in France and Italy, where Mr. Stanton will use the actual locale required by the script.

Chester Franklin to Be Realart Director

Chester Franklin, well known for his direction of "Kid" pictures, has been added to the Realart staff of directors recently and will work at the company's studios in Hollywood. During the war his services were engaged by the Government to make propaganda pictures for Army Health Service.

Robert Vignola, Director

Twelve Years in Industry and with Only Three Producers in That Time



Robert G. Vignola, director of "The World and His Wife," a Cosmopolitan production

ROBERT G. VIGNOLA, who has just completed "The World and His Wife," his first production for Cosmopolitan Productions, and which is regarded as one of the big pictures of the year, is one of the most interesting and unique personalities in the motion-picture world.

Twelve years in the silent art and associated with but three producers during that time, Director Vignola probably holds the record for long-distance, fancy, and catch-as-catch-can stability. He has made fewer changes in his affiliations than any other director, and yet he has the record for having directed most of the big stars. Among the famous people who have taken orders from him through the megaphone are Pauline Frederick, Marguerite Clark, Ethel Clayton, Clara Kimball Young, Billie Burke, Alice Brady, Alice Joyce, Tom Moore, Mary Pickford, Vivian Martin, Constance Talmadge, and Alma Rubens.

Born in Trivigno, Italy, thirty-eight years ago and coming to this country at the age of three, Robert G. Vignola was reared and educated in Albany. At the age of seventeen

he joined a local stock company where he played everything from omnes to heavies and character leads.

In 1908 Sidney Olcott inveigled him into motion pictures, and he joined Kalem. He remained with Kalem for seven years during which he went to the Holy Land, England, Ireland, Scotland, etc., with Sidney Olcott, where they made "From The Manger To The Cross," a huge and spectacular production in those days. Kalem gave him his first chance at directing. It was against his wishes, for he wanted to remain an actor. But they insisted, and he gave in.

In 1915 he joined Famous Players-Lasky where he remained until January of this year when he associated himself with Cosmopolitan Productions.

Among the big productions which Vignola has directed are "Audrey," "The Moment Before," "The Spider," "The Knife," "Seventeen," "Great Expectations," "The Reason Why," "The Claw," "Experimental Marriage," "The Third Kiss," "The Official Fiancee," "Woman's Weapons," "The Thirtieth Commandment," and "The Fortunes of Fi-Fi."

UNIVERSAL

(Concluded from page 110)

pleted and the players so far selected are Sandy Grass who appeared in both "Blind Husbands" and "The Devil's Passkey" together with Maud George and Mae Busch.

Tod Browning with a cast composed of Lon Chaney, Wheeler Oatman, Ralph Lewis, E. A. Warren in support of Priscilla Dean are now at work on "Outside the Law" from scenario written by Lucian Hubbard and story by Browning. Following this it has been decided Miss Dean will be starred in "The Cat That Walked Alone." This story is said to have been written by John Colton for Geraldine Farrar and was to have been produced by Goldwyn.

Hugh Hoffman who has been in the East for the past eighteen months has been returned to the coast studios by Universal to write continuity for the next Eddie Polo serial which will be titled "Circus Life." Polo was formerly with a number of the leading circuses and has just spent several weeks with Ringling Brothers in tour. He has returned to Universal studios with a great quantity of new material for the next serial. The Universal is having a special story written to cast for Rudolph Christians and Lee Kohlmar. Christians is a former leading man and director of Irving Palace theatre, New York, and Kohlmar has been featured in a number of comedy roles in Broadway productions. Director Jack Ford is now using one of the latest sets ever erected at Universal City for scenes for "Hitchin' Posts." This setting represents a southern estate with colonial mansion, grounds, servants quarters and all

other buildings necessary for such a scene. Edward Cull has been retained by Universal to direct a serial from the novel by Jacques Futrelle "The Diamond Master" which will feature Eileen Sedgwick and James B. Warren. Continuity for this is now being prepared by Hope Loring head of the serial and western department and filming is to be started within a week.

George Hull of the Universal scenario staff has received a check for \$1,000 from President Carl Laemmle as a prize for the best story that fits the title "Broken Promises."

CHRISTIE

PRACTICALLY everything is in readiness for filming of "So Long Letty" by the Christies for Robertson-Cole and director Al Christie will probably start the making of this within the next two weeks. At the present time director Al is busy with the making of a two reel comedy which will introduce Harry Gibbon in this brand of straight comedy.

James Clements is serving as assistant to Al Christie following the directing of a number of Christie comedies.

Reggie Morris, who has been giving his attention to the making of the "Bringing Up Father" series is now at work on a Christie comedy many scenes of which were taken in a chewing gum Bill Wrigley's sunken garden in Pasadena. This film will introduce a number of new faces among the Christie follies and prize fights in which four main event boxers from the Vernon Athletic Club take part.

Jacques d'Auray has been added to the Christie staff to serve as technical director of the French scenes and atmosphere for the Robertson-Cole series of French detective stories the first of which is "813." d'Auray is a world traveler formerly with the secret and diplomatic service of the French government who served as stage director before the big war. Since coming to America he has played in a number of pictures opposite Elsie Ferguson, Walker Whiteside, and Valentine Grant. Wallace Beery and Kathryn Adams have been added to the cast for "813."

READ

A TOTAL of ten attractions are to be made during the coming year by J. Parker Read, Jr., five of which will star Louise Glaum, five Hobart Bosworth and two others will be made with all star casts. The work of producing the first of the all star features is progressing satisfactorily and filming is expected to be started by the middle of June.

Producer Read has script now prepared for the next Louise Glaum production which will be started within a week under the direction of Westley Ruggles and the final scenes are now being taken for the Hobart Bosworth subject titled "Bucko MacAllister." The latter has Anna Q. Nilsson and William Conklin in the principal roles supporting Bosworth.

DORIS SCHROEDER

CONTINUITY AND ADAPTATIONS

Current Productions:

- "Tokio Siren"
- "The Pathe She Chose"
- "The Girl in the Rain"
- "Marama"
- "In Folly's Trail"

UNIVERSAL



Director Arthur Rosson, who has just completed the first release of the Betty Compson Photoplays, Inc. The title is "Prisoners of Love"

Director Rosson a Busy Bee These Days

Arthur Rosson, director of Betty Compson photoplays, is now doing three tasks at one time in an effort to keep things moving with the greatest speed possible for the featured star of the George Loan Tucker's success "The Miracle Man." The young director has just recently completed the filming of the final scenes for the initial Betty Compson photoplay "Prisoners of Love" and is at work on editing the thousands of feet of film used to make five hundred odd scenes. At the same time he is working on continuity for Miss Compson's next production which will be in production within the next two weeks. The third task that confronts him is that of selecting suitable players to support Miss Compson and daily he interviews a number of professionals. In summing up the work of the director no consideration is given to the many questions he is daily required to answer respecting technical work that must be considered in preparing for the making of the film.

Director Rosson has a number of very excellent subjects to his credit made in the past two years after he had served an apprenticeship of eight years in various positions in the film industry. Rosson directed Douglas Fairbanks in "Heading South" an Artaft, Louise Glaum in "Sahara" for J. Parker Reed, Jr., Tom Mix in "Rough Riding Romance" for Fox, Mildred Harris in "Polly of the Storm Country" for First National and Henry Walthall and all star cast in "A Splendid Hazard" for Mayflower Picture Corporation. In most of the subjects directed by Rosson he has had the assistance of his brother Dick and his brother Harold has served as photographer.

D. Powell Refused Stardom

Well-Known Actor Satisfied to Play Leads in Fitzmaurice Films

HAVE you heard of a motion picture player who refused an offer of stardom. Yes, he was feeling quite well, and knew exactly what he was doing. The player was Dave Powell. It happened this way.

Mr. Powell held a two year contract with Famous Players, during the first year of which he was to play leading parts, and during the second he had the option of starring. At the end of the first year, a week or so ago, Mr. Powell had an interview at the Lasky offices, and Mr. Zukor asked if he wished to exercise his option.

Mr. Powell recalled his undeniable success in "On With the Dance." He remembered George Fitzmaurice's superb sets, his capable direction, and the care that was to be lavished on his future productions. He decided that he would rather take part in the production of a Special Feature that was a special than have his name alone in electric lights over a less carefully produced program feature. He told Mr. Zukor that he was perfectly willing to continue playing leads in the Fitzmaurice Specials.

If only there were a few more actors like David Powell! How much it would mean to those who hope for fewer and better pictures. Mr. Powell is an artist—he wants to make good films.

"What does stardom mean," he commented, "unless it's *proper* stardom? What good would it do me

to see announcements of 'David Powell in The Girls He Loved,' or some such title? If the public enjoy my performances, and prove it by going to see films in which I play, I am sincerely gratified. But that's the only sort of appreciation that means anything."

MARGUERITE JONES.



Coolidge and Pigot Unique Organization

"Scenarios while you wait" is the shingle that might well be hung out in front of a Los Angeles office recently established for buyers of custom made screen stories.

The unique project is well under way with William Pigott and Karl R. Coolidge as its sponsors.

Pigott was for many months head of the serial and short reel feature department at Universal City and is the author of many screen successes. Coolidge was a well known dramatic and magazine writer.

Under the name of "The Screen-krafters," Pigott and Coolidge will not only furnish scenarios to the producers but will act as consulting engineers, following the story from the script to the screen with continuous service.

Edmonde Company Back from Location

The Frances Edmonde Company returned to Los Angeles studios recently from San Francisco, where they have been the past two weeks with a company of thirty-five people taking a number of scenes in Chinatown, the residential district and the beach, for their forthcoming feature "Peggy Wise," in which Frances Edmonde, the popular "International Classic Girl" is starring.

George Larkin and an excellent cast, including Harry Van Meter, Katherine Lewis, Earl Shafer, Jeanne Poe and Dick Johnson support Miss Edmonde in her initial feature. Reggie Lyons is responsible for the photography and some novel lighting effects. Elsie La Maie is directing the production.

E. Griffith Returns Home

Director Promises Big Returns From American Exportation

PROBABLY never since the inception of foreign trade in the picture industry, have England and France been more ready and willing to look with favor upon American productions than at present, according to a statement given out at the Vitagraph studio a few days ago by Edward H. Griffith, who recently returned from an extended trip abroad, where he went to study conditions.

Mr. Griffith has long been identified in the motion picture industry as a rising and promising director. Commencing his picture career as a scenario writer at the Edison Studio, after spending several years in the newspaper game, he wrote pictures for most of that company's stars. Anxious to conquer new fields he then became a director.

"On every side I am asked for an opinion of the foreign trade and the part America will play in the great game of film exportation,"

said Mr. Griffith. "I think I may safely say that England and France have never been more interested or enthusiastic than at present. Naturally they are interested in developing the industry abroad, but they are looking to America for equipment of all sorts, and pictures of international interest."

Mr. Griffith has just completed "Bab's Candidate," featuring Corinne Griffith, and is at present at work upon "The Vice of Fools," featuring Alice Joyce.

"Sex" Breaks Records for Loew Theatres

J. Parker Read, Jr.'s Louise Glaum production, "Sex," proved a boom attraction at all Marcus Loew houses in Greater New York the past week, the Hodgkinson release smashing attendance marks at Loew's New York theatre and at the new Metropolitan, Brooklyn.

Louise Glaum Finishes Fourth for Read

After four months of concentrated effort on the part of star, director, cameraman and cast, Louise Glaum, J. Parke Read's star, has completed the tentatively titled story "The Girl Who Dared." Wesley Ruggles has filmed for Miss Glaum's latest film an automobile wreck that is said to be extremely realistic.

Violet Mesereau Will Remain in Features

Violet Mesereau, the Art-o-Graf star, is not making two-reel productions, according to a recent announcement. This corrects a statement that recently appeared in some papers, stating that Miss Mesereau would make a series of two-reel dramatic subjects. She will soon start on "Out of the Depths," a new production for Art-o-Graf Film Company.

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SAM POLO

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IN THE CURRENT
Vitagraph Serial
"HIDDEN DANGERS."

Both Box-Office Reports and
Advance Release Information
will be found
IN THIS ISSUE

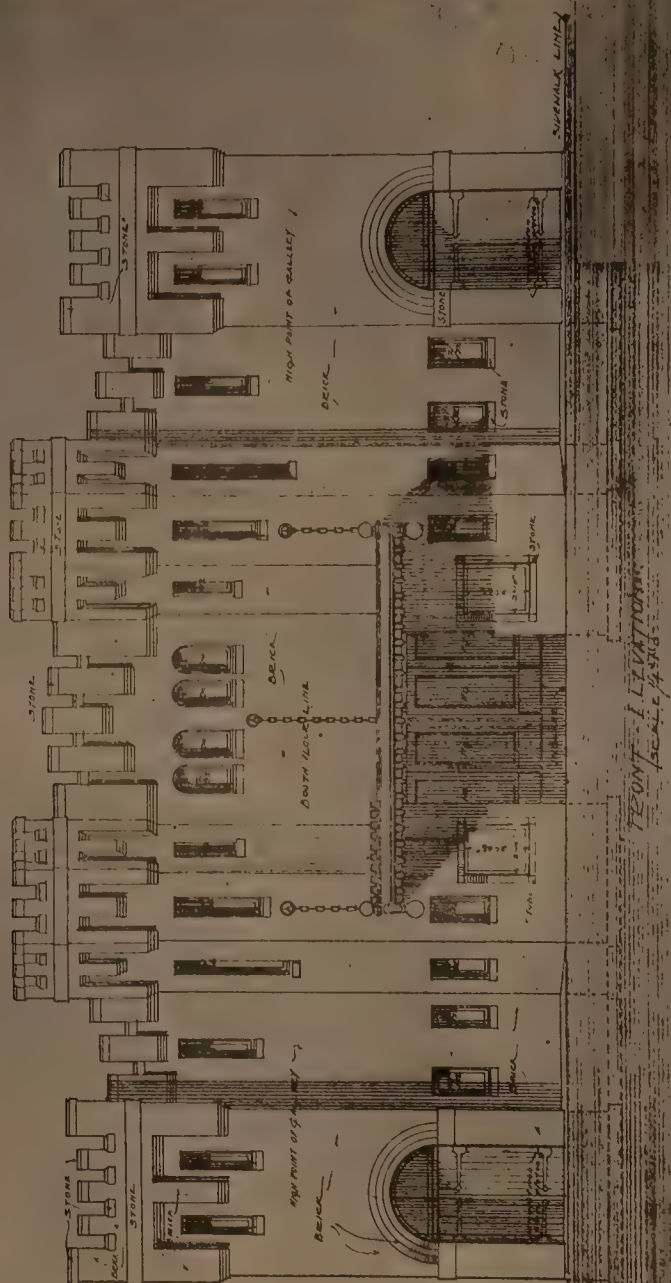
Projection — Camera — Music Hints and Ideas About

“New Theatres”

Pages 113-136



Read the complete story of the Mercy Theatre on Pages 115 and 116



Motion Picture Architecture is passing through its crystallizing stage. There is individuality in houses now being built. The illustration on this page is presented in evidence of this statement. Here is a design that is different and yet strikingly attractive. And when the theatre is completed it will be found that the motif here indicated has been as well and thoroughly carried out in the interior. We are glad to credit this excellent piece of work to John B. Bayard, Architect, of Vincennes, Indiana

Owner's First Thought in Mercy Theatre Was Fire Protection

Yakima's Latest House Is Last Word in Fire-Proof Construction

By Carl W. Gross

IN the month of June, 1912, Frederick Mercy arrived in Yakima and purchased the Majestic theatre, then a 25-foot "store room show." Six months later he remodeled and redecorated it, making the Majestic the second largest motion picture house in the State of Washington at that time, being second only to the Clemmer in Seattle.

Today, Frederick Mercy has opened the largest and finest theatre not only in Washington, but in the entire Northwest.

Following the remodeling of the Majestic, Mr. Mercy acquired the lease of the Empire theatre in March, 1915. In 1916 he leased the Yakima theatre from John Cort and operated it till 1917. In 1916 he also acquired the business of the North Yakima Poster Advertising Company, which name was changed to the Mercy Poster Advertising Company. This plant he immediately enlarged and standardized, making extensive improvements.

In 1917 the Avenue theatre was added to Mr. Mercy's holding and was operated by him until it ceased to exist, being dismantled to make room for a store building. In 1918 he purchased the Dudely Building in Yakima, which he still owns and which will be razed in the future for an exclusive motion picture palace for which plans are being made.

When asked by a representative of *MOTION PICTURE NEWS* for his secret of success, he said he had none but that any one could do what he did if they worked hard enough and gave the people what they wanted. If they picked out good pictures and were not afraid to spend a few cents more for the better types of pictures. Mercy had the entire support of Yakima, a city of 18,000, when he constructed the Mercy theatre, as no man could build such a theatre unless he had the city's unqualified support. Yakima expects big things from Mercy and they all expect to back him up.

Because of Yakima's fidelity and Mercy's business ability, the Mercy theatre was built and Yakima has the largest theatre in the United States playing a combination of Motion Pictures, Vaudeville and Road Shows. This seems a rather broad statement to make for a theatre in a city of 18,000 people, but comparison will show whether or not it is too broad.

"I guess Yakima is willing to help with this Mercy theatre," said Mr. Mercy, "because the people here like to see the big features of the screen played on the latest type of house screen, in a swell looking theatre, and they also like to see the Pan-tages Vaudeville here, which in order for them to see they know they must support

it, and in order for them to get it here, I also leased a place in Walla Walla, so that Edie Milne of Seattle, who is a good fellow, would send us his best."

"Undoubtedly," said Mr. Mercy, "the first consideration in the construction of today is the fireproof provision. No building could be more fireproof than the Mercy theatre. Starting with a foundation and basement flooring of solid concrete many inches in thickness under the entire building, 100 by 140 feet in size, the concrete, brick and steel type of construction has been used throughout. The roofing is of the very best asbestos that could be purchased.

"The stage is, of course, equipped with a thick asbestos curtain. Also, the largest water main running into any building in the city enters the theatre and connects directly with numerous regulation hose lines, racked and ready for instant use."

To make doubly safe the Mercy theatre exits are more numerous and larger in size than specified for a much larger seating capacity. All doors are fitted with the latest patented fasteners that cause them to open with the slightest pressure from any angle from the inside. Cheaper fixtures could have been used, but Mr. Mercy does not think they pay.

Because of the many exits and seating arrangement the theatre can be emptied in three minutes, even though every seat were filled. Particular attention is called to the saucer or bowl-like shape of the auditorium floor, which is a new construction, more costly and more difficult of construction, but Mercy says it's better than the old way. This arrangement permits

an uninterrupted view of the whole stage from any seat in the theatre and leaves but little choice in the matter of location.

Extending around the entire front of the balcony is a row of eleven loges, each containing eight Circassian walnut chairs. There is no gallery in the Mercy theatre—no benches. Every seat is a comfortable upholstered one and may be reserved. Better opera chairs are not made. This is wonderful for a motion picture house.

Wide aisles, well illuminated with Aisle-lites, mean quick and comfortable exits. That's why they were put in. The Aisle-lites are so constructed that the aisle is brightly illuminated to eliminate the danger of stumbling.

The latest improved system of ventilation has also been installed. In the front basement are two large batteries of steam-heated radiators and between them an improved high-pressure air washer. The air is drawn from the outside at the top of the theatre, through one battery of radiators, into the air washer, thence through another set of radiators, from whence it is propelled by a 13-foot high-speed fan into the plenum chamber. The plenum chamber is a sealed space under both the lower floor and the balcony through which the air circulates before entering the theatre proper through six-inch mushroom type ventilators located under each seat. On the roof of the theatre is located a large high-speed exhaust fan which draws the used air from around the ceiling.

Radiators of a special type are required for the purpose of rapidly and thoroughly heating the air as it is drawn from the outside. To secure the necessary water pressure for the air washer it was necessary to install a high-pressure tank and pump to augment the standard city water pressure. Countless nozzles throwing fine sprays under pressure make a perfect cloud of moisture through which the air is drawn and thoroughly cleansed before again passing around the radiators and into the plenum chamber.

In the summer time the chambers are shut off and ice placed in the air washer, insuring a temperature much cooler than the outside atmosphere.

A number of theatres recently constructed have plenum chamber features of ventilation but use large, unsightly registers located in the walls for the purpose of distributing the cooled or heated air. With the mushroom type registers or ventilators under each seat an absolutely uniform distribution of air is insured. This

(Continued to page 116)



Facade of Empress theatre, Des Moines

When Tivoli Is Completed in Chattanooga South Will Have New Theatre Standard

Half-Million Dollar Theatre with Large Seating Capacity is Huge Undertaking for This City

ONE of the finest of the many new theatres now under construction by the Signal Amusement Co. is the Tivoli at Chattanooga. An architect's drawing of this house is shown in the accompanying drawing. But the picture does not begin to give a proper perspective of the size of the theatre. The front pictured extends back several hundred feet and what appears to be the theatre is merely the lobby. Running parallel with the street, and back of the opening pictured, is the auditorium, with a capacity of 2,500 seats. The auditorium towers four stories above the front shown in the photograph.

The architects for the Tivoli are Rapp Bros., of Chicago, who also designed the Riviera and Keith's Palace, Cincinnati. The Chattanooga house will be built on very similar lines to the Palace, Cincinnati—a house considered to be the last word in theatre construction in that section.

When completed the Tivoli will be the finest in the South, and, it is said, it will mark a new standard that will inspire ambition for newer theatre construction throughout the territory. The building of the Tivoli is a gigantic undertaking in a city the size of Chattanooga.

Besides the Tivoli in Chattanooga, con-

struction also is under way in Knoxville of the Riviera theatre. This house will cost \$150,000. Leases also have been signed and contracts let for the construction of the Rivoli, a building that will cost a half million. The Signal company's \$80,000 theatre in South Pittsburgh, Tenn., will open within a month, and another new house is announced for Harman, Tenn.

Yakima's Latest Theatre The Mercy

(Continued from page 115)

also means a uniform temperature throughout the building, which is not possible with the wall registers.

Sixteen weeks were required for the finishing of the inside plaster relief decorations. They are purely Italian Renaissance and the models, drawings, designs and casts for these decorations were all done on the job.

Each model was made with the style of architecture in mind as well as to correct measurements, curvature and contour. So well did these artists do their work that not a piece was made over; everything fitted perfectly well both from an artistic and mechanical standpoint.

Baskets of fruit, sheaves of grain, and grasses are prominent in the decorations as befitting the location of the theatre, as it is in the famous Yakima grain and apple valley. So perfect is the dome that it seems as if it must have been cast at once. There are apparently no joints, no separate pieces. The entire dome is set off with artistically arranged cove lighting, which reflects from the art glass in the center designed and colored to fit the general style and scheme of decoration.

Soft colors incorporated with the carved enrichments make a decorative scheme that blends perfectly with the architecture and completes the work of the relief decorators.

The painting in the Mercy theatre is proclaimed by connoisseurs to be a triumph in decorative art.

The warm gray color motif for the relief portions of the work is for the prime purpose of forming a frame and background for the figural murals and flat decorative panels wherein is incorporated the color and life. The panels of the spandrels between the curved lattice panels in the dome are done in an all-over flat decorative design in colors and the small panels in the brackets of the cornice are done in the neutral color of burnt orange. These with the addition of the murals add life to the general color scheme of warm gray and old rose.

To show the entire decorative scheme off to advantage, special lighting effects have been designed and incorporated into the construction. These consist of cove lighting for art glass, two sets of cove lights for the dome and especially selected fixtures throughout the theatre.

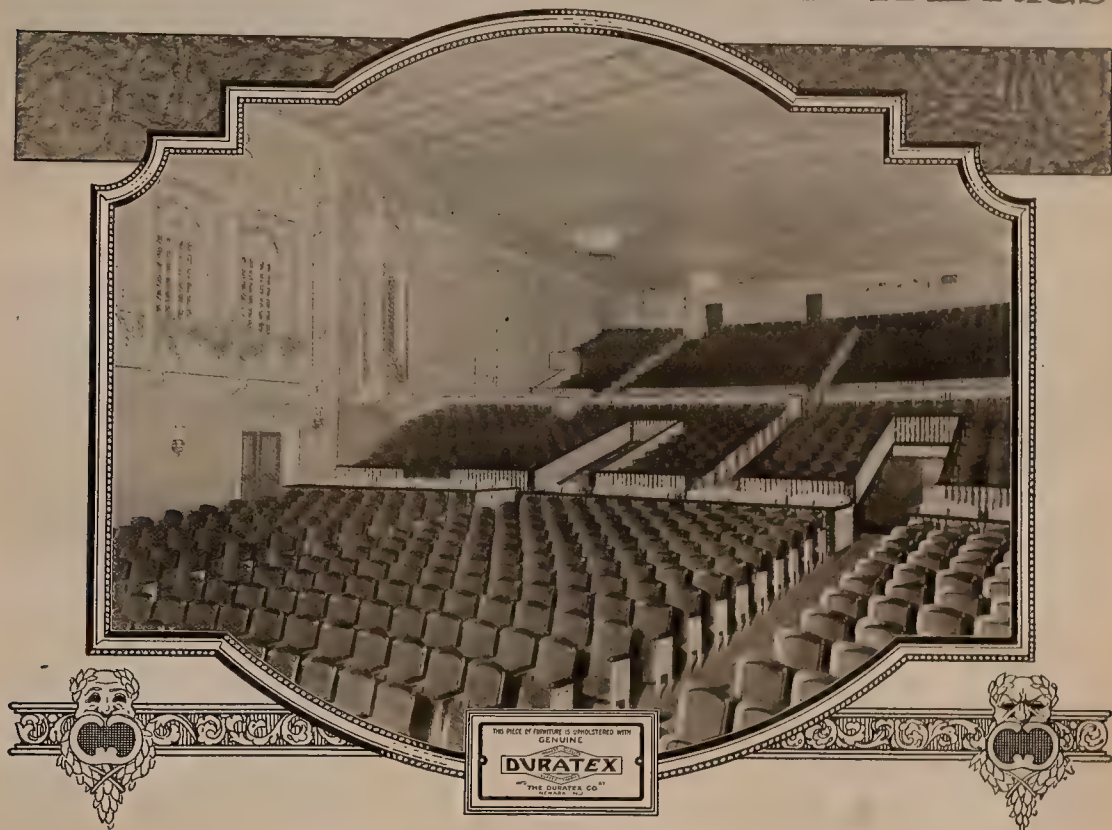
The booth is equipped with the latest type of projectors, being the latest type



Architects drawing of the new Tivoli. Rapp and Rapp are the architects

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As the Mercy theatre is also equipped for vaudeville and stock companies, the stage equipment is complete. A wide variety of settings, painted by the best scenic artists, with special drops and other scenic equipment go to make what is undoubtedly the most complete set of scenery carried by any theatre of this order in the entire West.

All the hanging material on the stage is installed with a special counterweight system requiring 60,000 feet of wire rope and cable and almost a carload of stage hardware. With this system all scenery, border lights and other hanging fixtures and curtains can be handled with ease, only the slightest pull being required to send the desired piece up or down.

Just off the stage on the left is an animal room, with ample quarters for such animals as may from time to time form a part of some legitimate or vaudeville show. On this same idea is also located a large property room close at hand, where any of the numerous properties are instantly available.

Large batteries of specially built bunch lights augment the numerous sets of border lights that go to make the Mercy theatre stage a blaze of light. Three special switch board panels control the different lighting effects. A special set of dimming switches has also been installed, by the use of which the lights can so gradually be dimmed from brilliant light to complete darkness that the change from one degree of light to another is not noticeable.

Everything on the stage, 100 feet by 40 feet wide, is so arranged as to permit quick and easy changes with a minimum amount

of work. Beneath the stage in fireproof quarters are located fourteen large dressing rooms, the musicians' room, the musical library, stage workers' room and two large chorus rooms, all well lighted and hot and cold running water in each room.

Mr. Mercy will provide the very best music for his theatre. That is part of his policy. "I do not believe good pictures 'take' as well with poor music as they do with good music. That is why I believe in employing and have an artistic orchestra."

Ornamental Theatre Fixtures



An excellent ticket booth

Just to prove that there are ways of making commonplace things as beautiful as desired, the Stanley Frame Company has brought out a number of theatre fixtures that combine good design with utility. As it is, this combination that the wide-awake exhibitor is always seeking we are showing a number of the articles

in the illustrations on this page.

The lamps are seven feet high and hand-carved. They are especially suited for prosceniums, foyers, balcony alcoves and lobbies. The light shines through opalescent glass of different colors and the whole lamp is finished in colors to match the general effect. These lamps come all wired and ready for connection to the lighting circuits.

One of the illustrations show the "booth that is a booth." This was designed to take the place of the many cheap looking, unornamental booths found in so many first-class theatres. It is made of solid hardwood ornamented with unbreakable carving. It is equipped with ventilators, ticket machine, electric lights, electric heaters and fan. The booth is portable, being on roller bearings. It is finished in antique gold although special colors may be had on order.

Mr. Libman of the Stanley Frame Co. reports a large number of these booths sold within the last few weeks.



These lamps set a new standard in theatre ornaments

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Directory of New Theatres

CALIFORNIA

Hamilton City—Frank Sladicek has begun work on a new and up-to-date theatre.

Los Angeles—Frank L. Schaffer, owner of the DeLuxe theatre, is reported to have in mind the building of a new and larger theatre.

Martinez—Alfred Gattman, Manager of the Novelty Theatre is adding 300 seats to the capacity of his theatre and carrying out other improvements at a cost of \$15,000. A \$10,000 pipe organ will also be installed.

Modesto—Work on the new theatre on North Tenth street for the Golden West Amusement Company is progressing rapidly. The theatre which is a steel and concrete construction has a seating capacity of 1,700 and will cost approximately \$250,000. The architectural work is handled by Reid Brothers of San Francisco and G. Pasquelletti of San Francisco is the contractor in charge of the work.

San Francisco—A reinforced concrete theatre and store building is to be erected at Eighth avenue and Irving street by Patrick Higgins. The structure will seat 1,500 and cost \$100,000. Reid Brothers of 105 Montgomery street are the architects.

Tropico—A building permit has been issued for a new theatre building at 120 Brand Boulevard to cost \$60,000.

CONNECTICUT

New London—The Walter T. Murphy Amusement Company will begin soon to erect their new theatre building on the site of the old Aborn Hall.

DELAWARE

Wilmington—The Wilmington Theatre Company plans to erect a theatre at 806 Market street. The structure will be of reinforced concrete and brick, 56 x 210. The project will cost \$250,000. Thomas W. Lamb of New York is the architect.

IDAHO

Boise—A committee from the Chamber of Commerce has selected a location for the large outdoor theatre to be erected in this city.

ILLINOIS

Belleville—The Mullen Building Corporation has instructed architects to lay out plans for a \$100,000 theatre building, to be located at Main and High street. It will have a seating capacity of 1,900 persons. Bids have been advertised for and will be let within the next thirty days.

Bloomington—The Chatterton theatre is being entirely remodelled and redecorated.

Chicago—A \$2,500,000 theatre, office and hotel building is to be erected on the site of Chicago's first Coliseum. Mr. Edward Browarsky purchased the property at a reported price of \$170,000.

Hillsboro—Jack Williams' new theatre

is nearing completion and will open within a few days.

Quincy—The Empire theatre which was partly destroyed by fire last November is being entirely rebuilt and re-equipped.

Springfield—Neils Esperson is constructing a \$1,250,000 theatre and office building at Houston.

Zeigler—The W. H. Owens Company has received the contract for the erection of a new theatre building on North Oak street. The seating capacity will be 1,000, and the building will cost \$30,000.

INDIANA

Evansville—Benjamin Bosse is representing Chicago interests who intend to erect theatre and office building in this city. The plans call for a six-story structure with a theatre seating 4,000.

Huntingburg—Work on the new motion picture theatre owned by the present manager of the Gem Theatre will commence soon.

Lafayette—A \$250,000 theatre is to be constructed here this summer by the Luna Amusement Company. The building is located on Sixth street just off Main street.

Spencer—Mr. G. A. Kellar has completed arrangements for his new motion picture theatre in this town.

Wabash—Contractors commenced work this week on the new theatre building being erected by Dickson Brothers.

IOWA

Ames—A. H. Blank of Des Moines announced that he would build a new \$100,000 theatre in Ames this summer to be known as the Rialto.

Marshalltown—A. H. Blank of Des Moines plans the erection of a theatre and office building in Marshalltown this spring.

KENTUCKY

London—Mr. F. P. Elliott is building a theatre on Main street opposite the Post Office.

MAINE

Lewiston—The Franco-American Corporation has purchased a lot for the erection of a 1,300 seat house. Work for the foundation will commence within two weeks.

MASSACHUSETTS

Boston—The new Capitol theatre which will be the largest in New England seating 3,600 persons, will be under construction soon. This theatre will be erected on the site of the old Bacon Building.

New Bedford—Bids are being asked on the construction of the new Empire theatre to be located on Elm street and Mechanics lane. J. S. McIntyre is the architect. The house will seat 1,700 people and will be modern throughout.

Waverley—Work was commenced on the new theatre at the corner of Tripoli road and Beach street on April 5th. This is the first theatre to be constructed in Waverley.

Whitinsville—Walker Brothers, proprietors of the Prospect theatre are thinking of building a new theatre in Linwood.

MINNESOTA

Duluth—A 1,000 seat house is being erected on Grand avenue in West Duluth at a cost of \$60,000.

Rochester—A new theatre is to be erected on the site of the Garden theatre which will cost \$200,000 and have a seating capacity of 1,600.

MISSOURI

Cape Girardeau—Albert Blattner proposes to erect a new theatre on Broadway to cost \$50,000.

Mexico—Construction work on the new Orpheum theatre will start at once. It is expected to open the house within two months.

NEVADA

Mina—The Commercial Club of this town is equipping a motion picture theatre in their club building.

NEW JERSEY

Morristown—The Knight Construction Company has started work on the foundation for the new Star theatre. The house will be 30 x 125 feet, with a seating capacity of 600.

New Brunswick—The Hyjel Company plans to erect a theatre on Albany street with entrance on George street. The proposed theatre will have a seating capacity of 2,000, and will be up-to-date in every particular.

NEW YORK

Ellenville—The new Shurter theatre is rapidly nearing completion. The Ellenville Electric Company is installing the electrical work. Rose and Douglas Company of Ellenville are installing the heating and plumbing systems. The American Seating Company are supplying the seats.

New Rochelle—A new theatre, to be known as the Huguenot, with frontages on Huguenot and Division streets, will soon be under construction.

NEBRASKA

Omaha—A. H. Blank will build a new theatre, to be called the Strand, at the corner of Eighteenth and Douglas streets. Work will commence during the early summer months.

NORTH DAKOTA

Hallock—William Crumholtz is erecting a motion picture theatre in this town.

OHIO

Springfield—The Regent theatre at South Limestone street will be ready for opening about June 1.

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attracts the
attention
of the
passers-by.
That's what
you want.
Get them
to notice
your
billboards
and note
the increase
in the
box office
receipts.



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at the
improvement
that can be
made to your
house by the
use of our
ornaments
at small
expense.

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will be more
inviting
with one of
the fountains
shown in the
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Write for Our Catalogue

The National Plastic Relief Co.
328 Main Street Cincinnati, Ohio

"NEWMAN" Ticket Chopper

Safeguard against having your tickets used over again and resold. Circumstances sometimes cause many men to yield to temptation. Newman's ticket choppers positively chop and positively insure you against any collusion between ticket seller and ticket taker. The most practical and most attractive choppers made. Write in for 1920 Catalog of Ticket Choppers, Brass Frames and Rails.

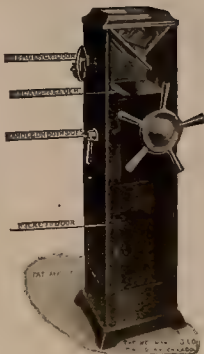
THE NEWMAN MFG. CO.

717-19 Sycamore Street, Cincinnati, Ohio
68 W. Washington Street, Chicago, Ill.
Established 1882

Coast Representative—G. A. Metcalfe, 119 Golden Gate Ave., San Francisco, Cal. Canadian Distributor—Perkins Electric Co., Toronto, Montreal and Winnipeg.

Frames, Essels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars

We manufacture the frames in various finishes which do not require polishing.



MINUSA Gold Fibre Screens

For Arc or Mazda Light

Projection screens come, and projection screens go, but Minusa will live forever. Now in its 12th year of success. That's proof positive. There's a satisfied user near you.

Distributors from coast to coast

Samples and literature upon request.

MINUSA CINÉ SCREEN CO.

St. Louis, U. S. A.



This Fernery \$6⁵⁰



The proper decorating of a theatre is a profession in itself.

It is a proposition which cannot be handled properly as a department in a separate business. Because theatre decorating is a profession we are viewing it from that standpoint and are in a position not only to decorate your theatre to your complete satisfaction—but to actually save you money on the job. From an artistic, practical and service standpoint we should be your logical choice.

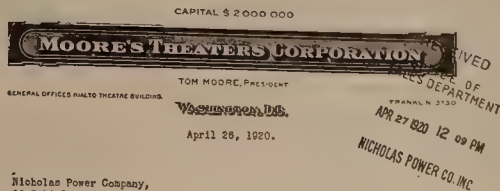
As a typical illustration of our ability in this field we are showing our Beauty Carnation Fernery No. 48 at a price way below today's market. It measures 36 in. long, 18 in. high and 10 in. wide.

The Beauty Carnation Fernery is filled with imported ferns, 18 genuine cloth carnations in pink, white and red, and real Spagnosa Moss. It will fit along your walls on either side of the stage, over your proscenium—in fact in a hundred and one places, and prove an important adjunct to the bright cheery atmosphere you want to dispense.

Because the price on this item is cut to the bone we are compelled to ask for your protection, that check accompany order. Price each, packed in patented individual carton, \$6.50. Your money refunded unless you are satisfied.

The Theatre Decorating Co.

2139 Summerdale Avenue, Chicago, Ill.



Nicholas Power Company,
50 Gold Street,
New York City, N.Y.

Attention of Mr. Will C. Smith, General Manager.

Gentlemen:

As I am about to begin the construction of two additional theaters in this City, I am most naturally concerned as to whether or not I will be able to get six of your latest model machines. I will not require them for four or five months, but, knowing the demand for your machine, want to get my order in early.

I have, as you know, been using your machines for the past 15 years, during which time I have of course tried about every machine manufactured, with the result that I have always had to replace such other makes with Powers to be sure I had the best. I am taking no chances of further experimenting—hence the above order.

I look upon your concern as not only having the best and the most reliable machine on the market, but the matter of personal service and attention that follows the sale of your machines is one that gains for you full confidence of the purchaser. Your accomplishments in the direction of putting a perfect picture on the screen and in the durability of your outfit are especially deserving of my high praise.

"More power to the Powers."

With thanks for past and future courtesies, believe me to be

Very sincerely yours,

Tom Moore

President,

Moore's Theaters Corporation.

TM:MO.

**Paragraph
No. 1 of this
wonderful
letter dis-
played this
week—next
week No. 2**

No. 1—Tom Moore Places An Order for Power's Projectors

As I am about to begin the construction of two additional theatres in this City, I am most naturally concerned as to whether or not I will be able to get six of your latest model machines. I will not require them for four or five months, but, knowing the demand for your machine, want to get my order in early.

Tom Moore



put with a normal discharge rate for 5 hours and a charge for 7 hours.

The voltage change per cell for charge and discharge at normal rates is shown by Fig. 44. The average discharge voltage per cell being 1.2 volts.

A comparison of ampere hour output and voltage drop at normal rate and 6 times normal rate is shown by Fig. 45.

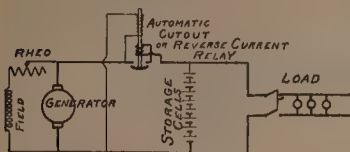


FIG. 46. CONNECTION DIAGRAM OF INDEPENDANT POWER PLANT

The storage battery is used extensively to supply electrical energy. It may be used as an auxiliary source of power for lights and lamp operation in case of failure of the electrical supply lines. The battery is also used with a generator for isolated installations to reduce the fluctuations of load on the generator.

A storage battery is sometimes made use of in reducing the line voltage in that, batteries in series may be charged at a high voltage and for discharge may be connected in parallel by convenient throw over switches.

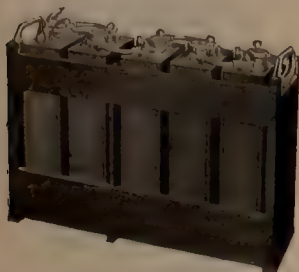


Fig. 47—Five Cell Tray Edison Portable Battery

Isolated Lighting Plants—In districts where supply lines from the power station are not available, the isolated lighting plant has solved the problem of electric current. In connection with these plants the storage battery plays a large part. The battery is connected across the line as shown by Fig. 46 with a cut out relay to connect in the generator when the proper voltage is attained. The battery may be used to assist the generator in carrying the peak load, or when only light loads are required may be supplied by the battery alone, the generator being run for only a few hours to charge the battery.

(To be continued)

Wiring Diagram and Dowser Connections

I am enclosing a sketch of the wiring of my two Powers 6 "A" machines, the wires designated by the heavy line are an addition to the simple multiple used in many places.

I use only one rheostat for the two machines.

To operate lamphouse "A": Push in switch as on regular multiple wiring and break arc, to light lamp "B" with lamp "A" burning, close carbons together on lamp "B" and pull out switch on machine "A," break arc on "B" and you have both lamps burning in series.

To make change with machines "A" running and both lights burning, start motor on "B," as soon as picture "doubles," throw in switch on "B" which will kill lamp "A" and make a good dissolve.

Another Change-over

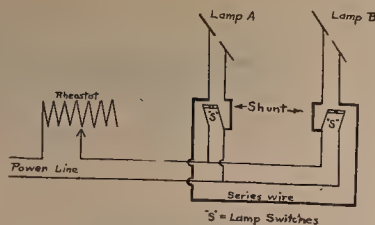


In changing back operations are reversed. Be careful not to allow both switches in at the same time as this will cause a "short."

I have used this system for two years and find that it is the only way I can burn two arcs at once with one rheostat.

A look at the dowser diagram will convince one of its simplicity. Hooks are provided for the release of dowser in building a spot.

There may be dozens using these methods, but there are some that have never seen them.



Wiring Diagram for two machines

I feel it my duty to give something in return for the good I receive from the projection department.

The "fellow" that will cut up a "title" is worse than the "punch-mark-man."

Yours truly,

CHAS. F. JONES,

Motor Generator Runs Hot

A. T. Worthington of the Star Theatre, Pluffton, Ohio, is having trouble with his motor generating equipment.

He says: I have a motor generator set consisting of a Peerless Repulsion Induction Motor, 3 h. p., 60 cycle, 104-208 volts, 34. 8-17-4 amps. Speed 1750 r. p. m., single phase. The generator is of 2 k. w. capacity, 50 volts, 40 amps., speed 1600 r. p. m.

My supply line is 220 volts a. c. I use 50 volts and 35 amps. at the arc.

The set is not giving satisfaction on account of both the motor and generator becoming overheated. The generator sparks badly. The light bill is too large. Connections are good all around the projector and lamp house. Some-



Projection Room of Liberty Theatre, Portland, Oregon.
At the left is L. R. Smith; at right, G. G. Speck.

Problem Answers

"E. M., Brooklyn Operator," writes: This is my answer to problem 29: A 40-watt lamp requires .36 amperes; 15 lamps burning 4 hours at the rate of 6 cents is equal to \$1.44. Please let me know if my answer is correct.

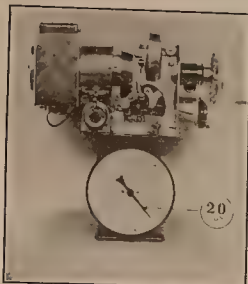
Reply: The correct cost for the operation of the lamps is .144 cents. You evidently have made a mistake of a decimal point in your calculation.

"THE COSMOGRAPH"

Semi-Professional Portable Projector

MAKES FRIENDS ON ITS QUALITY

KEEPS THEM ON ITS PERFORMANCE



The COSMOGRAPH represents an ideal successfully achieved. That ideal has been to produce a portable projector compact, and light in weight, simple and economical to operate, of sturdy construction, and surpassing in performance.

THE DWYER BROS. & CO.

BROADWAY FILM EXCHANGE BLDG
CINCINNATI, OHIO

729 SEVENTH AVENUE
NEW YORK CITY

ATTRACTIVE PROPOSITION TO DEALERS



TRANSFORMER AND ADAPTERS

Satisfactory Service, adapted to either Alternating or Direct Current.

WE GUARANTEE all our products.

Rutledge & Company

35 S. Dearborn St.

CHICAGO

RADIO SLIDE

RADIO SLIDES TYPED DAILY—For:

Exhibitors' Announcements
Live Individual Advertising
Special Sales-Prize Contests
Catch Lines and Daily Talks
Screen "Extras" of Big Events
Local News and Social Calendar
Benefits & Charity Performances
Fighting Unfair Legislation
Churches--Schools--Y.M.C.A.
Bits of Humor-Press Paragraphs
Popular Song Chorus & Jokes
Sports & Election Returns, Etc.

RADIO MAT SLIDE CO. MAKERS

NEW YORK

MIRROROID

THIS IS THE SCREEN!

→ **MIRROROID** ←

THESE ARE THE RESULTS

PERFECT PROJECTION FREE
FROM HAZE OR EYE STRAIN

NO OUT OF FOCUS EFFECT



Over
9,500
on
the
Market.
Nothing
New.
7th
Year.

No
Waiting.
Screen
Shipped
1 Hour
After
Order
Is
Received.

Invisible Seam Guaranteed Not to Show
Under Strongest Light

Not Paint, But a Mercury Silver Toll Glass Metallized
Surface on Canvas Backing.

Guaranteed Not to Crack, Peel or Turn Black for 5 Years

30% More Light. 30% Less Current.

Write or Wire

UNITED MIRROROID MFG. CORP.

725 Seventh Avenue

New York City

THE DAYLIGHT SCREEN

STEADY!

That describes the D. C. arc when the Speer "Hold-Ark" Carbon is used as a lower. Did you ever notice how it holds the arc to the tip? Any old carbon will do for any old screen, but if you want to put on the best show in town go to your dealer and say

SPEER HOLD-ARKS

Speer "Directo" Carbons

For D.C. Projection

Speer "Alterno" White Combination Carbons

For A.C. Projection

SPEER CARBON COMPANY

St. Marys, Pa.

one has told me that the motor is too small.

Can you advise me what size wire should be used when we connect on 220 a. c. as we think the wire used by the lighting company is too small.

Reply: As usual in trouble of this sort there are several possible causes. We will take them up in order.

First, your motor is operating on over-voltage of about 9 per cent. This would cause some heating of the machine. Next, the generator motor which was designed to run at 1600 r. p. m. is being turned at a rate of 1750 to 1800 r. p. m. The over-voltage thus generated would act to cause heating as well as to affect the commutation. Your arc is drawing very nearly the entire capacity of the generator and possibly due to poor connections, undersized wires, etc., it may be taking more than 40 amps. from the generator. Running a machine thus for hours at a time would most certainly tend to heat it up beyond the point allowed.

There is also the possibility of a short in the field coils of the generator. This trouble would raise the temperature as well as cause unusual sparking at the brushes, this latter of course being predicated on the assumption that the brushes have already been adjusted to the point of least sparking when under full load.

The fact that your light bill is too large indicates that the motor is drawing too hard on the supply. Too small lead in wires would not have anything to do with the size of your light bill. In such a case the lighting company would be the loser. A No. 12 wire is large enough for your purposes.

Booklet Describes Screen

IN a little booklet titled "Making Crystal Gazing a Reality" the Argus Enterprises, Inc., of Cleveland, Ohio, sets forth the advantages of their Crystal Bead Screen. The booklet is lavishly prepared and is somewhat above the ordinary run of booklets in quality. Evidently considerable expense was incurred in order to carry through to the exhibitor the big idea behind the Bead Screen. They have succeeded without question.

De Hart Talks to Advertising Men



E. E. de Hart, assistant sales manager of the Nicholas Power Company, has just returned from Indianapolis, where he represented the company at the convention of the Associated Advertising Clubs of the World. Power's projectors were used at the convention and Mr. de Hart states that advertisers and advertising men were greatly interested in several more or less technical talks which he gave them in reference to motion picture projectors. Advertising men in common with most people outside of the motion picture field are rather ignorant regarding the machine which throws the picture on the screen. With the increasing demand for films for advertising purposes has come an increased desire to know more about the machine which is becoming a fair rival of the printing press. The Nicholas Power Company has been one of the pioneers in the advertising field and the film industry will benefit from its activities in this direction.

Cohan Buys Genter Screen

George Cohan as president of the United Mirroroid Manufacturing Company has recently acquired the rights and property of the J. H. Genter Screen Co., former makers of the Genter line of projection screens. Mr. Cohan is an exhibitor of note, owning six theatres in Poughkeepsie and vicinity and it was his success with the Mirroroid screens that caused him to become interested in it.

To manufacture the screen he has purchased a building on West 46th Street, New York, and is installing the special machinery there. One of the machines designed especially for the coating of these screens has a capacity of 60,000 sq. ft. per hour. This makes it possible for the new firm to make up and ship any size orders within a few hours after their receipt.

Argus Purchases Western Stores

The Argus Enterprises, Inc., with general offices in Cleveland, Ohio, and branches in New York, Chicago, Boston and Los Angeles, announce the purchase of the Swanson Theatre Equipment Company's stores in Denver, Omaha, Salt Lake City and Des Moines.

It is the Argus intention to establish branch offices in all important centers just as quickly as possible and so increase their service to their customers by the ease and quickness with which they will be able to secure supplies, no matter where located.

Either manufacturing or having the sales rights for practically everything needed by the theatre owner, the Argus Company is in position to furnish theatres completely, from the entrance equipment right through to the rear entrance.

PHONE BRYANT 3505
UNIQUE SLIDE CO. INC.
 Highest Quality Lantern Slides
 717 SEVENTH AVE., NEW YORK.

AS ONE MAN

SAID: "THE FACT THAT LUCAS SELLS AND GUARANTEES SIMPLEX PROJECTORS IS SUFFICIENT TO CONVINCE ME OF ITS SUPERIORITY. MY KNOWLEDGE TEACHES ME THAT THIS CONCERN IS ENTIRELY TOO OLD TO TAKE CHANCES WITH ANYTHING OTHER THAN THE BEST."

AND THIS MAN IS RIGHT

WE HAVE CONCENTRATED ON THE BEST IN THEATRE EQUIPMENT.

Harry K. Lucas
 General Manager.



Service and Quality
 THEATRE ACCESSORIES
LUCAS THEATRE SUPPLY COMPANY
 ATLANTA-GEORGIA.

AMERICAN GUARANTEED PROJECTOR HOPKINS PICTURE MFG. UNDER SUPPLY HOUSE

SOLE SOUTHERN DISTRIBUTORS

Simplex PROJECTORS

THE FIREPROOF TRANSATLANTIC

THE TRANSATLANTIC PROJECTOR, 1920 MODEL



PROJECTOR

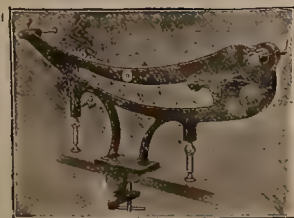
The last word in portable projecting machines. Free from all faults of other machines and embodying many new and vastly superior features. The best yet in the opinion of experts.

WRITE TODAY FOR BOOKLET TO

TRANSATLANTIC PROJECTOR COMPANY, INC.

729 Seventh Ave.

New York City



FULCO No. 3 Bench Rewind

Especially designed for traveling showmen and users of portable machines. Frame is made of aluminum finished in gloss black. Baked on enamel.

Price each, \$7.50

is the Brand. Sold the world over. Insist on them. It is your guarantee of the BEST. If your dealer does not supply them, write

E. E. FULTON CO.

3204 Carroll Avenue Chicago

Manufacturers of M. P. Accessories
 Note—Send for our new 16 page folder, illustrating and describing our complete line

The Paragon of Motion Picture Screens

The Gardiner Velvet Gold-Fibre Screen

"YOU said something!" remarked one exhibitor to another. "I sure made a wise move the day I installed the Gardiner Velvet Gold-Fibre Screen. Would you believe he continued, that my electric current bill has been reduced fully one third since I installed the Gardiner Screen, and not only that, it's a treat to see how pleased my patrons are and to listen to their praise of the "clear, soft, beautifully toned pictures without eye strain."

Send to-day for Booklet.

For Sale by Leading Dealers

L. J. Gardiner

133 EAST CHESTNUT STREET

COLUMBUS, OHIO

FOR SALE

Motion Picture Studio equipment consisting as follows:

- 9-ton Traveling Crane equipped with
 - 6—Cooper Hewitt Skylights, 8 tubes each.
 - 6—Cooper Hewitt Skylights, 5 tubes each.
- Wiring Switches, Plugs and Panel Board.
- 1—Cooper Hewitt Floor Stand, 4 tubes each.
- 4—Cooper Hewitt Floor Stands, 8 tubes each.
- 6—Atlas Solar Arcs.
- 1—Powers 6-A Projecting Machine, Lens and Compensarc.
- 1—Film Measuring Machine.
- 1—U. S. No. 2 Cinematograph Camera.
- Laboratory Equipment: 30-foot washing tank, 600-foot drying drums.
- Polishing drum 48-200 foot racks; four 2 and one 1 rack tanks.
- 1—Title Stand, with 2 Cooper Hewitt U-tubes.
- Miscellaneous lot of 10-foot Scenery painted and unpainted.

Will sell as a unit or part.

Address J. L. HEFFNER, Peoria, Ill.

THE CARBON FOR PERFECT PROJECTION

ELECTRA

PINK LABEL

CARBONS

HUGO REISINGER,

11 Broadway, New York



A Real Automatic Arc Control

The Peerless Automatic Arc Control is made for use on all projectors having direct current at the arc. The device is so sensitive that less than one sixty-fourth of an inch increase in gap will start the motor and bring the carbon back to the proper position. Operation is so slow and delicate that the carbon movement is not noticeable to the eye.

Practically frees the operator from giving any attention to the arc, and enables him to attend to other duties. Durable made of best materials. Can be adjusted to maintain any desired arc gap.

SEND FOR CIRCULAR

HOWELLS CINE EQUIPMENT CO., 729 7th Ave., New York



A New Arc Controller of Simple Design Causes Discussion Amongst Projectionists

Peerless Control Passes Examination of This Department With Flying Colors

ON seeing what appeared to be a new arc control in a photograph of a projection room published in our issue of May 7 many projectionists wrote in for the name of the device. Accordingly we take pleasure in printing here a description of the new control with drawings and photographs of its details.



Peerless arc control installed in projection room

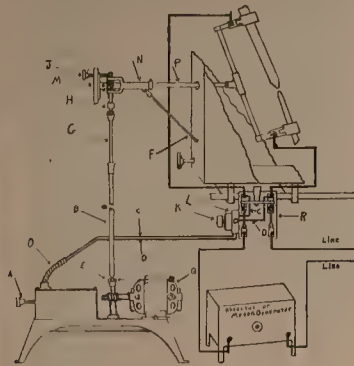
The arc control known as the Peerless is manufactured by the J. M. McAnley Mfg. Co., of Chicago. It is the single motored type such as has been used in other arc controls, but its method of operation is somewhat different.

The Peerless consists essentially of a magnetically operated relay connected across the arc terminals and actuated by any increase of potential at the arc. When the armature of the relay is brought into action by a change of contact is made which starts the small motor which in turn adjusts the carbons to their proper positions.

From the drawing the reader can see how the various connections are made. A special switch-box (R) is provided so that if it becomes necessary to change the arc current to alternating instead of direct, the arc control may be disconnected from the circuit as this device will not work on a.c.

The armature can be adjusted for any arc distance by manipulating a knurled screw (A) which increases or decreases the tension of a compensating spring. When the pull of the spring becomes greater than the tension of the spring the light armature is drawn toward the magnet core and in so doing makes contact with the motor circuit. The motor turns and shortens the arc distance to the predetermined amount at which time the tension of the spring becomes greater than the pull exerted by the magnetic field and the motor circuit is broken.

It is an extremely simple device, in fact the simplest arc control this department has ever been asked to examine. It is well made and



Wiring Diagram of the Peerless Controller

gives an excellent appearance when installed in a projection room. There are a minimum of parts to need replacing and even these would cost but little.

The Peerless Arc Control has already been installed in a large number of theatres, including many of Loew's houses and the new Stone theatres in Brooklyn, N. Y. "Joe" Hornstein, manager of the Howells Cine Equipment Co., who is handling the new device, reports an additional large number of theatre managers who have become interested in the machine and intend to install them in their projection room.

Is Getting Near Mazda Limit

C. A. Luke, Sylvester, Ga., says:

Have been reading the News and not saying much. But I am tired of everybody trying to put everything off on the "small town." I am sending you a few samples of film I have saved. Looks like our man with the heart punch is

awake again. We get film with heart punches in them very often. But what about the other two? I think he needs a pair of glasses to be put out of the projection room.

Last Friday we received a film from Chattanooga, Tenn. Now everyone knows that Chattanooga is no small town. The film was a new print. I cut out ten patches that he has made with pins. Found five misframes. None of the patches had been scraped.

Several Sundays ago I went down in South Georgia to see a friend. The town has a population of 20,000. Of course I wanted to see the theatre, so we went around to the first one and found the manager around there. I introduced myself and asked him if I could see the projection room. He said sure. So we went up. I was expecting to see a nice up-to-date projection room, as it was a nice theatre. But when he opened the door I saw two Simplex machines covered in dust. You could not step on the floor without stepping on a piece of film. Pieces of carbons were scattered around the floor. I asked him who was his Operator. He said "My Kid Brother."

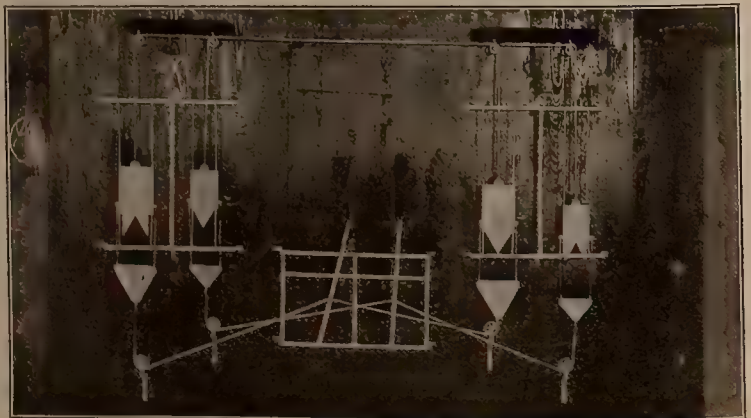
What I really wanted was some N. A. M. L. labels, I only have a few left. And you never did send me a button, so send these at once and if there are any charges I'll only be too glad to pay them.

We have two Powers 6B machines with Mazda lamp equipment. Get a good picture at a 60-foot throw. We are going to enlarge the building, making the throw 90 feet. Will the Mazda hold up at that? Please send button and labels at once.

Comment: When you increase your throw to 90 feet and your picture size somewhere near the same proportion, you are drawing near to the maximum limit of Mazda possibilities. We have seen incandescent projection that was fairly good and no worse than some theaters are putting on continually at 120 feet with a 12 x 16 screen, but it is not to be advised. The lamp manufacturers are saying very little concerning their new developments, but it is hoped that the new lamps will be able to fill the conditions of your own enlarged theatre.

Without knowing the surface of your screen, the size of picture you intend to have when the alterations are complete, we cannot even guess as to the possibility of getting good results with your same outfit. Take it up with the lamp people and give them the data we have mentioned here.

Your N. A. M. L. material has already gone out.



Layout of patented dissolving device made and sold by the Multiple Mixer Company of Crawfordsville, Ind.

E-J Electric Service
is a
Service of Experts



Specialists in
Motion Picture Studio
Design and Equipment

NEW STUDIOS FOR OLD

In the Studio and Laboratory, as elsewhere, it pays to keep abreast of the times.

Technical Directors associated with Studios of earlier construction, may employ electricity efficiently by use of modern equipment and devices, including the remote control, by continuing in use present equipment and making such additions as are required to modernize. We specialize in this class of work.

Owners will do well to consult with E-J experts and learn how older studios may be equipped to rank with the most recent.

Famous Players'
New Studio a
Recent Installation

E-J Electric Installation Company

THEO. H. JOSEPH, E.E., Pres.

221 West 33rd Street

New York City

Proficiency of 21 Years
Applied to
the Studio

EAGLE ROCK FILM

"The Quality Raw Stock"

Right photographically. Will
not go to pieces in the
projector.



Made by

THE EAGLE ROCK
MANUFACTURING CO.
VERONA, NEW JERSEY

HEADQUARTERS for Motion Picture Cameras



NOW IN STOCK

**GENUINE
IMPORTED
DEBRIE
CAMERAS**

New Model Precision
Ball-Bearing Tripod \$165

Pathe Professional

Cameras with automatic shutters
and all other attachments

Get our quotations before purchasing

Everything for the Production of
Pictures at the RIGHT PRICES

MOTION PICTURE APPARATUS CO., INC.
110 W. 32nd STREET NEW YORK CITY

Camera
LaboratoryPicture
MakingStudio
Technique

Motion Pictures in Natural Colors

Recent Developments of French Process Soon to Be Demonstrated Here

By GEORGE M. RECLUS, *Ingenieur des Arts et Manufactures*

Reprinted by permission of La France

Illustrations by courtesy of L'Illustration, Paris

(Continued from last week.)

Let us take these three positives in black and white and place them side by side, and then lighting the first with a red light, the second with a blue, and the third with a yellow light, let us project them on the screen, by means of a system of lenses, in such a way that the three projections will be exactly superimposed, one upon the other. We shall see the American flag and the field of golden-rod appear on the screen in their exact natural colors. If, instead of simple colors, we had compound tints, the pieces of colored glass would have drawn out the rays capable of passing through them, and the elementary colors when projected on the screen, would blend, so as to form the most subtle combinations.

In this way then, the problem is solved for simple photography. In turning to the motion picture, it was necessary to take three pictures of the same scene, simultaneously, with the same camera, and at the usual rate of speed—one through a red lens, one through a blue, and a third through a yellow lens.

The machine invented by Mr. Gaumont comprises three dark boxes, placed one upon the other, as close together as possible, so that the three lenses will take the same scene from angles which are practically the same. A small disk of greenish-yellow glass is placed behind the upper lens, a disk of red glass behind the middle lens, and a disk of blue glass behind the lowest lens. It will be seen that this arrangement presents the advantage of calling for only one ordinary film, upon which the three elementary images will be simultaneously printed, one upon the other. The camera, therefore, permits the use of the usual system of rolling and unrolling the film on the spools.

Let us here point out that with this arrangement, the length of the film which unrolls between the two successive openings of the shutter must be much longer than it is in the ordinary motion picture, since it must corre-

spond to the height of the three pictures instead of one. The great difficulty which existed here was, however, finally solved.

In order to project scenes a positive was taken from the first negative by the ordinary processes; then this positive was projected by means of the projector. This machine has only a single source of light, but like the camera, it has three superimposed lenses. Each lens is separated from the film by a colored glass and the result is the same as though the upper picture were lighted with a yellowish-green light, the middle one, with a red light, and the lower one, with a blue light. These three lenses are so arranged that the three pictures are exactly superimposed in the projection. Consequently, all the conditions are met, in order to insure the exact reproduction of natural colors in the picture reproduced on the screen.

These then in general are the clever innovations of the Gaumont process which have made the perfected color motion picture possible. In bringing this process to perfection, however, constant difficulties were encountered, which infinite patience alone could surmount. To give an example of some of these difficulties, let us mention the most obvious ones.

The first was a question of chemistry. The three elementary films remain exposed to the light for approximately one-fiftieth of a second, and it is necessary that during this time, which is so short that we can scarcely conceive of it,

the three films should receive respectively a yellow, a red, and a blue light, and that these impressions made upon them should be of equal strength. But since films take the impression of the blue light much more rapidly than they do that of

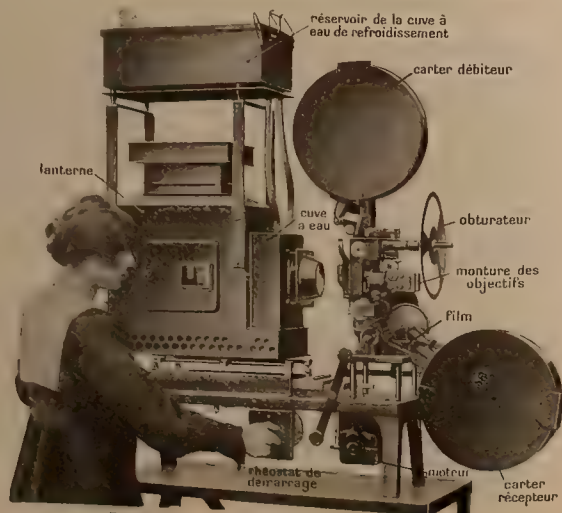
the red, the Gaumont chemical laboratories had to find a way of treating the film so that it would be equally sensitive to all light rays and would take impressions with the great rapidity which is indispensable in a motion picture.

Another difficulty was of a mechanical nature; we have already said that between two successive openings of the shutter, which occur about sixteen times a second, it was necessary to pass, behind the lens, a film sufficiently long to receive the three images. In order to maintain the usual height of the pictures, it would have been necessary to increase the speed of rolling the film to three times the ordinary speed. Experience has shown that this is not possible, since the celluloid does not offer sufficient resistance. It was necessary, therefore, to reduce the height a little; whereas that of ordinary films is nineteen millimeters, that of colored films is fourteen millimeters.

The exact register of the three images, one upon the other, gave rise to the third difficulty. The picture on the film is enlarged fifteen thousand times when it is projected on the screen; it is therefore easy to understand that, however accurate the camera may be and however great care is put into the manufacture of the films, a slight shifting in the relation of the colors may always result. Even when it is very small, this becomes a serious matter when it is



The "corrector" is an exceedingly clever invention which greatly facilitates the attaining of accuracy in the picture.



Projecting a Scene with the Gaumont Apparatus.

multiplied fifteen thousand times upon the screen, where it completely destroys the clearness and the *finesse* of the picture. It was necessary, therefore, to find the means of constantly re-establishing perfect accuracy.

In order to accomplish this accuracy, the camera lenses are so constructed that the middle one is rigid and the other two can be moved from side to side and up and down, by means of a regulating screw. The final step which Mr. Gaumont made had to do with the adjustment of the lenses. It rendered the Gaumont process definitely practical and brought about the essential difference between the results of today and those which were obtained in 1913. At that time corrections were made in the following way: Since it was not possible for the operator of the camera to see what was going on on the screen, a man was placed in the hall, whose business it was to keep up a constant communication with the operator. Whenever the film was blurred, he indicated the necessary correction; for example, he would say: "Lower the yellow," or "Blue to the right," and the operator would then turn the corresponding regulating screws. But it is easy to see that this system of correction by telephone was somewhat slow and not very efficient. Today, the correction is made in an extremely ingenious manner, by means of a device called a "corrector," which permits a man in the hall, who is watching the picture, to act upon the lenses himself. This "corrector," which he holds on his knees, is a little box with two movable levers, one of which controls, by electricity, the upper lens, the other, the lower lens. Every movement of a lever brings about a corresponding shifting of the lens. With a little practice, the operating of these levers becomes absolutely instinctive and instantaneous.

This brief description can give only an approximate idea of the Gaumont process of color motion pictures, and of the difficulties which the inventor had to surmount; in order to judge the perfection of the results attained, and in order to measure, exactly, the great progress which the films, thus obtained, have brought about in the art of the motion picture.

it is necessary to use them on the screen with one's own eyes.

After having shown his magnificent discovery to the *Académie des Sciences* in Paris, and to the French public, Mr. Gaumont, himself, is coming to show it to the American people, since they are *connoisseurs* on the subject of artistic motion pictures.

The historic spectacle of the Victory Parade will live, once more, before our eyes, and we shall see the uniforms and the flags of the Allied Nations under the warm light of the July sun in all their splendid color. Mr. Gaumont is also bringing scenes, in natural colors, of different parts of France, which will permit us to enjoy the delightful color harmony of her woods and fields, the magnificent color in her works of art, and the exquisite softness of her skies.

Corrections of a Kinemato-graph Lens

(Continued from a recent issue)

6. We now come to the aberration known as Distortion. The cause of this aberration lies in the inability of the lens to give images of equal magnification according to whether they are produced by rays parallel to the axis of the lens or obliquely to it. Generally speak-

ing there are two kinds of distortion—one is called pincushion-shape and the other barrel-shaped distortion the name itself explains the effect on the picture. The first is caused by the oblique rays giving a larger magnification than the axis parallel rays, and the other by the oblique rays giving a smaller magnification. Both types are found in photographic lenses of the ordinary type, while lenses of the Telecentric type, that is long-focus lenses with short-camera extension, are always affected with the pincushion type of distortion. A first-rate lens of the usual character should, however, be free from distortion within very small limits indeed.

7. The consideration of the six classes of aberration and their effect on the picture depend upon the aperture of the lens one desires

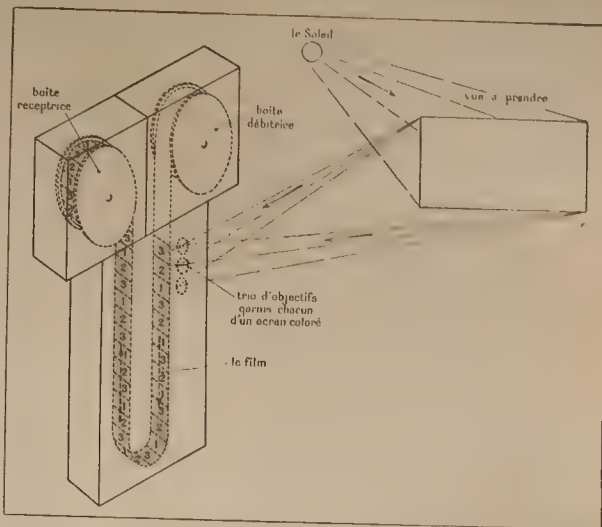
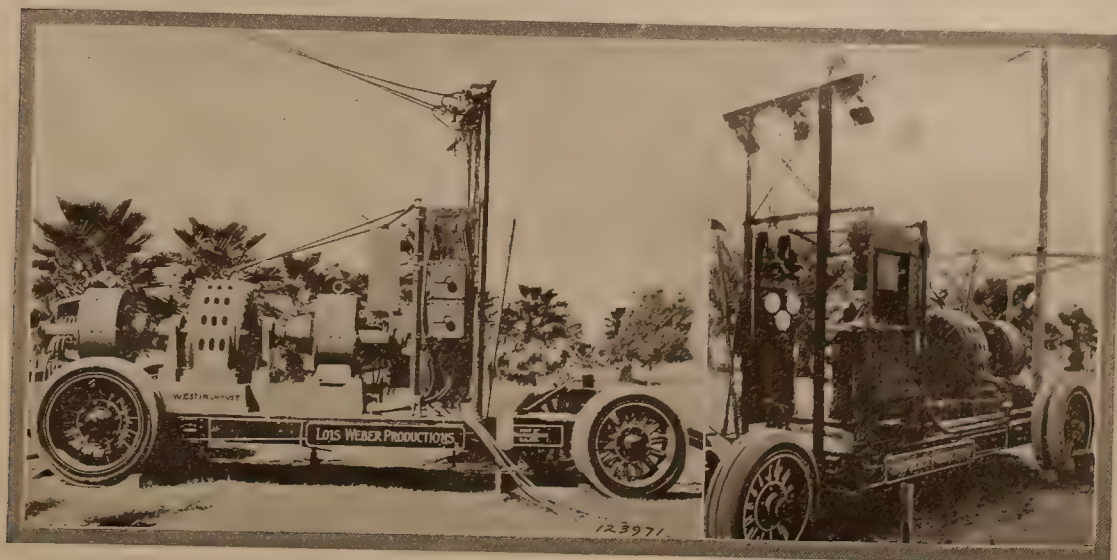


Diagram showing how the picture is taken



Views of the Portable Converting Station assembled by the Los Angeles Branch of the Westinghouse Company for the Lois Weber Productions.

to construct and also the length of focus for which such apertures are going to be employed. In the ideally corrected lens, all aberrations would be nil, and consequently nil whether we make the lens 6-in. focus or 36-in. focus, but as I have already said, perfection does not exist, and we must reckon with certain aberrations. Therefore you find that some types of lenses are of an aperture of $f/4.5$ for, say, foci up to 10 in., $f/5$ from 10 in. to 15 in., $f/5.6$ from 15 in. to 20 in., and so forth. This is due to the magnitudes of the aberration being of such an order for a given aperture that their numerical values would become too great for the longer foci; hence the reduced aperture.

Arrangement of glasses in the complete Ross Xpres lens

At first sight it appears a simple matter to make an $f/6.3$ lens when you have made the same type for $f/4.5$, by merely cutting down the lens to the smaller aperture—but that will not do, because we would get a lens so long for its aperture that the corners of the plate would be seriously affected in illumination, also the spherical correction would not be correct for the aperture required. There is no alternative—a new design must be made, and I want you to realize what that means. We are sometimes hard at work calculating for six or nine months before we get a result. Frequently months of work are completely lost because we started wrongly and it is a great disappointment when one realizes that no proper lens can result from the premises laid down, and one has to start afresh.

But there is one great satisfaction in calculating photographic lenses on exact scientific principles, and that is this—when we have finished the calculation we can give the lens data into the workshop and expect and get a

perfect lens, such as we anticipated from the calculation. No playing with the lens, experimenting with altered separations or altered curves. The lens must be right, and if it is not, then the glass of which it is made does not correspond to the data laid down in the calculation. This is the only element that can introduce errors in a lens if the manufacture is carried out on scientific lines throughout, as is done at Ross's.

Having given you now a fairly clear view of the theoretical difficulties in the making of a good photographic lens, I should like to briefly touch upon the actual manufacture.

The optical glass is being supplied to us by the glass maker. It is our raw material; it comes in slabs of all sizes and thicknesses, from 4 in. square and over by 1 in. thick, to little pieces 1 in. square by $\frac{1}{2}$ in. thick. This stuff we slice up on a diamond saw into pieces large enough for the lens to be made. The pieces are then roughly trued and ground with coarse emery to the approximate shape of the lens. Then they are passed to another shop where they are ground with finer and finer emery, until they are ready for polishing. Meantime, at each stage they are carefully measured for curvature and thickness. The polishing is done on pitch with oxide of iron (rouge) as polishing medium. This takes anything from three to eight hours, according to the size of the lens. During this process, the true spherical shape is repeatedly verified, and particularly on completion of the polishing. This is very simple, but very accurately, done by placing on the lens a glass test plate, in which is ground and polished the exact opposite curve of the lens being tested. If they fit, a series of Newton's rings will be seen. The correct lens should show two color bands—no more. It is possible to show no color, but great pressure is required to press out the

thin film of air causing the colors, and great danger exists of scratching or damaging the lens.

If passed, the lens is then edged. That is, the edge of the lens is ground accurately to size, taking care that the lens is properly centered.

The lens is now ready to be put into its mount, which has been made in another shop, which only deals with photographic lens mounts, and undertakes the burnishing of the lenses into the cells. Here again great accuracy is required to get the different parts of the mounts perfectly true, and a series of accurate measurements are required to see that the various components of the objective are at their proper distances from one another.

We now have the completed lens, and all that is required is the final test.

We have made it a practice at our works, to strictly test each lens before despatch, and to verify that the lens is up to standard. We can say that it would be a miracle for a bad lens to slip through. But this is not only due to the final test we give each lens, it is primarily due to the stringent methods in the manufacture all along the line, by which we prevent a doubtful lens ever reaching the testing-room. The uniform quality of the Xpres lens and the $f/3.5$ kinema-taking lens, is ample evidence of the great care taken, the more intimate details of which I have had the pleasure of describing to you.

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Music For Your Theatre

No. 3

By Charles D. Isaacson

(Author "Face to Face with Great Musicians")

Better Harness the Music Craze

WHEN an individual becomes famous, they put him in the movies. When another becomes notorious, they put him on the screen. If it's only to satisfy public curiosity, the wise producer and exhibitor combine to turn that interest into money. The man whose exploits have filled the first pages of the newspapers for a season has created a name which, plastered outside the motion picture theatre, is a magnet to the crowds.

So far so good! Nothing wrong in my argument so far, is there?

The wise showman takes everything as grist to his mill. He uses and adapts and builds on everything which he can. He is awake to possibilities and won't pass up anything which he can put to work for him.

I suppose, considering the vast, national interest in baseball, that if it were possible some theatre managers would have baseball going on inside their houses—not film representatives, but the real thing. If it were possible. Imagine how the crowds would flock to a real live baseball game in a theatre!

I suppose, that considering the world-wide interest in the big political convention, enterprising theatre managers would gladly turn their houses over to the event, if it were possible.

Anything the public wants, which fits into the general scheme of the theatre, is good meat for the box-office. Anything which won't hurt the further reputation of the theatre, makes a splendid added attraction.

Hence, I say—Harness the Music Craze!

Make it make money for you!

Put it to work!

Turn the music-going crowds into your theatre. Be as wise as the drug-store man who made people drink their sodas at his fountain, and buy their candy at his counters.

I take the attitude in writing these articles in MOTION PICTURE NEWS, that it makes not the slightest particle of difference to you that music is an art for art's sake. I assume that you have no use for art, except as it affects your business. (Of course I know that many of my readers have as keen an appreciation of fine things

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YOU

These articles contain money-making ideas for motion picture owners and managers.

If yours is a special situation that requires individual handling, tell Mr. Isaacson about it, and he will be glad to help you.

Information about instruments, kinds of music, musicians, scores, operas, symphonies, etc., will gladly be supplied as part of the News Music Service.

Address: CHARLES D. ISAACSON,
care of the MOTION PICTURE
NEWS

as any art patrons in the world—that their sympathetic interest in beautiful music, painting, sculpture, acting, is amazingly active.) But for the purposes of my point, I wish to emphasize the idea that I seek no converts to art through these talks. I am not trying to win new lovers of music among the theatre managers and their staffs.

My sole purpose, so far as the theatre heads are concerned, is this:

Music can be capitalized for the motion picture theatre; the craze for fine music can be harnessed to your box office.

In order to acquaint my readers with the development of musical interest in America, I shall briefly sketch the conditions as they are being shaped by the trend of the times. How do you know there is a growing music craze? Let me show you.

In the city of New York, this season just ending had a record of more concerts given than five years ago had been recorder for an entire ten-year period! In other words, the musical concert season of 1919-1920 was as big as the combined seasons from 1908-1913.

I can hear you saying, "But New York City is not an example of national conditions."

But Boston, Chicago, San Francisco, Philadelphia, Seattle have a record almost exactly the same as New York City.

Cities of the rank of Cleveland, Detroit, Akron, Minneapolis, Los Angeles,

Dallas, New Orleans, Buffalo, Omaha, are causing intense agitation for music. The business and professional interests are combining to create a city symphony orchestra. Indeed, most of the cities I have named so far have either brought the orchestras into existence or have gone far toward doing so.

Towns of the smallest sort are booking concert tours. I find that a town like Bisbee, Arizona, has engaged a group of great musicians to give concerts—in fact the first Bisbee series is over, successfully, and a second already subscribed for. (Bisbee is near the border line of Mexico—it is in a ravine between great mountains. Its principal population, is a pretty tough element, but Bisbee is a specimen of the kind of unbelievable town which is quite, quite music mad.) I look over the route sheets of the famous musicians of my acquaintance, the great violinists, pianists, singers—and I find the names of towns I never heard of, and I am not by any means unacquainted with the major towns of my country. When my friends the great musicians return, I chat with them over luncheon or supper, and they tell me such reports, such glowing reports of the vast interest in their concerts. They say, "I went into the town and my heart sank. It looked so unmusical. But when I saw the crowds at night, and heard the enthusiasm over my classical program, I was amazed. Truly America is in the midst of a great artistic upheaval."

But this is nothing. For the first time in our American history, several grand opera tours are covering the country. Why, ten years ago anybody who attempted such a thing seriously would have been laughed off the stage. All of the great symphony orchestras have a long route of cities in their visiting plans. I estimate very conservatively that at least three hundred cities this coming fall will listen to visiting and home symphony orchestras. I estimate very conservatively, that at least seven hundred cities will have a very fixed plan of high class concerts.

All over the United States, the newspapers are turning new editorial attention to music—making music pages for popular consumption. The leading magazines are carrying a deluge of stories and articles about the classics.

The big idea in business today is the introduction of music as a cure for industrial unrest. Some of the biggest factories have introduced bands, choruses, high class concerts. Imagine a place like Swift Packing Company, where music is given the employees every day! Imagine the Bethlehem Steel Works with a band, a daily concert, a chorus and other musical procedure. A list of the concerns which have indicated their continued application of music because it pays them to give it to their workers would take more space than all that I have written so far.

The hospitals are beginning to use music as a curative—hospital orchestras and musicians are not a joke. Prisons, asylums, all public institutions are adopting musical measures as part of the corrective systems; they know that music will prove a regenerative force.

The better cities are agitating for municipal music. A municipal music school—a municipal opera house and concert

hall—a municipal band-stand for summer music. Where is the good city where music is not part of the summer plans?

Have you heard of the community chorus? A group of people get together and sing songs. Sounds silly? Maybe, until you get into one, and realize it is the greatest cure for the blues or grouch or—even indigestion! It started in the war, you know, when it was particularly necessary to keep people happy. But since the war ended, it's been growing into a great national movement. Actual statistics show that over twelve million people joined in community singing during the last nine months of 1919.

The boards of education are putting music on a different plane in the studies. The vast importance of the phonographs in millions of homes must be recognized. How the phonograph has awakened people to an interest in music, is an important page in history. So, too, with the player piano and all the other instruments.

Where is the family where not at least one child is studying some musical instrument?

Some of the biggest motion picture theatres, as you know, have won their big prestige on music—have been capitalizing the idea. The vaudeville theatre managers know that when they put on high class music acts with good artists, they always go "big." What the big vaudeville managers are planning to do with music is a state secret but you can guess it if you put two and two together.

This is a very brief, sketchy, diffuse idea of what is happening in America today with music. You cannot deny the existence of something new in America's attitude on music. You cannot deny the great spread of art interest. I can tell you that America is in the throes of a powerful art-revolution. The war and the times which follow are crystallizing a great longing for the beautiful. American people are getting music-mad. Nothing like

"HUMAN STUFF"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Serenade Romantique" (And. con moto), Borch

- 1—Theme (3 minutes and 20 seconds), until—S: At Screening.
- 2—"Kin a Miss" (Valse Chantée), by Baron (1 minute and 45 seconds), until—T: "The Pierce home always."
- 3—"Humorous Drinking Theme," by Roberts (2 minutes and 50 seconds), until—T: "But forgetful of everything."
- 4—"Thoughts at Twilight" (a Reverie), by Kendall (2 minutes and 40 seconds), until—T: "Then the drab dawn."
- 5—"Western Moderato," by Bach (3 minutes and 50 seconds), until—T: "In the heart of the cattle."
- 6—"Intermezzo Piltroque" (Allegretto Grazioso), by Kocian (2 minutes and 45 seconds), until—T: "But he's going to live."
- 7—Continue to action (55 seconds), until—S: Pierce takes bottle out of trunk.
- 8—"Marriage Blues," by Berkia & Samuels (2 minutes), until—T: "But the tenderfoot had."
- 9—"Dramatic Agitato" (For general use), by Hough (4 minutes and 20 seconds), until—T: "In the cattle country."
- NOTE: To action pp or ff.
- 10—Theme (2 minutes and 55 seconds), until—T: "Back East."
- 11—Produce effects followed by "Reve D'Amour," by Zamecnik (1 minute and 35 seconds), until—S: Steam whistles blowing.
- NOTE: With ad. lib. railroad effect.
- 12—"Conspirators" (Characteristic Mysterioso), by Santos (3 minutes and 15 seconds), until—T: "Meanwhile at the Circle X."
- 13—"Recuerdos" (Spanish Caprice), by Santos (5 minutes), until—S: Girl arrives at ranch.
- 14—"Sinister Theme" (For scenes of impending danger), by Vely (2 minutes and 50 seconds), until—T: "Lola, what are you doing?"

"MADAM X"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Poeme Symphonique" (And. quasi adagio), Borch

- 1—Theme (50 seconds), until—S: At Screening.
- 2—"Thoughts at Twilight" (Dramatic), by Kendall (3 minutes and 40 seconds), until—T: "The home of Louis Floriot."
- 3—"Cavatina" (Dramatic), by Bohm (2 minutes and 35 seconds), until—T: "Jacqueline Floriot's wife."
- 4—Theme (5 minutes and 35 seconds), until—T: "It was not false to you."
- 5—"Entreaty" (A tone poem), by Colby (3 minutes), until—T: "The following morning."
- 6—"Dramatic Narrative" (For scenes of reminiscence), by Pement (2 minutes and 45 seconds), until—T: "She left me two years."
- 7—"Pizzicato Mysterioso," by Minot (1 minute and 30 seconds), until—T: "On the road that leads."
- 8—"Reflets De Lune" (3/4 Moderato), by Baron (2 minutes and 10 seconds), until—T: "Twenty years later."
- 9—Theme (1 minute and 15 seconds), until—T: "On the other side of the."
- 10—Continue to action (1 minute and 50 seconds), until—T: "Larogue an exile of."
- 11—"Pastel Menuet" (3/4 Allegro Giocoso), by Paradise (2 minutes and 45 seconds), until—T: "In Paris at the bureau."
- 12—"Intermezzo Franciscan" (Characteristic), by Franke (1 minute and 45 seconds), until—T: "The Hotel of the Three."
- 13—Theme (1 minute and 20 seconds), until—S: Close-up of bottle marked "ether."
- 14—"Lovelette" (Allegretto Grazioso), by Levy (2 minutes and 20 seconds), until—T: "In the twenty years Louis."
- 15—"Intermezzo Piltroque" (Char. Moderato), by Kozian (3 minutes and 45 seconds), until—S: Flashback to Jacqueline.
- 16—Continue pp (1 minute), until—T: "One night when she had."
- 17—"Serenade Romantique" (And. con moto), by Borch (5 minutes and 50 seconds), until—S: Scene in garden.
- 18—Theme (4 minutes and 5 seconds), until—T: "And you have a baby."
- 19—"Dramatic Agitato" (For general use), by Hough (4 minutes and 50 seconds), until—T: "You shall not find him."
- NOTE: Watch shot.
- 20—Continue pp (25 seconds), until—T: "We have both failed to."
- 21—"Lamento" (Dramatic Pathetic), by Gabriel-Marie (4 minutes and 40 seconds), until—T: "Jacqueline refused all."
- 22—"Dramatic Fantasy," by Bach (4 minutes and 25 seconds), until—T: "The republic versus the."
- 23—Theme (3 minutes and 45 seconds), until—T: "I'll speak presently."
- 24—"Elegie" (Dramatic Pathetic), by Massenet (3 minutes and 40 seconds), until—T: "No mere words as."
- 25—"Dramatic Recitative" (For heavy dramatic and intensive scenes), by Levy (2 minutes and 50 seconds), until—S: Lawyer stops speaking.

THE END.



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it is happening abroad. Nothing like it ever happened before in history.

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(Mr. Isaacson will discuss in detail the various factors which are participating in developing the music craze, in future issues.

Next week he will tell you something about the **MATERIALS AT HAND**—or in other words, instruments and other products which are available for your use, in harnessing the music craze.)

Tell Mr. Isaacson what you are doing with music—or what you would like to do. Perhaps he may have some special suggestion for your problem. Address him in care of the News.

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"WE NEVER DISAPPOINT"
ROMLOW FILM LABORATORIES
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ALLAN A. LOWNES
GEN. MGR.

The Complete Plan Book

Everything the Showman Needs on Every Picture Released

"Tree Magic"

(Robertson-Cole Scenic—One Reel)

FANCY and imagination may come to the spectator who is under the spell of "Tree Magic," a scenic of the woodlands offered by Robertson-Cole. It is the magic of the woods, the witchery of bending branches, the enchantment of solitude gained among the trees which gives one who loves nature a true sense of companionship. The fleecy clouds which pass by overhead, the sun and moon shining through the leafy tops—the effect of this magic brings contentment. The picture is enhanced by excellent tinting.

To lend a spiritual note to the scenic an artist is painting landscapes and he seems to hear the call of the soul of the trees. A vision walks out of the giant oak and transports him. When he would touch her she is gone. And the spell of enchantment is broken. It strikes us that a seeker—a wanderer in quest of nature's grandeur accompanied by a faithful dog would have created a better effect. It is almost too fanciful to awaken response except in those endowed with poetic feeling. One can dismiss the artist, however, and look for the beauty in the landscape.—LAURENCE REID.

(Four Christie and Gayety Comedies—One Reel Each)

THERE is a spontaneity, a "snap and go" to the latest Christie and Gayety releases which gives them a better batting average than some previous pieces issued from these comedy plots. The ideas have always been there, but the treatment of a good many of them has not worked to their advantage. Simple little plots—all of them—they had to be deftly directed and played. And occasionally the tiny threads snapped through inability of the players to emphasize the lights and shadings. The newest pieces carry ideas too but they are more ridiculously worked out. The result is they score because the comic values do not place such a heavy burden on the part of the principals.

The two Christies are "Home James," and "Biff! Bang!! Bomb!!!" The former carries on a favorite idea with the producers—which is that of the two young people endeavoring to win the consent of their guardian. Earl Rodney is an idler, and uncle, played by Eddie Barry, conceives the plan to test his resourcefulness as a breadwinner by assuming the disguise of a valet. The comedy points are furnished through uncle's trick moustaches. He is eventually caught at his bewhiskered game and forced to capitulate. This one is only mildly amusing.

"Biff! Bang!! Bomb!!!" strikes a higher level and capitalizes the cub reporter who is fired for having "no nose for news." In love with the editor's daughter he wins his job back

by manufacturing "copy" about the I. W. W. The sweethearts disguise themselves as Bolsheviks and succeed in capturing some desperate bomb-throwers. Trick-whiskers, bomb-heaving and a bit of the chase provide the action. And it scores because it is confined to one reel.

The two Gayeties carry more humorous incident and the work of the directors shows a deal of invention. "Fireman—Save My Gal" is one

of the best short burlesques that ever came from their studio. The action is snappy, the titles are good, and the "take-off" on the fire scene is cleverly done. George Ovey is the funmaker here and Craig Hutchinson, the director. Ovey has another opportunity to show his skill as a burlesque dancer who is hired as a "hooper" through his ability to interpret the classical as well as the modern steps. The Gayety girls provide the background and wifey furnishes the conflict. When he is discovered she makes him pay the penalty by dancing with her at home. "Ladies Must Dance" is a good filler.—LAURENCE REID.

¶ The evidence in the case has been presented.

¶ Now you know the paper that stands squarely and fairly for honest, unbiased reviews.

¶ Motion Picture News rests its case securely in the hands of the jury—

¶ You exhibit-ors.

"The Figurehead"

(Selznick—Five Reels)

TWO great American sports are emphasized in this feature—golf and politics. Eugene O'Brien, the star, turns deftly from the former to the latter, and is successful in both.

It is an average political drama, filled with outworn types of cigar-chewing bosses and their backboneless lackeys, and talking about the "political rings and puppet mayors." The star plays Sherry Dow, a member of the idle rich, and a perfect magnet for debutantes. After some good golf scenes in the opening reel, he accepts the nomination for mayor, the understanding being, among everybody except himself, that he is to be only a figurehead in the race. But Sherry, inspired by a girl who wants to see him be of some use to the world, is not satisfied with being a figurehead, and starts to put up an honest-to-goodness fight against the bosses and their corrupt methods. In order to force him to withdraw, his opponents try to involve his sweetheart in a scandal and almost succeed in doing so. Dow wins the election by a small margin, and the girl in a walkaway.

They have some big scenes in the exteriors of the political meetings, and the climax involves a surging throng of several hundred people. But there isn't sufficient story to last five reels, and there is a mass of irrelevant padding—some of it cute stuff, and bits of it a secondary romance. Its chief fault is that it has a hackneyed and timeworn plot, which is noticeable despite the gloss of elaborate production that surrounds it. The figure of the "saloon-and-dance-hall ward-healer" is too familiar to be of much interest. And the young dandy, addressing crowds of voters in evening dress, is not a natural touch.

The star is satisfactory, and he is supported very well by Anna Neilson and Ora Carew. The climax, the hundreds of men fighting at the political meeting, and the mounted police charging upon them, makes an effective scene, and is good for a life-sized thrill.—MATTHEW A. TAYLOR.

"A WORLD OF FOLLY"

(Fox)

Hackneyed Story Fails to Create Interest

HERE is nothing to recommend this picture as an outstanding entertainment. On the contrary, it is constructed from a hackneyed plot and stereotyped characterization so that the action is anticipated from the introductory flash. The figure of the social parasite who would intrigue the neglected, but trusting wife of a selfish husband has become shopworn. He has lost his power to fascinate unless his attentions are reciprocated. And in "A World of Folly" he plays a lone hand. The picture is the eternal triangle at its weakest and because there is no dramatic punch or any semblance of incident, but a host of preachy subtitles, there is nothing left that carries any sustaining value.

The mechanical plot really expires before the conclusion, which enables the director to resort to padding and the title editor to lengthy platitudes. The motive of the fashionable idler is to serve his own lustful desires, unmindful of the fact that the wife doesn't give him any response. Every scene is cut to order. One knows before the action gets started that the husband will be the last to hear of the affair. When he does a separation occurs. This is the opportunity to emphasize the moral. And it is certainly taken advantage of in the captions. When husband and wife have suffered enough a reconciliation is effected through the good offices of a friend of the family. And Mr. Villain is turned over to the great Dane to be chewed to pieces.

The husband, who is engrossed in business and who is unkempt in appearance, the wife, who endeavors to make him see the light, and the handsome idler, who thinks he sees a chance to add another conquest—these are the conventional figures in this mechanical story. They move throughout the action strictly according to Hoyle. The merest tyro can solve the scheme once the characters are introduced. The idea has been worked out so often that any attempt to point a moral is eliminated. The director has given the story a fair production, his atmosphere being entirely appropriate in some instances, while at other times he has shot wide of the mark. Vivian Rich as the neglected wife plays the part in a conventional manner as if realizing that it carried no color. Aaron Edwards and Philo McCullough seemed to be more in character.—*Laurence Reid.*

THE CAST

Helene Blair.....	Vivian Rich
Raoul Blair.....	Aaron Edwards
Duke Tremaine.....	Philo McCullough
Joanne.....	Daisy Robinson
Steven McClure.....	Augustus Phillips

By Jane Grogan.
Scenario by Louis Stevens.
Directed by Frank Beal.
Photographed by R. E. Yeager.

PRESS NOTICE—STORY

"A World of Folly" is the title of the second picture in which Vivian Rich appears as a Fox star. It is coming to the theatre on the same week with Miss Rich appearing in a role written around the eternal triangle. The star is seen as Helene Blair, wife of a prominent business man who neglects to give her much attention. He is thoroughly engrossed in business and social parasite. And taking advantage of her husband's absence he attempts to assert his personality upon her impressionable heart.

The result is society starts to gossip with the husband he attempts affair. He loses faith in his wife for a time, but she shows herself eventually as above reproach. So a reconciliation takes place, but not until the trespasser is punished. The picture carries a host of moving moments which are calculated to ment and heart appeal. And there is sufficient drama to give it an adequate balance. Jane Grogan wrote the story which was scenarioried by Louis Stevens. Frank Beal, the director, has given it a good production besides seeing to it that the scenes and situations are well handled.

PROGRAM READER

A society drama based upon the eternal triangle is coming to the theatre next week entitled "A World of Folly." The Fox star, Vivian Rich, than whom there is no better actress on the screen for the interpretation of the conventional grove so that the familiar pattern is never made obvious. The temptress to intrigue her—these are the principals in this moving drama. The picture carries a well established moral which is never made preachy because of the amount of incident. Miss Rich is supported by Aaron Edwards and Philo McCullough. The backgrounds are thoroughly in harmony with the story.

SUGGESTIONS

Present this picture as a moving drama of the eternal triangle. Tell that it carries a good moral and that the action is full of suspense, child interest, romance and pathos. There are no situations to link up with in exploitation so it would be well to emphasize the character of the story and the personality of the star. Bring out that she is an actress of the story and the personality of the star. Goog angle and these can give an inkling of the plot without going into detail and the backgrounds of the story. Tell that the picture was taken at Del Monte, one of the most fashionable resorts on the Pacific coast. Tell that Frank Beal is the director. His name is familiar to your steady patrons.

"DOUBLE DYED DECEIVER"

(Goldwyn)

Pickford Acts as Well as O. Henry Writes

HERE is a photodrama—not a moving picture—of the better class. Jack Pickford and O. Henry are chiefly responsible for the distinction. The author, who, although he wrote in a pre-movie era, has nevertheless given to the screen a human-interest story eminently fitted for it, and the star, by his perfect shading of emotion, and his infinite care for detail in his performance, have together made a picture that is strong in drama despite its simplicity; laden with pathos, and beautiful in its character development. And the cast, especially Edythe Chapman, and the direction, are of the highest order.

They have stayed close to the original short story in developing the continuity, only enlarging upon it by bringing in a romance, which fits naturally into the story. Even to the incident of the indolent American consul and his loquacious parrot, is O. Henry recognizable, and most of the dialogue is taken from the short story. While this, like most of the author's works, has a surprise ending, the plot is not built up around, and based upon, the punch at the end. The original twist is secondary to the human story—an added delight, like an unexpected desert after dinner.

Most of the scenes are laid in a parrot-and-monkey country in South America—a land where "it is always after dinner." The Llano Kid, a Texas bad man, flees there from justice. The consul persuades him to play the long-lost son of a Castilian family, and tattoos a coat of arms on the back of the Kid's hand to make the deception complete. The Kid is taken into the household, trusted and loved by the gladdened mother. For the first time he has a home. The romance develops. And when the time comes to rob and flee he has too much manhood to break the loving mother's heart. The surprise comes when it is revealed that the man the Kid killed in Texas was the real son.

There is nothing spectacular about the production. It doesn't need it. Perhaps some sub-titles are a little blunt. Suggestion and Pickford's art might have done just as well.—Length, 5 reels.—*Mathew A. Taylor.*

THE CAST

The Llano Kid.....	Jack Pickford
Estella.....	Marie Dunn
Senor Urique.....	James Neil
Senora Urique.....	Edythe Chapman
Thacker.....	Sydney Ainsworth
Secretary.....	Mmanuel R. Ojeda

Story by O. Henry.
Directed by Al Green.
Photography by C. R. Cook.

PRESS NOTICE—STORY

On "Double Dyed Deceiver," one of O. Henry's most popular stories in picture form, will be the attraction at the theatre. Jack Pickford is the star and fits into the role of "Llano Kid" as if this story, written a score of years ago by America's greatest short story writer, had been conceived with him in mind.

The Kid, is only twenty-one, but has already gained the reputation of being a "bad man" and a "killer." In a row over a gambling table there is some quick gun play, but the Kid is a little faster than his adversary. So he is obliged to flee to a South American republic, a land of parrots, monkeys, bananas and a siesta-loving population.

There he meets the American consul, who takes his ease and drinks his rum, good getaway. What if two women's hearts are broken, and a man crushed in thing that will be a "killer." And then, for the first time in his life, the youthful "bad man" knew what it meant to have a mother's love; a father's trust; a real home; a true sweetheart. Sound interesting? How could it be otherwise, when O. Henry, acknowledged to be America's greatest short story writer, was the author; and Jack Pickford, a talented youthful actor, is in the stellar role? Its title is "Double Dyed Deceiver" and it will be shown here on a twelvemonth.

PROGRAM READER

The Llano Kid was a killer! Only twenty-one years old and the reputation of being a "bad man!" You couldn't blame him much, for the good reason that he was in fled to South America. And then, for the first time in his life, the youthful "bad man" knew what it meant to have a mother's love; a father's trust; a real home; a true sweetheart. Sound interesting? How could it be otherwise, when O. Henry, acknowledged to be America's greatest short story writer, was the author; and Jack Pickford, a talented youthful actor, is in the stellar role? Its title is "Double Dyed Deceiver" and it will be shown here on a twelvemonth.

SUGGESTIONS

Jack Pickford and O. Henry can be boosted to the limit, without fear of any disappointments. The title of the short story has not been changed, it will help you all the more—there are many who will remember it. Don't let them think it is an O. Henry two-reeler. This author's works are now sufficiently classical to be written about in public schools, and you might arrange a "Criticism of O. Henry" competition. Describe it as a typical O. Henry story with the role for the star. You can judge from the character of your audience whether to show stills of him in evening dress or "bad man" outfit.

CATCH LINES

O. Henry and Jack Pickford! Could you beat this combination? See "Double Dyed Deceiver," the most human story of America's greatest short story writer at the theatre.

"MISS HOBBS"

(Realart)

Frail Story with a Single-Track Idea Presents Wanda Hawley as a Star

A PICTURE of ancient vintage is presented in the adaptation of Jerome K. Jerome's "Miss Hobbs." Were it not for the fact that it is ornamented with the appealing personality of Wanda Hawley, who makes her debut as a star, there would be an absence of any note of interest. The idea of the modern girl, who is an extreme faddist and finds expression in being original and belittling the opposite sex goes back to a time when the three reelers were quite the vogue. "Miss Hobbs" is simply a frail little character study, which depends upon some cute mischief-making for its points. Though it must be said that the plot is dressed up with acceptable atmosphere and carries considerable tone and quality in its appropriate backgrounds.

The charming man-hater is ingratiating but possesses little depth. One knows that she will capitulate when the right man comes into her horizon. She piques him through her obstinacy, while he, on the other hand, plays the game according to the accepted theory. He will not be a cave-man. No indeed. She is prepared for that disguise. So he plays on her sympathy by masquerading as an invalid. There is the tiny germ of this story. The spectator knows three scenes in advance just what is coming, for there is nothing presented in the shape of surprise. The impressionable hero is caught in his deception, but by that time the strong-minded young woman is lost in the throes of love to live up to her theories. And it is all over.

We, for one, can't see the object in adapting the subjects of famous authors when these same subjects have become moss-covered. Better to experiment with new and untried talent for the sake of discovering, if possible, a spark of originality. "Miss Hobbs" was evidently selected because Mr. Jerome has a name in the literary world. But we are of the opinion that the average picture patron doesn't care a "hip-hurrah" for celebrated authors. Unless they have something to offer. This picture is comparable to a palatable desert after a heavy portion of roast beef. And those moviegoers who have been fed up on emotional stuff are certainly going to like it. It is well scenarized and directed and certain scenes are executed in a deft and captivating manner. Its spirit of "give and take" will undoubtedly please the majority. Miss Hawley carries out the demands of the role with adequate color and charm and Harrison Ford, as the young man who brings the heroine back to her senses, plays with the proper dash and spirit. There are evidences of padding in certain scenes. Which is natural considering the frailness of the idea.—Laurence Reid.

PRESS NOTICE—STORY

Wanda Hawley, newest Realart star, makes her local debut in the theatre in "Miss Hobbs," adapted by Elmer Harris from the Jerome K. Jerome stage success. Miss Hawley was secured as a star by Realart after who has unquestioned ability as well as personal charm and appeal. Mr. Jerome, remembered as the author of "The Passing of the Third Floor Back," has written a story which makes ideal screen material.

"Miss Hobbs" is a tale which details a most amusing sketch of a girl who is a "man-hater," takes to smart smocks, barefoot dancing futtlet and other advanced ideas as a substitute for the ordinary interests of womankind. She is an extreme faddist. But love conquers. Wolff Kingscarl comes into her life and proceeds to tame her. She hated him at first but woman-like she had the privilege of changing her mind. She becomes the most docile of sweethearts. "Miss Hobbs" is capital entertainment. It has a sparkle and dash about it that will appeal to everyone. The role provides Miss Hawley with delightful comedy opportunity and she is supported by Harrison Ford as her leading man. Donald Crisp is the director, and he has packed it full of quaint and humorous touches in addition to giving it a most appropriate production.

PROGRAM READER

She was a very modern young woman—was Miss Hobbs. Her ideas were about fifty years ahead of time. For one thing she hated men—thought them all brutes. But love has a way of smashing such an idea. Then she went in for barfoot dancing, futuristic art and other advanced notions. Well, the upshot of it was the YOUNG MAN took upon himself to tame her—to make her a regular girl. How he succeeded is told in five reels of enlivened action—action which sparkles with comedy and rare sentiment. The picture is artistic in every way. It presents Wanda Hawley in her first appearance as a star in a position she is entitled to. Her seasons of faithful service on the screen. Acknowledged to be one of the most beautiful and talented actresses in film land, she makes a decided appeal as Miss Hobbs. It is a Jerome K. Jerome story, directed by Donald Crisp and will come to the next

SUGGESTIONS

There are a number of angles to exploit here. First bring out that it introduces Wanda Hawley as a star. Use stills of her and write copy about her past successes and tell that she is one of the most beautiful actresses in pictures. Tell that the photoplay is an adaptation by Elmer Harris of Jerome K. Jerome's play, "Miss Hobbs," and that it was directed by Donald Crisp. Use program teasers. Use your imagination in phrasing attractive words written in a humorous style. Tie up with high school clubs and girls' clubs. Go after the young ladies by telling them that they have a chance to see a beautiful "man-hater." Most girls at some time in their life love to pose as "man-haters." This will appeal to them. If you stage prologues you might get hold of some classical dancers and have them execute their art along this direction. Feature the other members of the cast.

"THE MOLLYCODDLE"

(United Artists)

Action, Adventure and Thrills Are Packed in Fairbanks' Latest

EVER since "The Americano" the palpitating public has waited anxiously for Douglas Fairbanks to duplicate it insofar as enlivened action and incident are concerned. And he has come through with plenty to spare in "The Mollycoddle." While most of his pictures are identical in characterization, since they present him fighting his way to the top, his latest feature is so different in treatment of its theme and central figure, that it really carries marked originality. In dissecting the plot one will find that it belongs to the hackneyed brand. But the majority don't search for plots in a Fairbanks picture because they are too busy keeping track of the athletic star.

It is going to surprise many to see Doug sport a mustache and give life to a spineless individual who is called a mollycoddle, through his desire to be at the height of fashion and taste insult after insult. The forepart of the feature is straight comedy-drama with the star scoring, easily and surely and vividly as a comedian as when he gives emphasis to the punch in the concluding reels. A descendant of fighting Americans, he has been brought up in the environment of Monte Carlo for so long that there isn't a red corpuscle left in him. But the GIRL awakens the manhood in him. And then the fun begins. Great incident accompanies the action which transpires before he reaches the Painted Desert of Arizona where the Hopi Indians live. And all of it is sure-fire. For example, his attempt to fire the boilers on the yacht and his adventure with a school of fish.

Make up your mind that the thrills are running neck and neck even before the terrific finish. Once he sets foot in Arizona he reverts to type and becomes a fighting Marshall. Humor dominates the action during the scenes on the Indian reservation. He shimmy with the squaws and cuts up high-jinks with the braves. And the spectator is wondering what is coming next. Yes indeed, the subject is rich in surprises. The big punch packs a tremendous wallop when he is seen fighting with the villain on the top of a mountain. Together they roll down the side, shoot through the walls of a shack and end up in a pond at the bottom. They are even propelled over a waterfall. And Wallace Beery deserves mention for risking his life in such a realistic manner. This scene is the biggest thrill that ever came out of a Fairbanks picture, and it will be hard to duplicate in the future. The scenic backgrounds of Arizona are truly picturesque. In fact the camera-work is excellent. Victor Fleming has turned out a production which entitles him to the highest praise.—Laurence Reid.

THE CAST

Richard Marshall.....	Douglas Fairbanks
Henry Van Holkar.....	Wallace Beery
Samuel Levisnik.....	Paul Burns
Patrick O'Flanagan (Three American College Boys).....	Morris Hughes
Ole Olson.....	Charles Stevens
Yellow Horse.....	George Stewart
First Mate.....	Lewis Hippe
Driver of "Desert Yacht".....	Albert MacQuarrie
Virginia Hale.....	Ruth Renick
Mollie Warren.....	Betty Bouton
Mrs. Warren.....	Adele Farrington

By Harold MacGrath.
Scenario by Tom Geraghty.
Directed by Victor Fleming.

PRESS NOTICE—STORY

Douglas Fairbanks, considered by many the most popular player on the screen, is coming to the theatre beginning in the third of his United Artists productions, "The Mollycoddle," which is an adaptation by Tom Geraghty of Harold MacGrath's story. The picture patrons know what to expect from a Fairbanks offering. They know that the star will be the center of unbounded action which carries thrill after thrill. They will know that he is in there taking care of himself as well as the girl who comes into his life. "The Mollycoddle" is ideal material since it enables him to assert his vivid personality in the most ingratiating manner possible.

The star appears as an American who is called a mollycoddle during his sojourn in England where he spent most of his youth. His environment grates on him to such an extent that he comes back to his native land. He is not much of a success at first but in the end he forges to the front and fights like a true cavalier. The action takes the star through the most redblooded scene of his screen career. He fights with the villain on the top of a mountain cliff and before he emerges the victor, the both of them have tumbled down the slide, into the water below. His support includes a newcomer in Ruth Renick, who graces the opposite role, Betty Bouton, and Wallace Beery. Victor Fleming, who directed "When the Clouds Roll By," is in charge of the picture and he has given another clever contribution to the screen.

PROGRAM READER

What is considered Douglas Fairbanks' biggest picture is coming to the theatre beginning in "The Mollycoddle," an adaptation of Harold MacGrath's story. Our patrons may rest assured that the picture offers bang-up entertainment. We don't want to go into particulars concerning "The Mollycoddle." That would be spoiling the interest. But suffice to state that he rescues damsels in distress and punishes villains like they were never punished before. The picture is rich in expenditures and action. "The Mollycoddle" was scenarized by Tom Geraghty and directed by Victor Fleming, the same man responsible for the excellent "When the Clouds Roll By." Don't miss this picture—it is the treat of the season.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

The House of Toys (Seena Owen).....	6
The Thirtieth Piece of Silver (Margaret Fisher).....	6
Slam Bang Jim (William Russell).....	5
The Honey Bee (Marguerite Sylva).....	6
The Dangerous Talent (Margaret Fisher).....	6
The Valley of Tomorrow (William Russell).....	6
Eye in Exile (Charlotte Walker).....	7

ARROW FILM CORPORATION

Lore's Protege (Ora Carey).....	5
Woman's Man (Romaine Fielding).....	5
The Bromley Out (Glen White).....	5
The Trail of the Cigarette (Glen White).....	5
The Uneaten Witness (Glen White).....	5
The Wall Street Mystery (Glen White).....	5

SERIALS

Luckin' Peril (Anne Luther-Geo. Lurkin) 15	Episodes.....
The Fatal Sign (Claire Anderson-Harry Carter) 15	Episodes.....

Holding Brice (Jack Hoxie-Anne Little).....	15
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WESTERN DRAMAS

Blazed Trail Prods. (one every other week).....	2
Lone StarWesterns (one every other week).....	2

ONE AND TWO-REEL COMEDIES

Hank Mann Comedies (one every other week).....	1
Arrow (Eddie Boudien-Lillian Vera).....	1
Shambam (Felix Philley-Tony Travers).....	1
Hank Mann (Hank Mann-Madge Kirby).....	2

AYWON FILM CORP.

Blind Love (Lucy Cotton).....	6
Days of Daring (Tom Mix).....	6
Persuasive Peggy (Peggy Hyland).....	6
Eternal Penalty (Henry Kolker).....	5
Roses and Thorns (Lenore Ulrich).....	5
She Pays (Julie Dean-Louise Huff).....	5
Justice (Cyril Scott).....	5
The Guilty Woman (Marie Empress).....	5

CELEBRATED PLAYERS CORP.

(At State Right Exchanges)

THE GUMPS

Andy's Mother-in-law Pays Him a Visit.....	1
Andy on Skates.....	1
Andy Visits the Osteopath.....	1
Andy and Min at the Theatre.....	1
Andy's Night Out.....	1
Andy's Wash Day.....	1
Andy on a Diet.....	1
Andy Plays Golf.....	1
Andy Spends a Quiet Day at Home.....	1
Andy Visits His Mamma-in-law.....	1
Andy Goes Flat Hunting.....	1
Andy's Dancing Lesson.....	1

CHRISTIE FILM COMEDIES

(At State Right Exchanges)

CHRISTIE TWO REELERS

Mar.-Petticoats and Pants.....	2
Feb.-Her Bridal Night-mare.....	2

SINGLE REEL COMEDIES

That Darn Yarn (Vernon-Stedman).....	1
The Home Made Hero (Eddie Barry-Dorothy Devere).....	1
Mary's Nightmare.....	1
Watch Your Step-Mother.....	1
Nearly Newlyweds.....	1
Pair But False.....	1

GAYETY COMEDIES

Dry and Thursty (Bletcher-Reynolds).....	1
Calling His Bluff (Geo. Ovey).....	1
Dropped Into Scandal (Geo. Ovey).....	1
Beamed on the Boarder (Bletcher-Reynolds).....	1
The Fatal Wallop (Geo. Ovey).....	1
Silk Stockings (Geo. Ovey).....	1
Kissed in a Harem (Bletcher-Reynolds).....	1

CANYON PICTURES CORP.

VANISHING TRAILS

(Twelve Two-Reel Westerns Featuring Franklyn Farnum)

Twelfth, The Cowboy and the Rajah.....	2
Eleventh, Cupid's Roundup.....	2
Tenth, "Breezy" Bob.....	2
Ninth, Brother Bill.....	2
Eighth, When Pals Fall Out.....	2
Seventh, Shackles of Fate.....	2
Sixth, The Funcher and the Pup.....	2

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy).....	2
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La Farre Sisters (Dancers).....	1
The Dying Swan (Skating).....	1
Free Hand and Love (Acrobatics).....	1
The Flying De Amarda.....	1
Reynolds and Geraldine (Aesthetic Dancers).....	1
Hundell (Balancing).....	1
Three Whipple Sisters (Boxing and Wrestling).....	1
Everett's Comedy Circus (Pony, Dog and Monkey).....	1
Harry Collier & Co. (Comedy Bicycle Novelty).....	1
La Meen Boya.....	1
Marie DeWald (Aerial Girl).....	1
The Arabian Whirlwind Troupe (Tumbling Arts).....	1

EDUCATIONAL FILMS CORP.

(Released Through Educational Film Exchanges)

CHESTER COMEDIES

An Overall Hero.....	2
Four Times Followed.....	2

CHRISTIE COMEDIES

Kiss Me, Caroline (Bobby Vernon).....	2
A Sassy Sister (Felix Philley-Tony Travers).....	2

TORCHY COMEDIES

Torchy (Johnny Hines).....	2
Torchy Comes Through (Johnny Hines).....	2

MERMAID COMEDIES

A Fresh Start (Marvel Rae).....	2
Duck Linn (Lloyd Hamilton).....	2

SERIALS

The Why of a Volcano.....	1
The Valley of Ten Thousand Smokes.....	1
A Day With Carranza.....	1

ROBERT C. BRUCE SCENICS

The Castaway.....	1
The Great Mirror.....	1
The Hope of Adventure.....	1
Falling Waters.....	1
Solitude.....	1
By Schooner to Skagway.....	1
The Song of the Eagle.....	1
The Log of the La Viagera.....	1
The Wanderlust.....	1
The Chilkat Cubs.....	1

CHESTER-OUTING SCENICS

Take in the View.....	1
Pyrennes and Wooden Legs.....	1
Bear With Us.....	1
Fire.....	1
Pigs and Kava.....	1
Dreams Come True.....	1
Wanted, an Elevator.....	1
Adam and Eve in the Andes.....	1

SCREENINGS

Roam Fantasies.....	1/2
Duck Days.....	1/2
In a Naturalist's Garden.....	1/2
Horseshoe and Bridal Veil.....	1/2
Barks and Skippers.....	1/2
Forbidden Fanes.....	1/2
Infant Icebergs.....	1/2
Troubadours of the Sky.....	1/2

EQUITY PICTURES CORP.

For the Soul of Rafael (Clara Kimball Young).....	7
The Forbidden Woman (Clara Kimball Young).....	7
Silk Hubbards and Calico Wives (House Peters).....	6
Eyes of Youth (Clara Kimball Young).....	6

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

June-Old Wives for New (DeMille-Reissue).....	5663
June-Below the Surface (Special Cast-Ince).....	5987
June-Paris Green (Chas Ray).....	4259
June-Remodeling Her Husband (Dorothy Gish).....	4844
June-The City of Masks (Robert Warwick).....	4708
June-Sick Abed (Wallace Reid).....	4327
May-Sand (William S. Hart).....	4869
May-A Lady in Love (Ethel Clayton).....	4607
May-The Dancin' Fool (Wallace Reid).....	4124
May-The Dark Mirror (Dorothy Dalton).....	5084
May-The Sea Wolf (George Melford Special).....	6097
May-Mrs. Temple's Telegram (Bryant Washburn).....	4318
May-Why Change Your Wife (De Mille Special).....	7175
Apr.-Dr. Jekyll and Mr. Hyde (John Barrymore).....	6355
Apr.-The Toll Gate (W. S. Hart).....	5900
Apr.-Terror Island (Houdini).....	5813
Apr.-The False Road (Eid Bennett).....	5582
Apr.-The Coast (Vivian Hart).....	4503
Apr.-Thou Art the Man (Robert Warwick).....	5547
Apr.-Treasure Island (Tourneur).....	5134
Mar.-Easy to Get (Marguerite Clark).....	4810
Mar.-My Lady's Garter (Tourneur Prod.).....	4223
Mar.-April Folly (Cosmopolitan).....	4983

ARTCRAFT

June-Rebecca of Sunnybrook Farm (Mary Pickford).....	5382
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PARAMOUNT-ARBUCKLE COMEDIES

Jan. 11-The Garage.....	2
Nov. 16-The Hayseed.....	2

PARAMOUNT-SENNETT COMEDIES

June 27-You Wouldn't Believe It.....	2
June 6-By Golly.....	2
May 23-Let 'er Go.....	2
May 2-Fresh From the City.....	2
Apr. 18-The Gimp.....	2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28-Housecleaning.....	1
Dec. 21-Those Distant Cousins.....	1
Dec. 7-After the Circus.....	1

PARAMOUNT-DE HAVEN COMEDIES

June 13-A Model Husband.....	2
May 27-Beating Cheaters.....	2
May 9-Spring.....	2

PARAMOUNT-HOLMES TRAVEL PICTURES

June 27-Battlefields of France.....	1
June 20-The Lake of the Sun and Moon.....	1
June 13-The Lure of the Loreley.....	1

June 6-Beautiful Bruges.....	1
May 27-Battlefields of France.....	1
May 23-Musko and Musum of Nippon.....	1
May 16-Artistic Antwerp.....	1
May 9-An Oriental Sing Sing.....	1

PARAMOUNT-BURLINGHAM

Dec. 28-Winter Sports at St. Moritz.....	1
Dec. 14-Down the Strand in London.....	1

PARAMOUNT-POST NATURE PICTURES

Dec. 21-Front on a Pictorial Angle.....	1
Dec. 7-Memory Lane.....	1
Nov. 23-Sunshine and Shadow (Ernest Truex).....	1
Nov. 9-A Night in June.....	1

PARAMOUNT MAGAZINE

June 27-Quizzing the Prophets.....	1
June 20-A Forest Fantasy.....	1
June 13-Portraits from Acid.....	1
June 6-Long Live the Empire.....	1
May 23-Stars of Stage and Screen.....	1
May 16-Lounge Lizards of the Jungle.....	1
May 9-The Teeth of the Law.....	1

TRUEX AND OTHER COMEDIES

Apr. 11-Ship Ahoj.....	2
Mar. 28-Cleaning Up (A. St. John).....	2
Dec. 28-To Good Luck (Ernest Truex).....	2
Dec. 14-Speed (Al. St. John).....	2

FILM MARKET, INC.

(At State Right Exchanges)

The House Without Children.....	7
The City of Purple Dreams.....	4
Who Yellow Typhoon (Anita Stewart).....	4
Zongar, the Dare Devil of Romance.....	3
The Natural Law.....	4
The Grain of Dust.....	6
The Lust of the Ages.....	6
Has a Man the Right to Kill.....	6
Beware of Strangers.....	5
Persuasive Peggy.....	6

FIRST NATIONAL EXCHANGES

45 Minutes from Broadway (Charles Ray).....	5
The Jackknife Man (King Vidor).....	5
Curtain (Katherine MacDonald).....	5
Yes or No (Norma Talmadge).....	5
Who Shattered Typhoon (Anita Stewart).....	5
Fasson's Playgrounds (Katherine MacDonald).....	5962
The Love Expert (Constance Talmadge).....	6518
Don't Ever Marry (Marshall Neilan's).....	6518
The Stormy Conquest (Mildred Harris).....	5923
The Woman Gives (Norma Talmadge).....	5923
The Idol Dancer (D. W. Griffith).....	7033
The Family Honor (King Vidor's).....	5884
Who Shattered Typhoon (Mildred Harris Chaplin).....	5695
Fighting Shepherds (Katherine MacDonald).....	5954
In Search of a Sinner (Constance Talmadge).....	5485
The River's End (Marshall Neilan's).....	6584

FOX FILM EXCHANGES

BIG PRODUCTIONS

While New York Sleeps (Special Cast).....	5
The Strongest (Special Cast).....	5
Should a Husband Forgive? (Special Cast).....	7
Evangeline (Special Cast).....	7
Klugeen Mavrounen (Theda Bara).....	6
Checkers (Special Cast).....	7

WILLIAM FARNUM SERIES

The Joyous Troublemaker.....	6
The Orphan.....	6
The Adventurer.....	6087
Heart Strings.....	6
Wings of the Morning.....	6

THEDA BARA SERIES

Lure of Ambition.....	5
La Belle Russe.....	5

"MADONNAS AND MEN"

(B. A. Rolfe-Jans)

If You Want a Spectacular Production, Here It Is

"MADONNAS AND MEN" starts off at a mile a minute clip. They don't even stop to introduce the characters, but just make you sit bold upright and take notice by flashing some wonderful shots of the Coliseum of Rome during a pagan holiday in the year 27 A.D. There is a lustful, narrow-eyed emperor and a mass of savage humanity roaring their approval as two gladiators fight to the death in the sand of the arena. It is a vividly impressive scene and your patrons will not forget this scene of lordly and corrupt Rome taking its savage pleasure in the martyrdom of Christian girls and defeated gladiators.

The scene shifts to the present day, and for the most part remains there to the end to tell a tale of a twentieth century emperor whose sceptre is the dollar mark. The same characters play in both stories. The wealthy broker is seeking revenge upon the woman who jilted him years ago. He kidnaps her daughter in an effort to make his former sweetheart unhappy, and the girl's father, finding oil on his land and becoming rich, endeavors to find her. How he finds her proves rather a stretch of probability. The ancient and modern story are co-ordinated by means of flashbacks, which are well done with the exception of one case, which is somewhat crude. Cabaret scenes, elaborate and well produced, help to give the modern story a box-office value. There are a number of these, all of which contribute to its interest. The production ends with the ancient story once more.

The picture runs to eight reels. Speaking from a standpoint of drama, it is too long, and if it were not for the elaborate production the interest would lag. The cast is an exceptional one. Gustav von Seyffertitz, in his role of the Nebraskan farmer, gives a natural and dramatic characterization. Anders Randolph as the Roman emperor is noteworthy. Miss Evan-Burrows Fontaine dances well and Raye Dean and Faire Binney supply some of the feminine beauty with which the picture abounds. You can book it as a big, spectacular and well-acted production.—Length 8 reels.—Matthew A. Taylor.

THE CAST

Gordon	.....	Edmond Lowe
Gordon Turner	.....	.....
Emperor Turnurus	.....	.....
Marshall Turner	.....	.....
Grimaldo	.....	.....
John Grimm	.....	.....
Nerissa	.....	.....
Nanon	.....	.....
Laurentia	.....	.....
Laura	.....	.....
Patsy	.....	.....
Mrs. Grimm	.....	.....

Directed by B. A. Rolfe.
Story by Carey Wilson and Edmund Goulding.
Scenario by Violet Clark.
Photography by A. A. Cadwell.
W. G. Smart, technical director.
Edited by J. J. Kiley.

PRESS NOTICE—STORY

On _____ at the _____ theatre, "Madonnas and Men," an eight reel super-feature, will be the screen attraction. This is a drama that carries you back to the days of corrupt and licentious Rome as well as providing a gripping and thrilling story of modern times. The cast is an exceptional one, every member being an experienced screen and stage player.

A number of the scenes are the most spectacular that have reached the screen since the day of "Intolerance." Fully five hundred people are crowded before the camera in a scene in the Roman Coliseum in the year 27 A. D., where a Roman holiday is in progress. Two gladiators fight to a death and the blood-hungry crowd point their thumbs down as a sign for the defeated one to be slain. It is an impressive scene that will remain in your memory for a long time to come. In the modern story there is a delightful love story running through, which will satisfy the romance loving fans.

PROGRAM READER

For gorgeous scenes and elaborate settings, no picture that has been seen on the stage since "Intolerance" can equal "Madonnas and Men," which will be shown at this theatre on _____. There are views of the Roman Coliseum, with an angry crowd of the savage population watching the death battle of two gladiators, that will positively startle you by its magnificence. The scene shifts to New York City of the present day, and a gripping tale of the twentieth century is unfolded. You will witness the dancing in a Broadway cabaret that rivals in its exotic splendor the dance of the emperor's favorite on the blood-stained sand of the Coliseum. You can not afford to miss "Madonnas and Men," for it is one of the biggest productions of the year.

SUGGESTIONS

This has box office values because of its spectacular sets and big scenes, and there is no use to boost anything but this angle. Don't go into the details of the story, for it is far too involved, and will only do harm. Show stills of the Coliseum scenes, the dancing, and the cabaret shots. If you played "The Wonder Man," you might mention Faire Binney. You can arrange a stage setting such as a chariot race on a revolving stage and have a doorman dressed as a Roman soldier. Bill it as the most spectacular offerings of many seasons, and get over the idea of great magnitude in all your catch lines.

CATCH LINES

A story of pagan Rome, and modern New York, excellently blended in a thrilling drama.

An exceptional all-star cast in a picture that rivals "Intolerance" for its spectacular grandeur.

"LET'S BE FASHIONABLE"

(Ince-Paramount-Artcraft)

Mild But Pleasing Picture with Ince's Co-Stars

THOMAS H. INCE's co-stars, Douglas MacLean and Doris May, shot at a pretty high mark in "Twenty-Three and a Half Hour's Leave" so high in fact that each successive picture was compared to it and found wanting. That's the penalty of making something extraordinarily good. The stars are a perfect combination for the expression of newly-wedded life. They are young enough and spirited enough to play at love bound with matrimonial ties. The good points of their pieces, the story interest are found in the cross-currents of their domesticated lives. Will they agree or not? Will they live in harmony or not?

"Let's Be Fashionable" pokes gentle fun at suburban life and shows the careless indifference of husbands for their wives and vice versa. It isn't fashionable to be a family man or woman. And our newly-weds are ostracized until they play at flirting. The action is extremely mild and always obvious. But, even though it doesn't carry any weight it satisfies after a fashion. It conquers for its satire, its domesticated antagonism, its good-nature and because it's reasonably true to life. The picture hardly suffices for feature length, but so carefully are the scenes executed to get every ounce of strength from them, and so easy do the players conduct themselves, and so pithy and pointed the subtitles, that it gets by with very few draggy moments.

Hubby is compromised with a gay bachelor girl and a vampish wife. He must live up to the speed limit. The result is he stays out 'til four A. M. And wifey is provoked into running away with a flirtatious husband who is as serious as she is playful. She has lost faith in her spouse. The fact that she is the trusting, clinging ivy type sort of heliotrope truth. But the subsequent scene is ample compensation, for hubby, catching the express, pokes his head into the berth of the sleeper looking for his "Lovin'." And he finds her in a compartment. The villain is hurled off the train and the moral is brought out that "a couple shouldn't toss love out the window for the sake of being fashionable." A good finish to a mild comedy-drama. "Let's Be Fashionable" is a polite, drawing room entertainment and as gentle as a night in June. Laurence Reid.

THE CAST

Henry Langdon	.....	Douglas MacLean
Evelyn Langdon	.....	Doris May
John Hammond	.....	Wade Boteler
Elsie Hammond	.....	Grace Morse
Bruce Grey	.....	George Webb
George Efrymore	.....	Wilbur Huby
Mrs. Trude	.....	Molly McConnell
Betty Turpin	.....	Norris Johnson

By Mildred Considine.
Scenario by Luther Reed.
Directed by Lloyd Ingraham.
Photographed by Bert Cann.

PRESS NOTICE—STORY

The Ince co-stars, Douglas MacLean and Doris May, who created such a sensation in "Twenty-three and a Half Hours' Leave," and "Mary's Ankles," will appear at the _____ theatre next _____ in their latest picture, "Let's Be Fashionable." These stars are the exponents of the habit of happiness and both have built up a large following through their personalities and talents. They come to the screen in Mildred Considine's story, adapted by Luther Reed and directed by Lloyd Ingraham, in another slice of domestic life.

They are a couple of newly-weds who take up residence in a modest bungalow in an ultra-fashionable summer resort. Their efforts to keep abreast of society's whirl results in a series of amusing complications. Eventually they decide that it is better to be happy than to be fashionable and settle down to a more in keeping with their pocketbooks. The picture is declared to be fully as hilarious as the three previous releases of these youthful co-stars, who have established themselves in popular esteem everywhere. They have a high mark to shoot at in this picture judging from the excellence of its forerunners but from all accounts they have another winner to their credit. Mr. Ingraham pilots the stars through a number of rich situations and the supporting cast is up to requirements.

PROGRAM READER

Douglas MacLean and Doris May will be the attraction at the _____ theatre next _____ in their latest screen comedy, "Let's Be Fashionable." This picture is declared to be fully as amusing as "Twenty-three and a Half Hours' Leave," which entitles it to be called a genuine hit. The Ince co-stars are fully established in the film firmament as dispensers of happiness. And what an interest the average picturegoer better than a story based upon the joys of a newly-wedded life. The young newly-weds are ambitious to be fashionable, but after a host of amusing complications they realize that happiness is the greatest ambition to be achieved. We guarantee sixty minutes of most enjoyable entertainment.

SUGGESTIONS

It would be advisable in exploiting these stars to lay special stress upon their previous releases. Call attention to "Mary's Ankles," "What's Your Husband Doing?" and "Twenty-three and a Half Hours' Leave." These pictures were gems of sentiment and humor, and the latest keeps up to the mark. The title is a delightful comedy of newly-wedded life and social exploitation. Tell that the picture personalities of MacLean and May. Make a bid to get the patronage of the younger set. Decorate your lobby in white ribbons and flowers suggestive of the marriage ceremony. Use catch lines. Use posters and a teaser campaign. The big idea is to compare it with the three previous releases. This will attract patronage.

Advance Information on All Film Releases

(Continued from page 140)

TOM MIX SERIES

Three Gold Coins.....	5
The Terror.....	5
Desert Love.....	5
Three Gold Coins.....	5
The Daredevil.....	5

FOX ENTERTAINMENTS

Honor the Mayor (Eileen Percy).....	5
Firebrand Trevson (Buck Jones).....	5
The Rose of Nome (Gladys Brockwell).....	5
The Little Wanderer (Shirley Mason).....	5
The Square Shooter (Buck Jones).....	5
Number 17 (George Walsh).....	5
The Sister of Salome (Gladys Brockwell).....	5
A World of Polly (Vivian Rich).....	5
The Twins of Suffering Creek (Wm. Russell).....	5
White Lies (Gladys Brockwell).....	5
The Iron Heart (Madeline Travers).....	5
The Spirit of Good (Madeline Travers).....	5
Forbidden Trails (Buck Jones).....	5
Love's Harvest (Shirley Mason).....	5

SUNSHINE COMEDIES

His Wife's Caller.....	2
A Waiter's Wasted Life.....	2
Mary's Little Husband.....	2
My Little Husband.....	2
Shipping Feet.....	2
A Lady Bellhop's Secret.....	2
Two Nights Without a Bedroom.....	2
Money Talks.....	2
Through the Keyhole.....	2

MUTT AND JEFF CARTOONS

The Breakfast Food Industry.....	1/2
The Mystery of the Galvanized Ash Can.....	1/2
Deposited Spirits.....	1/2
3 Raisins and a Cake of Yeast.....	1/2
One Round Jeff.....	1/2
The Tango Dancers.....	1/2
Tot Makers.....	1/2
The Great Mystery.....	1/2

FROHMAN AMUSEMENT CORP.

(At State Right Exchanges)

TEXAS GUINAN SERIES

Just Bill.....	2
The Boss of the Rancho.....	2
The Spirit of Cabin Mine.....	2
The Heart of Texas.....	2

MACK SWAIN SERIES

Nimrod Ambrose.....	2
Ambrose and the Bathing Girls.....	2
Ambrose in Bad.....	2
Ambrose's Winning Ways.....	2

GARDINER SYNDICATE

(At State Right Exchanges, Albany and Buffalo)

Apr.—Tillie's Punctured Romance.....	6
Mar.—The Superman.....	6
Feb.—Virtuous Men.....	6
Dec.—The Lost Battalion.....	6
Dec.—Everybody's Business.....	6
Nov.—Birth of a Race.....	6
Oct.—Yankee Doodle in Berlin.....	6
Sept.—Mickey Bandit and Preacher (Wm. S. Hart).....	6
The Hell Hound of Alaska (Wm. S. Hart).....	6
Satan's Pawn (Beatie Barricade).....	6
The Straight Road (Chas. Ray and Beatie Barricade).....	6
One Day.....	6
How Molly Made Good.....	6
The Birth of a Nation.....	6
Heart of New York.....	6
The Salamander.....	6
The Birth of Democracy.....	6
Cutter's Last Days.....	6
The Real Roosevelt.....	6
Satan on Earth.....	6
The Hand of Vengeance (10 episode serial, Gaumont).....	6
The Demon's Shadow (Serial in 10 episodes).....	6
Series of 42 Fatty Arbuckle Comedies.....	6
Series of 29 Chaplin Comedies.....	6
Series of 28 Sennett Keystone Comedies.....	6
Series of 28 Liberty Comedies.....	6
Series of 16 Shorty Hamilton two reel Westerns.....	6

GARSON-NEILAN PRODUCTIONS

(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet).....	9
The Hushed Hour (Blanche Sweet).....	9

GAUMONT COMPANY

(At State Right Exchanges)

Husbands and Wives (Vivian Martin).....	6
Tuesdays—Gaumont News.....	1
Fridays—Gaumont Graphic.....	1
The Real Roosevelt.....	2

Satan on Earth.....	2
The Hand of Vengeance (Serial, ten two-reel episodes).....	2

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS

The Slim Princess (Mabel Normand).....	5
Roads of Destiny (Pauline Frederick).....	5
Jes' Call Me Jim (Will Rogers).....	5
The Great Accident (Tom Moore).....	5
Dollars and Sense (Madge Kennedy).....	5
The Woman and the Puppet (Geraldine Farrar).....	7
Trimmed With Red (Madge Kennedy).....	7
The Strange Boarder (Will Rogers).....	5
The Woman in Room 13 (Pauline Frederick).....	5
Duds (Tom Moore).....	5
The Little Shepherd of Kingdom Come (Jack Pickford).....	6
The Mooring Angel (Madge Kennedy).....	5
The Paliser Case (Pauline Frederick).....	5
Water, Water, Everywhere (Will Rogers).....	5
Pinto (Mabel Normand).....	5

EMINENT AUTHORS PRODUCTIONS

Going Some (Rex Beach).....	2
The Tower of Ivory (Gertrude Atherton).....	2
Dangerous Days (Mary Roberts Rinehart).....	7
Partners of the Night (Leroy Scott).....	5

BOOTH TARKINGTON'S EDGAR SERIES

Edgar's Hamlet.....	2
Edgar and Father's Pet.....	2

CAPITOL COMEDIES

Apr. 18—A Fly in the Ointment (Neal Burns).....	2
Apr. 4—Rarobots (De Haven).....	2
Mar. 21—Matrimonics (Neal Burns).....	2
Mar. 14—Forget Me Not (De Haven).....	2
Feb. 22—One Door Down (Neal Burns).....	2
Feb. 8—Excess Baggage.....	2

FORD EDUCATIONAL WEEKLY

Mar. 21—The Alligator Hunt.....	1
Mar. 14—With Every Meal.....	1
Mar. 7—Broken Silence.....	1
Feb. 29—Tick Tock.....	1
Feb. 22—Silverware.....	1
Feb. 15—In Higher Spheres.....	1
Feb. 8—De-Lite.....	1

GOLDWYN-BRAY PICTOGRAPHES

423—People You'd Like to Know (Mary Roberts Rinehart).....	1
422—Famous Robberies.....	1
421—Guardians of the Gateways.....	1
420—Professor B. Flat.....	1
419—Pheasants, Aristocrats of Birdland.....	1

GRAPHIC FILM CORPORATION

Moral Suicide (Mason Baird).....	7
Ashe of Love (Hackett-Shannon).....	6
When Men Betray (Gail Kane-Stuart Holmes).....	6
Echo of Youth (Richard-Baird-Shepard).....	6
Someone Must Pay (Gail Kane-Stuart Holmes).....	6
A Child for Sale (Leslie-Hale Connolly).....	6

GREIVER'S EDUCATIONALS (CHICAGO)

Serpent's Tooth.....	1
Speeding Through Dixie.....	1
Royal Case.....	1
Colossus of Love.....	1
The Spirit of the Birch.....	1
Suds.....	1
Precisely as Polly.....	1

HALL ROOM BOYS PHO. PLAYS

June 24—Sea Side Sims.....	2
June 10—Misfortune Hunting.....	2
May 27—Tit for Tat.....	2
May 10—Movie Madness.....	2
April 29—Tell Us Ourselves.....	2
Apr. 15—Four of a Kind.....	2
Apr. 1—This Way Out.....	2
Mar. 22—Oh, Baby.....	2
Mar. 8—Breaking Into Society.....	2

HALLMARK PICTURES CORP.

FAMOUS DIRECTORS SERIES

A Valed Marriage (Lehr-Keller).....	3
Carmen of the North (Anna Bon).....	3
Chains of Evidence (Bessie Barricade).....	3
High Speed (Edward Earle-Gladys Brockwell).....	3
The Heart of a Gypsy (Florence Billings).....	3
The Phantom Honeyroom (Marguerite Marsh).....	3
Love, Honor, and ? (Stuart Holmes, Ellen Cassidy).....	3
A Dangerous Affair (Billings Rawlinson).....	3

SPECIAL PRODUCTIONS

Thru the Roosevelt Country with Colonel Roosevelt.....	2
A House Divided (Gladys Brockwell).....	2
The Littlest Scout (Viola Dana).....	2
Wanted for Murder (Elaine Hammerstein).....	2
The Other Man's Wife (Stuart Holmes-Ellen Cassidy).....	2

SERIALS

The Screaming Shadow (Ben Wilson-Neva Gerber).....	15 Episodes
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The Trail of the Octopus (Ben Wilson, Neva Gerber).....	15 Episodes
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THE EVIL EYE

(Fifteen two-reel episodes starring Benny Leonard.)

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON-GREAT AUTHORS PICTURES, INC.

The Sagebrusher (Emerson Hough).....	7
The Westerners (Stewart Edward White).....	7
ZANE GREY PICTURES, INC.	7

(Benj. B. Hampton and Eltinge F. Warner)

Riders of the Dawn (Zane Grey's).....	6
Desert Gold (Zane Grey's).....	6

J. PARKER READ, JR., PRODUCTIONS

Sex (Louise Glaum).....	7
The Lone Wolf's Daughter (Louise Glaum).....	7
Sahara (Louise Glaum).....	7

DEITRICH-BECK, INC.

The Harvest Moon (Doris Kenyon).....	6
The Bandbox (Doris Kenyon).....	6

ARTCO PRODUCTIONS

The Capitol (Leah Baird).....	6
Cynthia of the Minute (Leah Baird).....	6

ROBERT BRUNTON PRODS.

The Dream Cheater (J. Warren Kerrigan).....	5
\$30,000 (J. Warren Kerrigan).....	5
Live Sparks (J. Warren Kerrigan).....	5
The Lord Loves the Irish (J. Warren Kerrigan).....	5

NATIONAL PRODUCTIONS

The Blue Bonnet (Billie Rhodes).....	6
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JOSEPH LEVERING PRODUCTIONS

His Temporary Wife (Special Cast).....	6
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DIAL FILM CO. PRODUCTIONS

King Spruce (Mitchell Lewis).....	7
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IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life of Honor (Leah Baird-James Morrison).....	7
Human Clay (Mollie King).....	5

JANS PICTURES CORP.

A Woman's Business.....

Love Without Question (Olive Tell).....	7
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KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

The Land of Long Shadows (Jack Gardner).....	5
Efficiency Edgar's Courtship (Taylor Holmes).....	5
The Misleading Lady (Henry B. Walthall).....	5
The Little Places (Jack Gardner).....	5
The Little Shepherd of Bargain Row (R. Travers).....	5
The Range Boss (Jack Gardner).....	5
The Alster Case (Bryant Washburn).....	5
The Man Trail (Richard Travers).....	5
Men of the Desert (Jack Gardner).....	5
Little Shoes (Henry B. Walthall).....	5
Broncho Billy Dramas.....	5
Saukville Comedies.....	5
Fables in Slang (George Ade).....	5
Stripped for a Million (Crane Wilbur).....	5
Strife (George L. Gure).....	5

CHAPLIN REISSUES

A Burlesque on Carmen.....	4
Feb. 1—The Champion.....	2
Mar. 1—Jinny Eloquence.....	2
Apr. 1—Work.....	2
May 1—By the Sea.....	2

MERIT FILM CORP.

Fools' Gold (Mitchell Lewis).....	6
She Wolf (Texas Guinan).....	5
Apr.—Pleasant Texas (Tom Mix).....	5
Window Opposite (Leah Baird).....	6
Once to Every Man (Jack Sherrill).....	6

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS

Apr.—The Best of Luck (Screen Classics).....	6
Apr.—The Hope (Special Cast).....	6
Apr.—The Cheater (May Allison).....	6
Apr.—Dangerous to Men (Viola Dana).....	6
Apr.—Alas Jimmy Valentine (Bert Lytell).....	6
Mar.—Old Lady 31 (Emma Dunn).....	6
Mar.—Shore Acres (Alice Lake).....	6
Feb.—The Walkoffs (May Allison).....	6
Jan.—The Willow Tree (Viola Dana).....	6
Dec.—Should a Woman Tell (Alice Lake).....	6
Nov.—Fair and Warmer (May Allison).....	6
Nov.—Please Get Married (Viola Dana).....	6
Nov.—Lombardi, Ltd. (Bert Lytell).....	6

C. E. SHURTLEFF PRODUCTIONS

Apr.—Burning Daylight (Mitchell Lewis).....	6
HOPE HAMPTON PRODUCTIONS	6
Mar.—A Modern Salome (Hope Hampton).....	6

"OUT OF THE STORM"

(Goldwyn)

A Good Feature which Should Interest and Excite

THE Goldwyn company needn't be ashamed of this one for it contains the necessary elements to make it a first class production.

It has a good story which was written by Gertrude Atherton, and which is rich in love interest, suspense, thrills and dramatic moments. Coupled with this it runs along very smoothly and requires little effort to follow.

The dramatic moments, when they come along, are strong, one in particular being a shipwreck which for vividness could not be excelled.

Capable direction and a splendid cast also add to the picture's success. The story tells of Margaret Hill, a factory girl, who contemplates suicide because she believes the world is turned against her. As she is about to accomplish her object, she is prevented by a woman, who takes her to a dive where she secures a position for her as a singer and dancer.

Margaret does not remain here very long, for she is discovered by Albert Lovering, who becomes interested in her and arranges for her instruction in music, but a crash comes suddenly and without warning, for her benefactor is arrested as an embezzler.

Fate now guides her steps and she meets a prominent English lord whom she promises to marry. But all does not go well, for Lovering escapes from jail; seeks her out in London where she is a well known singer, and determines to win her back again.

He accomplishes his object but is discovered by detectives and in a running fight is killed. Thus circumstances bring hero and heroine together.

The final scenes are very exciting.—Length, 6 reels.—*Frank Leonard.*

THE CAST

Margaret Hill.....	Barbara Castleton
John Ordham.....	John Bowers
Al Levering.....	Sydney Ainsworth
Mabel Cutting.....	Doris Pawn
Mrs. Cutting.....	Elinor Hancock
Lord Bridgeminster.....	Lawson Butt
Lady Bridgeminster.....	Edythe Chapman
Walter Discombe.....	Ashton Dearholt
Teddy.....	Carrie Clark Ward
Sir Reggie Blanchard.....	Lincoln Stedman
Lady Rosamond.....	Clarissa Selwynne

Story by Gertrude Atherton.
Scenario by J. E. Nash.
Directed by William Parke.

PRESS NOTICE—STORY

Gertrude Atherton's famous story, "Out of the Storm," pictured by Goldwyn, will appear at this theatre on _____ of next _____.

In book form this story was known under the title of "The Tower of Ivory" and is said to be one of Miss Atherton's best.

The story tells of a young girl, Margaret Hill, who discharged from a factory and in poverty seeks oblivion in suicide.

But fate made her decision and sent her messenger in the person of Teddy Shale to save Margaret from her meditated death.

Teddy takes Margaret to a Barbary Coast dive, where the latter sings and dances to an audience of rough and hardened men.

Here she is discovered by Albert Levering, a young man who becomes interested in her and arranges for her instruction in music.

But a crash came suddenly and without warning, for her benefactor is arrested as an embezzler.

Fate now guides her steps and she meets a prominent English lord. But all does not go well, for Levering seeks her out and is determined that she go back with him.

He accomplishes his object but is discovered by detectives and in a running fight is killed. Thus circumstances bring hero and heroine together.

PROGRAM READER

"Out of the Storm," a Goldwyn production from the pen of Gertrude Atherton will be the attraction at this house next _____.

The story is taken from the novel written under the title of "The Tower of Ivory," which is said to be one of Miss Atherton's best.

It tells the story of Margaret Hill, a factory girl who contemplates suicide because she believes the world is turned against her.

As she is about to accomplish her object, she is prevented by a woman who takes her to a low down dive and secures a position for her as singer and dancer.

Margaret does not remain here very long, for she is discovered by Albert Levering, who sends her to a school of voice training.

But a crash comes and without warning for Levering is arrested as an embezzler. Fate now guides her steps and she meets a prominent English lord. But all does not go well, for Levering seeks her out and is determined that she go back with him.

He accomplishes his object but is discovered by detectives and in a running fight is killed. Thus circumstances bring hero and heroine together.

SUGGESTIONS

Do not be afraid to book this feature for it surely should give your patrons all they want in thrills, love interest and dramatic moments.

You best bet in exploitation is Gertrude Atherton's name which is well known through the country for the wonderful books she has written.

If you can tie up with a book store it would be a splendid way to exploit the feature, as many of your patrons must have read the book under the title of "The Tower of Ivory."

And do not forget to exploit the shipwreck scenes for they are thrilling and exciting to the tension point.

Last but not least, do not forget the cast which is an excellent one.

CATCH LINES

Why did the wealthy man take such an interest in her when he found her singing in a low down cafe? See "Out of the Storm," it will tell you.

What did her sweetheart do when she told him of her past? See "Out of the Storm," it will tell you.

"HUMAN STUFF"

(Universal)

THIS feature won't excite any undue interest in the minds of the patrons who witness it, for it is of the ordinary Western variety.

The story is its weakest part and with the exception of two killings, the dramatic moments and thrills are very few.

The locale is laid in the East among the elite and in the West in the ranch section. In the latter scenes the director has secured some beautiful shots of the country, one in particular showing a very large flock of sheep feeding upon the hills and plains a very pretty scene which is worked into the story.

But pretty scenes and beautiful exterior shots do not make a picture complete, unless it has story backing. And herein lies the fault with "Human Stuff."

It has good actors, for this kind of picture where the principal scenes require performers who are good riders and quick with the gun, but there is no new twist or character development to take it out of the rut of the ordinary variety of Western melodrama.

Harry Carey is his usual self, both in acting, shooting and riding, and it must be said that he makes a very pleasing hero in this combination.

He is seen as the son of a wealthy manufacturer in the East who is dissatisfied with his position in life because he finds "business" distasteful to him. He decides to go West and operate a ranch which is owned by his parent. He is fairly successful at the start but runs into opposition in the form of a Mexican foreman, his sister and a neighboring rancher.

A crisis is reached when a young lady who is a friend of his sister's arrives from the East to buy a ranch. The villain plot to secure her confidence and turn her against the hero. In a series of rather thrilling moments, he outwits his enemies and proves to the girl that he is not so bad as he has been painted.—Length, 5 reels. *Frank Leonard.*

THE CAST

James Pierce.....	Harry Carey
Washboard" Pierce.....	Rudolph Christians
Bull Elkins.....	Charles Le Moyne
Ramero.....	Joe Harris
Boka.....	Fontaine La Rue
James' Sister.....	Ruth Fuller Golden
Lee Tyndal.....	Mary Charleson
Butler.....	Bobby Mack

Story by Tarkington Baker.
Scenario by Reeves Eason and Harry Carey.
Directed by Reeves Eason.

PRESS NOTICE—STORY

Harry Carey in his latest Universal feature, "Human Stuff," will appear at this theatre on _____ of next _____.

This production shows the daring star as the son of James "Washboard" Pierce, who has amassed a large fortune in the manufacture of the humble household article, responsible for his nickname.

Carey finds his father's business distasteful to him and goes West to take charge of a large ranch, which is owned by his father.

The ranch had never been a financial success and our hero finds opposition from the start in the form of a Mexican foreman and "Bull" Elkins, owner of a neighboring ranch.

A young Eastern girl, who is a friend of Carey's sister, arrives at the ranch at this time, her purpose being to homestead some government land.

Through the machinations of the villain and his sister, who scheme to drive the girl away, our hero is placed in an unfortunate position and he sees both his business plans and love affair about to be destroyed.

However, fortune favors him, he outwits his enemies, secures the love of the girl and wins the confidence of his father.

PROGRAM READER

"Human Stuff" featuring Harry Carey, Universal's favorite star will appear at this theatre on _____ of next _____.

It is a story of the West versus the east and shows Carey in a role that is said to be one of his best.

His father was known as James "Washboard" Pierce, who had accumulated a fortune in the manufacture of that necessary article to householders and which was responsible for his nickname. Jim, the son, feeling that he had no desire for a business life, betook himself to his father's ranch in the west, which had never been a financial success.

Here he meet with underhanded opposition from the ranch foreman and a neighboring rancher, "Bull Elkins." And to make matters worse, the villains, with the aid of the foreman's sister scheme to turn a young lady and friend of Jim's sister, who has arrived at the ranch from the east, against our hero.

They are almost successful in their efforts, when fortune favors him, and he outwits his enemies, thus winning the young lady and his father's confidence.

SUGGESTIONS

This feature might be called an average Western by those who are given to this sort of entertainment. It won't excite your patrons and give them the thrills that are called for in this type of picture, but it will entertain and probably please them.

Bill Harry Carey as strong as you like, for he is your one best bet, but do not go too strong on the story.

Tell them that it is a Western story with the opening scenes laid in the East and that Harry Carey plays a romantic part mixed with thrills.

Mention the fact that the picture contains many beautiful and fascinating scenes of the West around which the plot of the story is woven.

You might also mention the cast, which is a good one for this type of picture.

CATCH LINES

Why did they call him "Washboard" Pierce? See "Human Stuff" with Harry Carey as the star. It will tell you.

He loved her with all his heart and yet she did not return his love. Why? See "Human Stuff."

Advance Information on All Film Releases

(Continued from page 142)

NAZIMOVA PRODUCTIONS

The Heart of a Child (Nazimova).....7
Stronger Than Death (Nazimova).....7
The Vrat (Nazimova).....7
The Red Lantern (Nazimova).....7

TAYLOR HOLMES PRODUCTIONS

May—Nothing But Lies (Taylor Holmes).....6
Mar.—The Very Idea (Taylor Holmes).....6
Dec.—Nothing But the Truth (Taylor Holmes).....6

MISCELLANEOUS

A Trip to Mars (Special Cast) Tower Film Co.....
Peggy Wisc (Frances Edmonde) Frances Edmonde.....

The Isle of Destiny (Paul Gilmore) Character Pict.....
The Midlanders (Bessie Love).....

What Women Love (Annet Kellern).....
The Inner Voice (E. K. Lincoln) American Cinema.....

His Pajama Girl (Billie Rhodes) C. B. Price Inc.....
Witches Gold (Phillips-Gauntier) Capital Film.....

A Common Love (Breast Whitely) Transatlantic.....
Film Co.....

Why Women Sin (Anne Luther) Vistaria Prods.....
A Dream of Fair Women (Murray Garson).....

Democracy (Special Cast) Democracy Photoplay.....
Democracy (Special Cast) Lester Park-Edward White.....

Deliverance (Helen Keller) Geo. Klein.....
COMEDIES

The Aero-Nut (Al St. John) Warner Bros.....
Tillie's Punctured Romance (Chaplin-Dressler) Tower.....

Dragon Comedies (Ray Geo. LeROI Clarke) Romance.....
Up in Super Film (Novak-Gribbon) Fine Art Pict.....

Trouble (Al St. John) Warner Bros.....
Mack Sennett Comedies (Majestic Pictures).....

Comedy Art Prods. (Special Pictures, Los Angeles).....
Turpin Comedies (Cannell Film, Chicago).....

Doubleday Comedies (One Reel a Week) Doubleday.....
Prod. Co.....

Jolly Comedies (Film Specials).....
MONOPOL PICTURES

Crimson Shoals (Francis Ford).....
Alma Where Do You Live (MacTammany-Larkin).....

NATIONAL FILM CORP.
(At State Right Exchanges)

Nobody's Girl (Billie Rhodes).....
Kentucky Colonel (Special Cast).....

Captivating Mary Carstairs (Norma Talmadge) Re.....
issue

PATHE EXCHANGES

Aug. 15—The Girl in the Web (Blanche Sweet).....
Aug. 1—One Hour in the Day (H. B. Warner).....

July 4—A Broadway Cowboy (Win. Desmond).....
June 6—The Little Cafe (Max Linder).....

May 30—Sherry (Pat O'Malley).....
May 23—Simple Souls (Blanche Sweet).....

May 9—The Miracle of Money (Seddon-Morrison).....
Apr. 26—Dollar for Dollar (Frank Keenan).....

Apr. 25—Rio Grande (Theby-Sears).....
Apr. 4—Lining Shadows (Emmy Wehlen).....

PIRATE GOLD
(Ten Two-Reel Episodes Starring Geo. B. Seitz and Marguerite Courtot)

Aug. 22—Second, Dynamite.....
Aug. 15—First, In Which Heby Buys a Map.....

THE THIRD EYE
(Fifteen Two-Reel Episodes Starring Warner Oland and Eileen Percy)

Aug. 22—At Bay.....
Aug. 15—Thirteenth, The Blind Trails of Justice.....

Aug. 8—Twelfth, Man Against Man.....
Aug. 1—Eleventh, The Long Arm of Vengeance.....

July 25—Tenth, The House of Terrors.....
July 18—Ninth, The Race for Life.....

July 11—Eighth, Dangerous Trails.....
July 4—Seventh, The Double Trap.....

June 27—Sixth, The Death Trap.....
June 20—Fifth, The Black Hand Bag.....

June 13—Fourth, Dangers of Death.....
June 6—Third, In Destruction's Path.....

YOUNG BUFFALO SERIES
Aug. 8—The Hold-up Man.....

Aug. 1—The Hobo of Pizen City.....
July 25—The Law of the Border.....

July 18—His Pal's Gal.....
July 11—Tex of the Timberlands.....

TRAILED BY THREE
July 11—Fifteenth, The Reckoning.....

July 4—Fourteenth, The Hidden Crime.....
June 27—Thirteenth, The Door of Death.....

June 6—Tenth, The Slave Market.....
May 30—Ninth, The Pasha's Revenge.....

May 23—Eighth, The Brand of Fire.....
May 16—Seventh, In the Pasha's Harem.....

May 9—Sixth, Wanted for Burglary.....
May 2—Fifth, Buried Alive.....

THE ADVENTURES OF RUTH
(Fifteen two-reel episodes starring Ruth Roland, William Human and Herbert Heyes)

Apr. 4—Fifteenth, The Kiss of Victory.....
Mar. 28—Fourteenth, The Fighting Chance.....

DAREDEVIL JACK
May 23—Fifteenth, The Triple Chase.....

May 16—Fourteenth, Terrible Vengeance.....
May 9—Thirteenth, Baiting the Trap.....

May 2—Twelfth, The Uttermost Menace.....
Apr. 25—Eleventh, Flames of Wrath.....

Apr. 16—Tenth, Path of Destruction.....
Apr. 11—Ninth, Phantoms of Treachery.....

BRINGING UP FATHER
June 27—Third, Jiggs and the Social Lion.....

May 16—Second, Father's Close Shave.....
Apr. 4—First, Jiggs in Society.....

AFTER THIRTY
(Six two-reel comedy dramas featuring Mrs. Sydney Drew and John Cumberland)

July 15—Fourth, The Unconventional Maida Greenwood.....
May 30—Third, The Emptiest Miss Vaughn.....

Apr. 16—Second, The Stimulating Mrs. Barton.....
ROLIN COMEDIES

July 4—Don't Rock the Boat (Snub Pollard).....
Aug. 8—Little Miss Jazz (Beatrice La Plante).....

June 27—Any Old Port (Snub Pollard).....
June 20—All in a Day (Snub Pollard).....

July 11—Hello Uncle (Beatrice La Plante).....
May 30—Grab the Ghost (Snub Pollard).....

May 23—All Dressed Up (Snub Pollard).....
May 16—Hello Uncle (Beatrice La Plante).....

May 9—Trotting Through Turkey (Snub Pollard).....
Apr. 25—Don't Drink Hearty (Snub Pollard).....

Apr. 18—Shoot on Sight (Snub Pollard).....
ROLIN TWO REELERS

July 11—High and Dry (Harold Lloyd).....
May 2—An Eastern Westerner (Harold Lloyd).....

Feb. 8—His Royal Shyness (Harold Lloyd-Mildred Davis).....
BLACKTON PRODUCTIONS

July 18—Soul and Body (Herbert Rawlinson).....
June 20—Passers-By (Herbert Rawlinson).....

Apr. 11—The Blood Barrier (Breamer-Gordon).....
Feb. 15—Respectable Proxy (Breamer-Gordon).....

Jan. 4—My Husband's Other Wife (Breamer-Gordon).....
Nov. 30—Dawn (Sylvia Breamer-Robt. Gordon).....

NEWS REELS
Sundays—Topics of the Day.....

Wednesdays—Pathe News.....
Saturdays—Pathe News.....

PIONEER FILM CORPORATION
(At State Right Exchanges)

The Place of Honey moons (Stevens-Love).....
Nobody's Child (Jose Collins-Godfrey Tearle).....

What Women Want (Louise Huff).....
Midnight Gambols (Marie Doro-Godfrey Tearle).....

The Hidden Code (Grace Davison).....
Dr. Jekyll and Mr. Hyde (Sheldon Lewis).....

Bubbles (Mary and Madeline).....
The Girl From Nowhere (Madison-Lucas).....

THE FACTS AND FOLLIES SERIES
Babes in Bearskin.....

Two Companies.....
Call Me Daddy.....

Knockout Maggie.....
Down Beside the Seaside.....

Refugee War Right.....
Running Romeo.....

RADIO SOUL FILMS, INC.
A Man There Was (Victor Seastrom).....

REALART PICTURES CORP.
SPECIAL FEATURES

The Deep Purple (Raoul A. Walsh).....
The Law of the Yukon (Charles Miller).....

The Luck of the Irish (Dwan's).....
Soldiers of Fortune (Allan Dwan's).....

The Mystery of the Yellow Room (Chautard's).....
STAR PRODUCTIONS

Jenny Be Good (Mary Miles Minter).....
Nurse Marjorie (Mary Miles Minter).....

Sinners (Alice Brady).....
The Stolen Kiss (Constance Binney).....

Ann of Rognes Harbor (Mary Miles Minter).....
The Star Market (Alice Brady).....

June of Green Gables (Mary Miles Minter).....
Erstwhile Susan (Constance Binney).....

BILLCRAFT PICTURES CORP.

REEL WEST COMEDIES

What Next?.....
Going Straight.....

The Artist.....
Beauty Shop.....

Hard Luck.....
Cleaning Up.....

Masquerade.....
The Dodger.....

Foiled.....
Happy Days.....

Strike Breaker.....
Mustered Out.....

TEXAS GUINAN WESTERNS
A Moonshine Feud.....

The Yucca Squaw.....
The Night Raider.....

The Wild Cat.....
My Lady Robin Hood.....

Outwitted.....
Letters of Fire.....

Not Guilty.....
The Lady of the Law.....

Fighting the Vigilantes.....
ALICE HOWELL COMEDIES

Cinderella Cinders.....
Her Lucky Day.....

Her Bargain Day.....
A Wooden Legacy.....

Disability Love.....
WILLIAM FRANEY COMEDIES

The Dog Catcher.....
The Paper Hanger.....

The Water Plug.....
BURRUD (SUNSET) SCENES

The Mountain That Was God.....
The Goddess.....

Waka Chelan.....
MILBURN MORANTI COMEDIES

Jealousy.....
Simp and Satan.....

Wild Wild West.....
Instanplan.....

Love, Where Art Thou?.....
The Kick.....

His Wedding Day.....
NAPOLEON & SALLY COMEDIES

The Deserter.....
Dreary Chinatown.....

Perils of the Beach.....
Circus Brides.....

Film Fairies.....
Caught With the Goods.....

One Big Night.....
As Others See Us.....

Their First Flivver.....
Stepping Bullets.....

GALE HENRY COMEDIES
Heirlooms.....

Help.....
The Movies.....

The Champen.....
Our Own.....

Kids.....
Chicken a La King.....

Don't Chase Your Wife.....
Her First Flame.....

Pants.....
Her Honor, the Scrub Lady.....

Stung.....
REPUBLIC DIST. CORP.

(See Selsnick Enterprises)
ROBERTSON-COLE PRODS.

SUPERIOR PICTURES
Bright Skies (Brentwood).....

The Devil's Claim (Sessue Hayakawa).....
The Notorious Mrs. Sands (Bessie Barriscale).....

The Brand of Lopez (Sessue Hayakawa).....
A Woman Who Understood (Bessie Barriscale).....

The Third Woman (Special Cast).....
The Flame of Heligste (Beatriz Michelena).....

Seeing It Through (Zasu Pitts).....
The Luck of Geraldine (Bessie Barriscale).....

The Beggar Prince (Sessue Hayakawa).....
The Third Generation (Brentwood).....

SPECIALS
The Wonder Man (Georges Carpentier).....

The Fortune Teller (George Arlino).....
Butterfly Man (Lew Cody).....

The Bottom of the World (Sir Ernest Shackleton).....
SUPREME COMEDIES

Mixed Husbands.....
The Taylor Made Wife.....

Downstairs and Up.....
Why Be Jealous?.....

Her Beloved Burglar.....
Her Self Commencer.....

Mary Had a Little Lamb.....
A Bungalow Bungle.....

Release Information continued on page 146

"A TOKIO SIREN"

(Universal)

Story with Japanese Star Lacking in Punch

TO mention the best things about "A Tokio Siren" first, it has some artistic photography, beautiful exterior shots of rugged grandeur, and the colorful settings that a story of flowery Japan affords. But to break the sad news gently—it has a slight and inactive story and a climax that is patently artificial, the conflict being far too weak to make the drama really gripping. The feminine appeal to an American audience must surely be slight. The standards of American beauty and Japanese beauty are widely divergent, and while Tsuru Aoki may be a true Oriental belle and a good actress, she cannot make her role sympathetic to an Occidental audience.

There are American characters in the play, of course, but the troubles of the little Japanese girl are the main thing. Dr. Niblock is traveling in the Flowery Isle on a tour of research. Asuti is about to be forced into a marriage with a Jap "heavy." She meets the Doctor, feigns illness at the betrothal ceremony and flees to him in disguise. In order to permit her to safely leave the country, the chivalrous doctor agrees to marry her in name only, the divorce to be obtained as soon as she reaches San Francisco. They leave Japan and the pursuing villain behind, and with them are left most of the interest of the story. In America the Doctor continues his romance with an American girl, and Asuti finds a young Japanese-American to love. There is an attempt to recreate the interest by causing a misunderstanding between these four, but it cannot make a climax worthy of a feature.

There are also the usual number of "most honorables" and "most unworthy selfs" injected into the sub-titles, but the picture is not overburdened with them. Two spoken titles are inserted between two long shots, with the characters far in the background. A sudden attempt at comedy does not get over. Tsuru Aoki shows some real ability to "emote" and the cast is average. The Japanese marriage ceremony and the street scenes prove picturesque.—Length, 5 reels.—Matthew A. Taylor.

THE CAST

Asuti Hishuri.....	Tsuru Aoki
Dr. Niblock.....	Jack Livingston
Hakami.....	Goro Kino
Fishuri.....	Toyo Fujita
To.....	Arthur Jasmine
Ethel.....	Peggy Pearce
Amelia Niblock.....	Florence Hart
Mr. Chandler.....	Frederick Vroom
Matsu.....	Dorothy Hipp

Story by Gwendolyn Logan.
Scenario by Doris Schroeder.
Directed by Norman Dwan.

PRESS NOTICE—STORY

"A Tokio Siren," an unusual story blending the atmosphere of old and new Japan and America, is scheduled to appear at the _____ theatre on _____ Tsuru Aoki, wife of Sessue Hayakawa, and star in her own right, plays the leading role in this picture, which is full of dramatic interest that it keeps up the interest throughout the five reels. Tsuru Aoki is probably the only Japanese female star on the screen to-day and her work in previous Oriental pictures, such as "The Breath of the Gods" and "Locked Lips" has placed her firmly in the ranks of screen favorites.

"A Tokio Siren" opens in Japan where an American doctor is touring the island. Asuti, played by the star, is a Japanese of noble family and is about to be betrothed against her will, according to the Japanese custom. In despair, she runs away and appeals to her American friend. In order to facilitate her departure from the island, the doctor marries the frightened little girl with the understanding that the marriage is to be dissolved as soon as they reach America. What happens in San Francisco when the doctor's American fiancée sees the Japanese wife, and Asuti falls in love with a young Japanese-American secretary provides interesting and gripping drama.

Besides the star there is an excellent cast in the picture, and some of the scenes of Japan are wonderful examples of the art of motion picture photography. There is beautiful scenery as a background for this colorful picture, and with the clever, interesting story it guarantees an evening's entertainment.

PROGRAM READER

Tsuru Aoki, the Japanese actress, in her latest screen production, "A Tokio Siren," will be the attraction at this theatre on _____. She plays the part of Asuti, a young Japanese girl, who is to be betrothed against her will to a man whom she despises. Her one desire is to escape from him before it is too late. She meets an American doctor in Japan and appeals to him for aid. Can you foresee the interesting drama that follows all this? The story shifts to America and as the complications ensue you will find a picture that is bound to hold your interest. There is some wonderful scenery and the atmosphere of old Japan, picturesque island of flowers, has been faithfully represented on the screen, while the cameraman has enhanced the production with some wonderfully artistic Oriental scenes.

SUGGESTIONS

Make the most of the Japanese star and the Japanese setting. Show stills with both the American and the Japanese characters in them. Dress your ushers up as Japanese if you wish, but bizarre or cheap costuming would tend to be ludicrous. Try to get the atmosphere across and never mind so much about the plot. You can do this by lobby decorations—such as lanterns and Japanese curtains, or you can dress up the stage. A soloist could sing a Japanese song as an introduction with an appropriate setting. If you have an overture use the "Aïra" from "Madame Butterfly."

CATCH LINES

A story of old Japan and modern America, with Tsuru Aoki, the dainty Japanese star, in the leading role.

A love tale of the Orient with a young American doctor as the hero.

"THE RESTLESS SEX"

(Cosmopolitan-Paramount-Artcraft)

Lavish Production Given Chambers Story Which Carries Interesting Moments

ROBERT W. CHAMBERS is difficult to translate for the screen. His skill at painting feminine whims and fancies may be brought out in striking colors on the printed page, but given life on the silver sheet his ideas lack dramatic substance. Robert Z. Leonard, however, has done better by the author than his predecessors. There will be no question that he has made Marion Davies look like an "honest to goodness" actress. She is a typical Chambers heroine in "The Restless Sex." She plays with considerable charm and feeling the character of Stephanie, who is restless, excitable and adventurous, and who comes into an awakening of womanhood undecided in matters of love.

Chambers' figures are more interesting than his plots. Once again he draws his favorite character, the one who commits suicide like Malcolm in "The Firing Line," and once again he scores by creating sympathy for the tragic study. The picture builds easily and consistently to the rich and lavish sequence which presents a masque ball, but the subsequent action is draggy and the climax loses its punch because of its irrelevant detail. The plot is based on the conflict of romance, with the heroine led by propinquity into marrying a man she respects but doesn't love. Her foster brother, who is her ideal, is forced by circumstances to leave for several years. When he learns of the marriage he hastens back to find her still a playgirl. But the husband—one in name only—realizing the turn of affairs, commits the supreme sacrifice.

This is making a bid for sympathy even though it is exaggerated heroics. The action departs from the story in several instances. Which is perfectly proper to establish moving moments. It strikes us that certain scenes are held too long, particularly the one presenting the masque ball. It is a riot of color and lavishness, but carries very little action. By dispensing with it the situations might be knit closer, although the picture would lose its tone and quality. The story itself is a perfectly obvious creation, but it will hold the interest until the closing sequences because of its notes of sentiment, pathos and sympathy. The backgrounds are truly atmospheric and artistic and money has been expended with disregard for expense. Carlyle Blackwell and Ralph Kellard play the heroes, but the former doesn't seem to be the right choice for the self-sacrificing lover. One feels sympathetic for the manner in which he is drawn rather than in the interpretation. Mr. Kellard is acceptable. Vivian Osborne plays a small bit in a spirited manner.—Length, 6 reels.—Laurence Reid.

THE CAST

Stephanie.....	Marion Davies
Jim Cleland.....	Ralph Kellard
Oswald Grismer.....	Carlyle Blackwell
John Cleland.....	Charles Lee
Chiltern Grismer.....	Robert Vivian
The Child Stephanie.....	Elna Ross
The Boy Jim.....	Stephen Carr
Marie Cliff.....	Vivian Osborne
Helen Davis.....	Corrine Barker

By Robert W. Chambers.
Scenario by Robert Z. Leonard and Leo D'Usseau.
Directed by Robert Z. Leonard.
Photographed by Allen Siegler.

PRESS NOTICE—STORY

The newest Marion Davies picture to play the _____ theatre next _____ is a Cosmopolitan production which is an adaptation of Robert W. Chambers' "The Restless Sex." The author has a secure place in American fiction and his following may be counted close to a million. "The Restless Sex" may be considered one of his most entertaining novels. His character here is Stephanie, who belongs to the restless sex because of her love of excitement—her quest of adventure. Comes a time when she reaches womanhood undecided as to whom she loves the most, Jim Cleland or Oswald Grismer.

The former has been reared with Stephanie, and on reaching maturity he goes abroad to pursue a literary career, while Grismer remains to dabble in the arts. She is compromised into marrying the artist which brings Cleland back to America. But the marriage is one in name only and a time arrives when she gives herself to her foster-brother. But not until Grismer commits the supreme sacrifice. The picture carries scenes of tense dramatic force which are excellently balanced with touches of romance and pathos. The characters are typically Chambers and his points are excellently brought out by Robert Z. Leonard, the director. Miss Davies contributes a performance marked for its sympathy and understanding. And her support is of the best.

PROGRAM READER

She was a member of the restless sex, and reached maturity undetermined whom she loved the most, her foster-brother or a certain struggling artist. Her boyhood chum left for Europe and propinquity placed her close to his rival. How she solved the problem of her life—how she placed honor above the call of her heart—how the many artist committed the supreme sacrifice in order to release her from an unsatisfactory marriage is told in a host of dramatic scenes and situations—action which holds the spectator in complete sympathy and suspense. Miss Davies contributes acting of the highest order and her support is capable. Robert Z. Leonard directed this artistic production. "The Restless Sex," by Robert W. Chambers and it will come here _____.

Advance Information on All Film Releases

(Continued from page 144)

MARTIN JOHNSON PICTURES

Marooned in the South Seas.....1
Waters of Destiny.....1
The City of Broken Old Men.....1
Recruiting in the Solomons.....1
Lonely Soldier.....1
Domesticating Wild Men.....1
Cruising in the Solomons.....1
Saving Savages in the South Seas.....1

ADVENTURE SCENES

The Tempest.....1
The City of Broken Old Men.....1
Tree Magic.....1
Outlaw of the Wilderness.....1
The Lone Trapper.....1
Ghosts of Romance.....1
Sons of Saloomkin.....1

SELZNICK ENTERPRISES (LEWIS J.) SELZNICK PICTURES

(Distributed through Select Exchanges)
Youthful Folly (Olive Thomas).....3
The Woman Game (Elsie Hammerstein).....3
A Fool and His Money (Eugene O'Brien).....3
The Desperate Hero (Owen Moore).....3
The Shadow of Rosalie Byrnes (Elsie Hammerstein).....3
Out of the Snows (Special).....3
The Woman God Sent (Special).....3
His Wife's Money (Eugene O'Brien).....3
Footlights and Shadows (Olive Thomas).....3
The Imp (Elsie Jans).....3
Sons of Later (Owen Moore).....3

SELECT PICTURES

(Distributed through Select Exchanges)
She Loves and Lies (Norma Talmadge).....3
The Last of His People (Mitchell Lewis).....3
The Undercurrent (Guy Empey).....3
A Scream in the Night (Special Cast).....3
Faith of the Strong (Mitchell Lewis).....3
The Isle of Conquest (Norma Talmadge).....3

PRIZMA

Every Saturday

NATIONAL PICTURES

(Distributed through Select Exchanges)
Blind Youth (Special Cast).....3
Just a Wife (Special Cast).....3
The Inevitable Divorce.....3

REPUBLIC PICTURES

(Distributed through Republic Exchanges)
Children Not Wanted (Edith Day).....3
Tribly (Release) Tourneur Production with Clara Kimball Young.....3
Gals of the Sea (William's Submarine Prod.).....3
The Amazing Woman (Ruth Clifford).....3
The Blue Pearl (Edith Hallor).....3
12-10 (Herbert Brenon Prod.) Marie Dore.....3
Wm. J. Flynn Series (Herbert Rawlinson).....3
Judge Brown Series.....3
Twelve Chaplin Reissues.....3
Dad's Girl (Jack Saunders).....3
The Gift Supreme (Special Cast).....3
The One Way Trail (Editha Sterling).....3

KINGGRAMS

Every Tuesday and Saturday

TRIANGLE EXCHANGES

(See United Picture Theatres)

TYRAD PICTURES, INC.

Broken Hearts (Lucille de Tar-Florence Hackett).....5
It Happened in Paris (Mme. Vorka).....5
Human Passions (Lottie Tildore).....5
Man and Woman (Betty Mason).....5
The Red Viper (Garret Hughes).....5
Your Wife and Mine (Eve Dorington).....5
And the Children Say (Garret Hughes).....5
Dr. Briand's Wonders of Nature (One every week).....5
Johnny Dooley Comedies (Johnny Dooley—one every month).....5

RADIN PICTURES

Skimming Skinners (Johnny Dooley).....5
Through Eyes of Men (Frank Mayo).....5
Weekly Indignation (one every week).....1

UNITED ARTISTS CORPORATION

Sept. 1—His Majesty, the American, (Douglas Fairbanks).....3
Oct. 20—Broken Hearts (D. W. Griffith).....3
Dec. 29—When the Clouds Roll By (Douglas Fairbanks).....3
Jan. 18—Pollyanna (Mary Pickford).....3
Apr. 25—Down on the Farm (Mark Seanneth Moran).....3
May 23—Romance (Doris Keane).....3

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Human Stuff (Harry Carey).....5
Aliss Miss Dodd (Edith Roberts).....5
A Tokio Siren (Tauri Aoki).....5
Everybody But Everybody (D. W. Griffith).....5
The Path She Chose (Ann Cornwall).....5
The Girl in No. 29 (Frank Mayo).....5
Bullet Proof (Harry Carey).....5
Locked Lips (Tauri Aoki).....5
Her Five Foot Highness (Edith Roberts).....5
The Road to Divorce (Mary MacLaren).....5

JEWEL PRODUCTIONS, INC.

July 5—Under Crimson Skies (Elmo Lincoln).....6
Mar. 29—The Virgin of Stamboul (Priscilla Dean).....7
Feb. 2—The Great Air Robbery (Lieut. Ormer Lockie-Francia Bilington).....6

THE VANISHING DAGGER

(Featuring Eddie Polo)
July 5—Fifth, The End of the Rustlers.....2
June 28—Fourth, On the Trail of the Dagger.....2
May 21—Third, In Death's Clutches.....2
June 14—Second, The Night of Terror.....2
June 7—First, The Scarlet Confession.....2

CENTURY COMEDIES

June 14—Lion's Jaws and Kitten's Paws (Sweet-Gregory-Monberg and Century Lions).....2
May 26—The Tale of a Dog (Brownlie).....2
May 12—My Salomy Lions (Century Lions).....2
Apr. 26—Lion Paws and Lady Fingers (Century Lions).....2
Apr. 14—Dog Gone Clever (Century Dog).....2
Mar. 22—A Lion's Alliance (Century-Lions).....2
June 14—Three Ears of Stockings.....1

STAR COMEDIES

July 5—Pills for Papa (Burns-Hill).....1
June 14—The Last Nip (Lee Kohman).....1
June 7—A Hero 'N' Everything.....1
May 31—His Friend's Trip (Lyons-Moran).....1
May 24—Caught in the End (Lyons-Moran).....1
May 17—Too Many Burglars (Lyons-Moran).....1
May 10—Concrete Biscuits (Lyons-Moran).....1
May 3—Why Lee! (Lyons-Moran).....1

RAINBOW COMEDIES

July 5—Should Waiters Marry (Gen. Ovey).....2
June 30—A Villain's Broken Heart (Engle-Zemlick).....2
June 23—A He Male Vamp (Monty Sweet).....2
June 16—Moonshine and Jailbirds (Engle-Jackson-Job).....2
June 9—An Artist's Muddle (Mann-Byron).....2
May 19—He Loved Like He Lied (Irving Engle).....2
May 12—He Lied Like He Loved (Irving Engle).....2

STAGE WOMEN'S WAR RELIEF SERIES

May 15—The Mad Woman (O'Neill-Power).....2
Mar. 15—His Woman (Julia Arthur).....2
Feb. 16—The Madonnas of the Slums (Blinn Eagles).....2

WESTERN AND RAILROAD DRAMAS

July 10—The Boss of Copperhead (J. McDonald).....2
July 3—A Tough Tenderfoot (Lynch-Warren).....2
June 26—The Fightin' Terror (Hoot Gibson).....2
June 19—Bought and Fought For (Magna Lane).....2
June 12—Under Sentence.....2
June 5—The Broncho Kid (Hoot Gibson).....2
May 29—Two From Texas (Farrell McDonald).....2
May 22—Thieves Clothes (Hoot Gibson).....2
May 15—Ransom (Hoot Gibson).....2

MAJOR ALLEN'S ANIMAL HUNTS

May 3—Tiger Land.....1
Apr. 5—The Story of the Wolf.....1
Mar. 1—The Story of the Jaguar.....1

THE MOON RIDERS

(Featuring Art Accord)
July 5—Eleventh, Death's Door.....2
June 28—Tenth, The Moon Bride.....2
June 21—Ninth, The Triple Menace.....2
June 14—Eighth, At the Rope's End.....2
June 7—Seventh, The Menacing Monster.....2
May 31—Sixth, The Caves of Mystery.....2
May 24—Fifth, The Trap of Death.....2
May 17—Fourth, The Vultures of the Hills (Art Accord).....2

THE LION MAN

(Eighteen Two-Reel Episodes Featuring Kathleen O'Connor and Jack Perrin)
Apr. 26—Seventeenth, In the Nick of Time.....2
Apr. 19—Eighteenth, In Cruel Clutches.....2

ELMO THE FEARLESS

(Eighteen Two-Reel Episodes Starring Elmo Lincoln)
June 7—Eighteenth, The Fatal Letter.....2
May 31—Seventeenth, The Trap.....2
May 24—Sixteenth, The House of Intrigue.....2
May 17—Fifteenth, The Burning Fuse.....2
May 10—Fourteenth, The Avalanche.....2

NEWS AND MAGAZINE REELS

Mondays—Hearst News (International).....1
Wednesdays—International News (International).....1
Fridays—Current Events (International).....1
Fridays—New Screen Magazine (Universal).....1

VITAGRAPH EXCHANGES

The Gauntlet (Harry T. Morey).....5
Bib's Candidate (Corinne Griffith).....5
A Master Stroke (Earlie Williams).....5
Clover's Rebellion (Anita Stewart).....5
The Sea Rider (Harry T. Morey).....5
The Garter Girl (Corinne Griffith).....5
The More Excellent Way (Anita Stewart).....5
The Flamingo Club (Harry T. Morey).....5

VITAGRAPH SPECIALS

Dollars and the Woman (Alice Joyce).....6
The Courage of Marge O'Donoghue (James Oliver Hume).....6
Wood's Special Cast.....7

Captain Swift (Earlie Williams)

The Sporting Duchess (Alice Joyce).....7
The Fortune Hunter (Earlie Williams).....7
Slaves of Pride (Alice Joyce).....7

BIG V SPECIAL COMEDIES

He Laughed Last (Jimmy Aubrey).....2
A Parrot Post Husband (Earle Montgomery).....2
Pals and Pugs (Jimmy Aubrey).....2
Fists and Fodders (Jimmy Aubrey).....2
Squeaks and Squawks (Jimmy Aubrey).....2

LARRY SEMON COMEDIES

Solid Concrete.....2
School Days.....2
The Fly Cop.....2
The Grocery Clerk.....2
The Head Waiter.....2

O. HENRY (TWO REELERS)

A Ruler of Men (Special Cast).....2
An Afternoon Miracle (Special Cast).....2
Trimble, Trimble (Special Cast).....2
The Ransom of Mack (Special Cast).....2
The Passing of Black Eagle (Joe Ryan).....2

WOLFVILLE TALES (TWO REELERS)

The Washerman's War (Nell Shipman).....2
The Trials of Texas Thompson (Nell Shipman).....2

THE INVISIBLE HAND

(Fifteen Two-Reel Episodes Starring Antonio Moreno)
Fifteenth, The Closing Net.....2
Fourteenth, The Modern Maczappa.....2
Thirteenth, The Plunging Peril.....2
Twelfth, The Dungeon of Despair.....2

THE SILENT AVENGER

Fifteen Two-Reel Episodes Starring Wm. Duncan
Fifteenth, The Final Trump.....2
Fourteenth, The Lake of Fire.....2
Thirteenth, A Human Pendulum.....2
Eleventh, Shot into Space.....2
Tenth, Blades of Horror.....2
Ninth, Into the Jaws.....2
Eighth, The Crucial Moment.....2
Seventh, Dynamic Doom.....2
Sixth, The Hidden Blow.....2
Fifth, Blotted Out.....2
Fourth, Tearing Through.....2
Third, Within the Noose.....2
Two, Fighting Back.....2
One, The Escape.....2

HIDDEN DANGERS

(Fifteen Episode Serial Starring Joe Ryan and Jean Paige)

W. H. PRODUCTIONS

The Lost Battalion (Special Cast).....7
Everybody's Business (Richmond Calhoun).....7
Mickey (Mabel Normand).....7
Satan's Pawn (Bessie Barriscale).....7
The Straight Road (Bessie Barriscale).....7
The Heroic Hour of Al (Wm. S. Hart).....7
Staking His Life (Wm. S. Hart).....7

ONE AND TWO REELERS

W. S. Hart Dramas.....2
Sports Hamilton Comedy Dramas.....2
Keystone Comedies (Liberty Brand).....1
Kay Bee Dramas (Union Brand).....2
Kay Bee Dramas (Columbia Brand).....1
Arbuckle Comedies.....1 & 2
Chaplin Comedies.....1 & 2
Sennett Keystone Comedies.....1

WILK (JACOB) FEATURES

(At State Right Exchanges)

Abses of Desire (Mrs. Sessue Hayakawa).....6

ALICE BRADY FEATURES

Statenity.....5
The Trap.....5
A Woman Alone.....5
Darkest Russia.....5
The Dancer's Peril.....5
The Girl in the Cage.....5
La Boheme.....5
The Rack.....5
The Divorce Game.....5
Spurs of Sybil.....5
Miss Petticoats.....5
Self-Made Widow.....5
The Hungry Heart.....5

ROBERT WARWICK FEATURES

Man of the Hour.....5
Stolen Voice.....5
The 13th Hour.....5
Human Driftwood.....5
The Man Who Forgot.....5
Family Honor.....5
A Girl in the Moonlight.....5
All Man.....5
A Girl's Folly.....5
Sudden Riches.....5
False Friends.....5

"UNCHARTED CHANNELS"

(Robertson-Cole)

Theme Is Timely and H. B. Warner Puts It Across

BOLSHEVISM and "red" propaganda are given severe wallops right between the eyes in "Uncharted Channels," in a satirical, humorous sort of fashion, without one bomb making its appearance. It is a comedy drama, with H. B. Warner and the sub-titles furnishing the comedy and the drama being furnished not at all. But even if the picture did not have the dry humor and pleasing personality of the star, it would probably sail along as an average picture despite the lack of a dramatic story, for its theme—the right of workers to strike and the capital and labor struggle—is receiving a great amount of discussion to-day.

The "reds" introduced are all good types—a malignant assortment of evildoers. They are held up to ridicule and made the target for deft sword thrusts of sarcasm. For instance, the naive star attends one of their receptions in evening dress. "You are like a gentleman," they roar. "It is an insult!" Comedy touches such as this put over the propaganda in a subtle, delicate manner, and the only preaching is done by the star when, at the end, he re-enters the capital class after working as a plumber. Some sound advice on the labor question is then flashed on as part of an after-dinner speech.

Warner plays an idle, rich man's son, disinherited by his dying father and forced to become a plumber. The "red" agents try to corrupt him and he meets an heiress who has been ensnared by their glib Russian tongues. He induces her to leave her home and live with the poor, and she offers him \$50,000 for the "Cause." This is the weak part of the story. With the money he obtains control of his father's business, marries the heiress and sets about to adjust labor difficulties and eject the disturbers. There is some fast action when half a dozen strikers attack Warner and his pal in a hallway. The picture is well directed, but footage is wasted with some cabaret scenes which are unnecessary, but enlivening. The cast is average, but H. B. Warner is the big thing in the picture.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Timothy Webb, Jr.	H. B. Warner
Sylvia Kingston	Kathryn Adams
Nicholas Schonn	Sam de Grasse
Elsa Smolski	Evelyn Selbie
Jim Baker	William Elmer
Roger Webb	Percy Challenger
Peter Hines	Thomas H. Persse
Thomas Empey	J. P. Lockney
Story by Kenneth B. Clarke and Eugene B. Lewis.	
Produced by Jesse D. Hampton.	
Directed by Henry King.	

PRESS NOTICE STORY

An old favorite in a new role! Such is H. B. Warner, appearing in "Uncharted Channels," a Jesse B. Hampton production, which will be shown at the ——— of ———. For this celebrated actor, known for his immaculate habits of dress, appears in this latest production in the plebeian role of a plumber, who becomes involved in insidious "red" propaganda and who eventually defeats the scheming of the trouble makers.

Although dealing with a heavy subject, "Uncharted Channels" is not a melodrama. It is a pleasing and wholesome comedy drama, and good for more laughs than any slapstick comedy, in addition to its dramatic interest. There is also a love story running through it and Kathryn Adams plays opposite the star.

The picture deals in a vivid manner with some of the most vital economic subjects of the day. The insidious influence of the radical element on the American working man; the uncalled for strikes instituted by selfish labor leaders; and the honest working man, seeking to understand and appreciate his employer's stand, forced to strike by these same leaders. H. B. Warner will surprise you in overalls, but he is the same wonderful actor whether in broadcloth or denim.

PROGRAM READER

In the afternoon he was a plumber, clad in cheapest overalls. In the evening he attended a reception, staged by radicals, in immaculate and resplendent evening dress. But the Bolsheviks, red-eyed and roaring, voiced their disapproval. "You dress like a gentleman," they roared. "It is an insult!"

This is only one of the humorous, satirical moments in "Uncharted Channels," which will be shown at this theatre on ———. The former rich man's son, transformed into a plumber, is none other than H. B. Warner. Yes, the Beau Brummel of the screen and stage assumes the role of a hard-working laboring man—and you will find that he is the same inimitable actor, the same enchanting Warner, whether he is in broadcloth or rags.

So come here on the ——— and have the "Cause" explained to you. Its aim is that "golden day when nobody shall do anything." Perhaps you will agree with this ruby-hued philosophy, but then again you may prefer Warner's staunch Americanism and approve of his method of exterminating the "reds." It is a picture worth seeing.

SUGGESTIONS

In featuring the Bolshevik element in the story, do not give the idea that it is straight propaganda clothed in a melodramatic, hectic story, but get over the idea that it is a wholesome picture of the capital and labor struggle and is a light comedy drama. H. B. Warner is the big bet. It would be well to show some stills of him in evening dress. If you can get the local plumbers' union interested, even, if necessary, giving them free tickets, you probably could get a news story in the local paper if you are in a laboring man's town. An ad. such as this might help: "Do you need a plumber? H. B. Warner, noted actor, has entered the plumbing business temporarily. He will be at the ——— theatre on ——— to show you how he fixes a leak."

"BUBBLES"

(Pioneer)

As Light and Transparent as a Bubble Itself

THERE will be no question about this picture carrying the most appropriate title of the season. It is light—it is airy—it is transparent, and it carries no more substance than a soap bubble that is blown through a clay pipe. A marshmallowy little recipe is "Bubbles," which would be especially appropriate for children's matinees and chautauques. It merely presents a series of high jinks indulged in by a girl who wants to be a boy. But Mary Anderson is quite a matured bit of femininity to interpret the pre-adolescent age of childhood.

One cannot accept her as a natural tomboy because there is no spontaneity in her efforts. Her conversation is the vernacular of the tough kid who delights in showing off, and she is always out of character—partly through the labored subtitles—partly through faulty direction—and partly through her own inability to catch the spirit of irrepressible youth. The picture never leaves a beaten track and the didoes interspersed with silly snatches of sentiment don't offer any more nourishment than a glass of barley water. Uncle packs her off to the country, motor-cycle, et al, and upon her efforts to tease aunty and the boys rests the inoffensive action. One thing in its favor—it is consistently developed. Even the romantic conflict for her heart is transparent.

The director showed good sense in making the melodramatic flourish a breath of hehum and he displayed good judgment in having her disguise easily penetrated by the boys. To present them completely hoodwinked over her masquerade would have insulted their intelligence as well as that of the audience. On the other hand, his scenes are mainly amateurish, principally because he had nothing to work with. The idea is so brittle and episodic and the character study so commonplace that the adult mind will wonder if the "Rollo" series have finally reached the screen. "Bubbles" might have been made interesting had the "tomboyish" heroine provoked her relatives by wanting to be a boy and running away and encountering romance through good incident. But the sponsors treated it as if the character was playing charades. However, the children should like it.—*Laurence Reid.*

THE CAST

Bubbles	Mary Anderson
Jack Corrigan	Jack Connolly
Professor Van Saynt	Bert Woodruff
Adelaide Van Saynt	Amelia Elliot
Stanley Durham	Jack Mower
James Dorrance	Arthur Millet
Directed by Wayne Mack.	

PRESS NOTICE STORY

Mary Anderson, the piquant star, will appear at the ——— theatre on ——— of ——— week in "Bubbles," a story of a girl who wanted to be a boy. This may be defined as a character study since the action revolves around the figure of Bubbles. The role furnishes the star with opportunities to express her versatility. It is a difficult assignment—one that taxes the histrionic power of the actress, but she interprets the part in spirited fashion. Bubbles is permitted by her uncle, Professor Van Saynt, to cultivate her desire to appear as a boy and he is in collusion with her in her efforts to provoke her aunt.

She is such a troublesome young person that the elderly woman is unable to manage her. Bubbles is always resourceful. She always finds a way to express herself. But beneath her masculine disguise her feminine charm and mannerisms make her quite a delectable creature with the boys. She doesn't fool them; she doesn't attempt to, but she is such a good fellow that they permit her to think they are deceived. A time comes when she accepts the advances of Jack Corrigan, and so Bubbles gives up her tomboyish expressions. The picture conquers because of its charm and wholesomeness. Miss Anderson is supported by Jack Connolly and Jack Mower. These players furnish the romantic interest in an acceptable manner.

PROGRAM READER

Most every girl at some time in her youth has wanted to be a boy. And when she makes up her mind to be a member of the sterner sex, her parents had better let her go through with it. If fathers and mothers would be kindly disposed to their daughters who are temperamental in this respect, the desire would soon be a thing of the past. The patrons of the ——— theatre will have the opportunity to see one of these girls when Mary Anderson appears in "Bubbles" on ——— of ——— week. The heroine is encouraged in her desire, her guardians realizing that she will eventually outgrow it. The picture is enlivened with sentimental and humorous touches. And Miss Anderson makes a good study of the irrepressible tomboy.

SUGGESTIONS

There are no outstanding points in this story to capitalize in your exploitation. It carries little drama and relies simply on its characterization. So it would be best to advertise the star. She is well-known to your patrons, even though she hasn't appeared much of late. Bring out that the picture is a little journey into the land of make-believe. Tell that it features a girl who wants to be a boy. Use catch lines and stills of the star in her several disguises. The title is attractive and might be used to advantage. Make a bid for the patronage of the children. It would be money in your pocket if you conducted a series of matinees for them. You could give souvenirs away in the shape of cakes of soap and clay pipes and tell the children to make bubbles with them.

CATCH LINES

They scolded her—they forbade her to be a tomboy, but it didn't do them any good. She wanted to be a boy. See "Bubbles," the fascinating story of an irrepressible girl.

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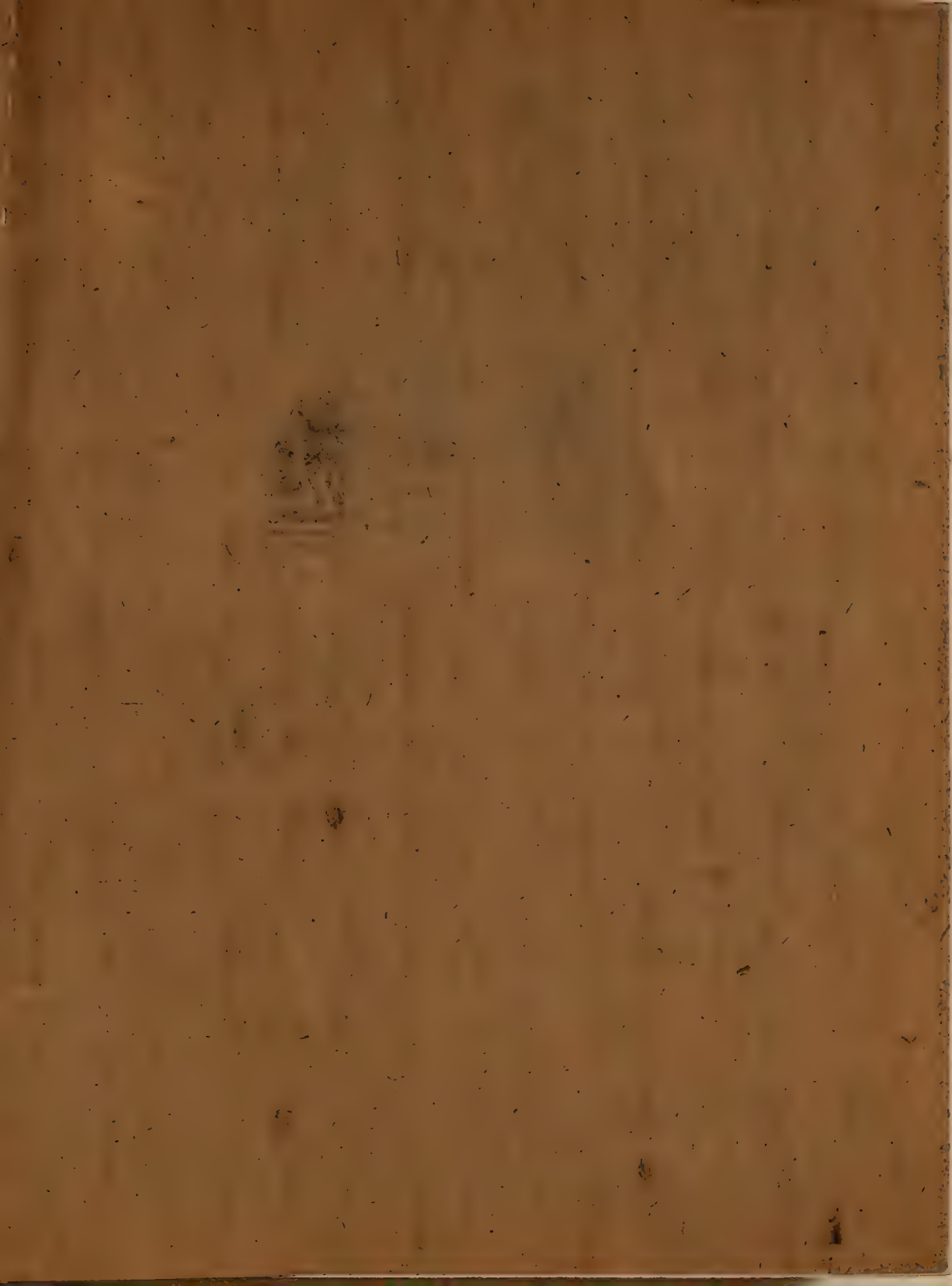
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for
SEPTEMBER





The First Eight

HERE are the Paramount Pictures which will be released in September by the Famous Players-Lasky Corporation, inaugurating the Season of 1920-1921



Adolph Zukor Presents a
GEORGE FITZMAURICE
PRODUCTION

"THE RIGHT TO LOVE"

with Mae Murray and David Powell

Photoplay by OUIDA BERGERE
Adapted from the play by Pierre Frondaie and Claude Farrare

Adolph Zukor Presents
ELSIE FERGUSON

in

"LADY ROSE'S DAUGHTER"

Directed by HUGH FORD
By Mrs. Humphry Ward Scenario by Burns Mantle

Thomas H. Ince Presents
CHARLES RAY
in "A VILLAGE SLEUTH"

By Agnes Christine Johnston Directed by Jerome Storm
Photographed by Chet Lyons A Thomas H. Ince Production

Jesse L. Lasky Presents
THOMAS MEIGHAN
in "CIVILIAN CLOTHES"

Directed by HUGH FORD
From the play by Thompson Buchanan
Scenario by Clara S. Beranger

Adolph Zukor Presents
DOROTHY DALTON
in Sir James Barrie's Famous Play
"HALF AN HOUR"

Directed by Harley Knoles Scenario by Clara S. Beranger

Cosmopolitan Productions
"HUMORESQUE"
Featuring ALMA RUBENS

Story by Fannie Hurst
Scenario by Frances Marion Directed by Frank Borzage

The New Art Film Company Presents
DOROTHY GISH
in "LITTLE MISS REBELLION"

Scenario by Wells Hastings by Harry Carr
Directed by George Fawcett

Jesse L. Lasky Presents
WALLACE REID
in "WHAT'S YOUR HURRY?"

Directed by Sam Wood By Byron Morgan
Scenario by Byron Morgan



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Executive Genl. Mgr.
NEW YORK



ADOLPH ZUKOR presents A

GEORGE FITZMAURICE PRODUCTION "The Right To Love"

With Mae
Murray
and David
Powell

Photoplay by
OUIDA BERGERE

Adapted from the play
by PIERRE FRONDAIE
and CLAUDE FARRERE

A
Paramount
Picture





Beauty!

Passion!

Splendor!

Magnificence!

Those are the marks
by which you may
know a George
Fitzmaurice Pro-
duction.

And you who showed
"On With the Dance"
know that these are the
things that bring in the
money.

You who failed to show
that picture now know
what you lost.

"The Right to Love" is
greater—greater in story,
in production, in thrills.

And therefore greater
for your box-office.

ADOLPH
ZUKOR
presents

Elsie Ferguson

in
"Lady Rose's
Daughter"

AS Lady Rose—impetuous and unconventional, Elsie Ferguson creates a genuine and appealing character.

And then as Lady Rose's daughter, a poor governess, suffering ostracism because of her mother's sin, she reaches the greatest heights of her career.

Mrs. Humphry Ward's famous novel is an ideal vehicle for this great artist, and it is another directorial triumph for Hugh Ford.

By Mrs. Humphry Ward

Directed by HUGH FORD

Scenario by Burns Mantle



FAMOUS PLAYERS-LASKY CORPORATION





Canadian Distributors
FAMOUS-LASKY FILM SERVICE
TORONTO

A Paramount Picture



THOMAS H.
INCE
presents —

Charles RAY

in
"A Village Sleuth"

By Agnes Christine Johnston
Directed by Jerome Storm
Photographed by Chet Lyons
— A THOMAS H. INCE
production —



FAMOUS PLAYERS-LASKY CORPORATION
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STUDIO CITY, CALIF.

A



Follow this Clue! It Leads to Big Business

H IRED man? Sure, in his spare time. But really—a detective! And the best since Sherlock Holmes. Disguises, footprints and everything!

He learned it all by correspondence. And when any one tries anything crooked—he'd better look out for Charlie!

A picture like those that made Charlie Ray famous, the kind the people will love, and the funniest in a long while.



Paramount Picture

A HUGH FORD

Jesse L. Lasky presents,
THOMAS
in "Civilian"

HE met her near the trenches and he looked just like a god. And so they were married, just before he got wounded and was given up for lost.

But when he turned up at her Fifth Avenue home she wasn't so ready to be clasped in the arms of a ready-made suit nor to bury her head next to a flashy necktie. In fact she was a snob!

So he turned butler in her father's house and then her lesson began—until one night she crept into his room and—well there's a great story in "Civilian Clothes," funny and entertaining and true. It's a great big picture with a great big lot of money in it for exhibitors.

*From the play by Thompson Buchanan
Scenario by Clara Beranger*



Production

MEIGHAN Clothes"

THOMAS MEIGHAN, the good-luck star! Leading man for every great feminine star who ever appeared in pictures, he brought to every production in which he appeared success for the exhibitor.

Then came "The Miracle Man." No need to recount his success in that. And "Male and Female." Male and female both thought he was just about all a star should be in that great picture. And he was!

There followed "The Prince Chap," destined to be one of the great productions of 1920. And now a star in his own right, Thomas Meighan brings all that good luck for exhibitors that his popularity and his ability deserve. He is the big bet of the new year and in "Civilian Clothes" he's there!



A Paramount Picture



Al

ADOLPH
ZUKOR
presents

Dorothy
Dalton
in
Sir James Barrie's
famous play
"Half An Hour"

EVERYBODY knows Barrie—who wrote
"Peter Pan" and "Male and Female,"
"What Every Woman Knows" and "The
Little Minister."

And this is one of his best plays, admirably suited
to Miss Dalton's talents. It's a human drama
with real thrills in it, wonderfully acted and
sumptuously produced.

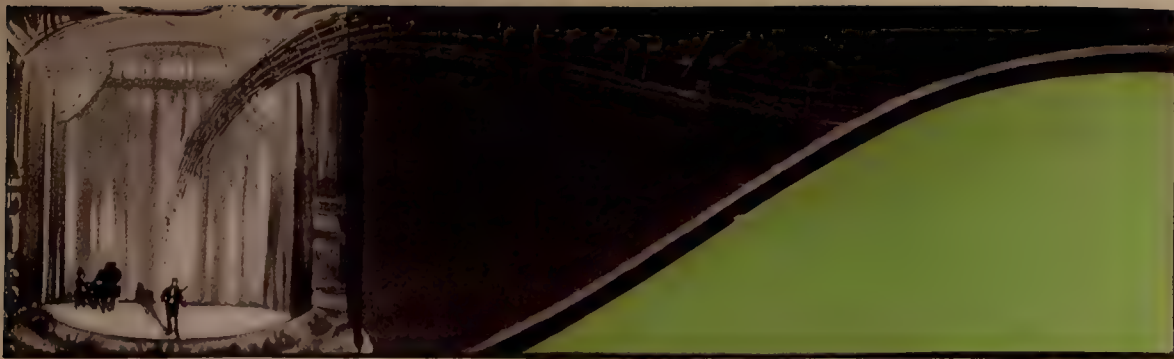
Directed by Harley Knoles
Scenario by Clara S. Beranger



Canadian Distributors
Famous-Lasky Film Service, Ltd.,
Toronto



Paramount Picture



COSMOPOLITAN PRODUCTIONS

"HUMORESQUE"

—A—
Photoplay



Featuring
ALMA RUBENS
A Paramount Picture

"**H**UMORESQUE" is already famous.
It has taken its place with the undying masterpieces of the screen art.

Not more than three pictures in history have won the critical enthusiasm that was accorded to "Humoresque" when it was first shown in New York.

A story that plays all the melodies of life on the strings of the heart, a story that resolves into harmony all the discords of existence, "Humoresque" gets deep into the soul—and stays there.

All the heart appeal of "The Music Master" the comedy of "Potash and Perlmutter" and the mother-love of "Madame X" rolled into one supreme photoplay.

It is destined to be one of the biggest money-makers of the year.

Story by Fannie Hurst Directed by Frank Borzage
Scenario by Frances Marion



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



Canadian Distributors: FAMOUS-LASKY FILM SERVICE, Toronto



The New Art
Film Company
Presents —

Dorothy GISH

in
"Little
Miss
Rebellion"

By Harry Carr.
Scenario — by
Wells Hastings
Directed — by
George Fawcett



A LONELY princess, a handsome American, and then—a revolution!

And bing! In the whirligig of fate her world turned topsy-turvy; down went the princess to the flapjack counter.

Did she care? Not she! Why not? Well—

It's a new sort of story for Dorothy Gish—a complete change from her earlier work.

And she proves in it that she has as much versatility as she has charm.



Paramount Picture



JESSE L. LASKY PRESENTS
**WALLACE
REID**

in
**"What's Your
Hurry?"**

from the Saturday Evening Post Story
"THE HIPPOPOTAMUS PARADE"
..... By **BYRON MORGAN**
Directed by **SAM WOOD**
Scenario by **BYRON MORGAN**



FAMOUS PLAYERS-LASKY CORPORATION
INCORPORATED IN NEW YORK
NEW YORK



A Paramount Picture

**"What's your hurry?"
they asked him.**

**"GET out of the way!" he shouted.
"That dam's bursting, and I'm
going to stop it."**

And on he plunged in a lurching motor
truck roaring through the storm, digging
his way through the mountains, carrying
life for a thousand women and children.

And then—too late! The dam had burst!

What did he do?

Something that brought the girl who had
turned him down sobbing to his arms—
something that'll bring a gasp and a cheer
from every person who sees it.

And that's only part of it. There's comedy,
romance and speed in every scene of it.
Bigger than all of Reid's biggest successes.



THE productions here listed have
already been completed.

That such quality and quantity of
product can be ready so far in ad-
vance of release date is a guarantee
to exhibitors.

It demonstrates beyond question
that only such an organization as the
Famous Players-Lasky Corporation
can be relied upon for the two things
most necessary for the exhibitor's
success:

**Uniformly Consistent
Quality**

**Absolute Dependability of
Supply**



HALLMARK

IT WILL INTEREST YOU

TO know that during the coming season we will have in our exchanges a series of New Big Special Productions that will rank second to none.

These Specials, all built on an elaborate scale, are designed especially to meet the box-office requirements of select theatres in attracting high-class patronage.

We are very proud of the fact that we have such productions to offer you.

It is also with a deep sense of pride that we point to the fact that we now have available in our exchanges the greatest galaxy of big stars in recreated successes ever offered under one banner.

With these new Hallmark Specials and this great collection of famous stars in their greatest productions, exhibitors are now afforded the opportunity to maintain their independence and to solve their booking problems to very profitable advantage at any of our exchanges.

Frank Hall
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HALLMARK

FAMOUS STARS NOW AVAILABLE AT HALLMARK EXCHANGES

DOUGLAS FAIRBANKS

NORMA TALMADGE

LOUISE GLAUM

CONSTANCE TALMADGE

CHARLES RAY

BESSIE BARRISCALE

FRANK KEENAN

DOROTHY DALTON

DUSTIN FARNUM

WM. S. HART

ROBERT HARRON

GLORIA SWANSON

GRACE DARLING
VIRGINIA LEE
BEN WILSON
NEVA GERBER
MARGUERITE MARSH
FLORENCE BILLINGS
EDITH STOCKTON

RAYMOND HITCHCOCK
FATTY ARBUCKLE
MABEL NORMAND
FAY TINCHER
MACK SWAIN
WM. COLLIER
WM. DESMOND
DE WOLF HOPPER
CHESTER CONKLIN
SAM BERNARD
CHAS. MURRAY
FORD STERLING
BOBBY VERNON
WEBER & FIELDS
POLLY MORAN
EDDIE FOY





THE WORLD: FRIDAY, JUNE 18, 1920.
 The World herewith presents, with President Wilson's full approval, the following interview which its staff correspondent Louis Seibold, had with him at the White House this week.
By Louis Seibold.
 Copyright, 1920, by The Press Publishing Co. (The New York World).

Enjoys Movie Show Immensely; Then Attends to More Office Duties

Only Three Spectators.
 The President, Mrs. Wilson and one other man were the only spectators at the movie show which occupied the front and only seats. Back of us, in the dim recesses of the windows, and peering through the doors, were members of the White House staff, while the movie showed Mr. Bill Hart at his best. The title of the play was "Sand." Guess it was Mr. Hart's latest picture, because I, who am a Bill Hart fan, never saw it before. One of the two movie operators daily entertain the President and his guests as he invited said it was the picture that laid Mr. Bill up in the hospital because the horse he was riding threw him.

The President likes Mr. Hart's picture. The three-year-old son of the Admiral, who sits in the President's lap four or five times a week and moves on the screen. The Mr. Bill Hart movie Tuesday was in five reels. There were a couple of thrills and punches in every one of them, with a satisfactory love story woven in between the acts.

Mrs. Wilson and the President seemed to enjoy "Sand" immensely. On one occasion that seemed to be unusually "strong stuff" even for Mrs. Hart. At one period in the action the interpreter script made Mr. Bill express the opinion that his job as train despatcher was "not a bed of roses."

The President laughed heartily when he read this announcement, and said, with a dry chuckle: "He should have had my job once in a while. There were times when I would have been perfectly willing to have traded with him."

After the movie the audience separated. The President got into a wheel chair, which was propelled by the elevator, and, accompanied by Mrs. Wilson, went to dispose of some matters before luncheon. The third member of the audience (meaning the writer) roamed out onto the rear portico with a newspaper in hand to feast his eyes on the drowsy, tranquil scene, which was in striking contrast to the rush and murmur of the baking streets in front, where the asphalt was hot enough to fry an egg. Here from the south portico indolent sheep were the only animate figures in the landscape: the whir and piping of

"The President likes Hart's Pictures!"

Here's part of the authoritative interview with President Wilson written by Louis Seibold for the New York World and published in almost every paper in America on Friday, June 18th

Book the picture the countrys talking about!



Adapted for the screen . . . by Lambert Hillyer . . . From the story "Dan Kurries Inning" by Russell A. Boggs,

Directed, by Lambert Hillyer. Photographed by Joe August A.S.C. A William S. HART production

William S. HART in "Sand!"

A photoplay thats worth all the oceans of publicity it's getting today.

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NEWEST PICTURE

"S U D S"

FROM THE CHARLES FROHMAN PRODUCTION
 "OP O' ME THUMB"
 BY FREDERICK FENN AND RICHARD PRYCE
 DIRECTED BY JACK DILLON
 SCREEN ADAPTATION BY WALDEMAR YOUNG
 PHOTOGRAPHED BY CHARLES ROSHER



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JACK ROOT.



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IS THE BEST PICTURE DOUGLAS FAIRBANKS EVER MADE STOP C E BECK
OF THE CASTLE THEATRE CHICAGO SAYS MOLLYCODDLE IS THE BEST PICTURE
DOUGLAS FAIRBANKS EVER MADE STOP IF A FILM EXCHANGE MANAGERS OPINION
IS ANY GOOD I SAY IT IS THE BEST PICTURE ANYBODY EVER MADE
CRESSON E SMITH



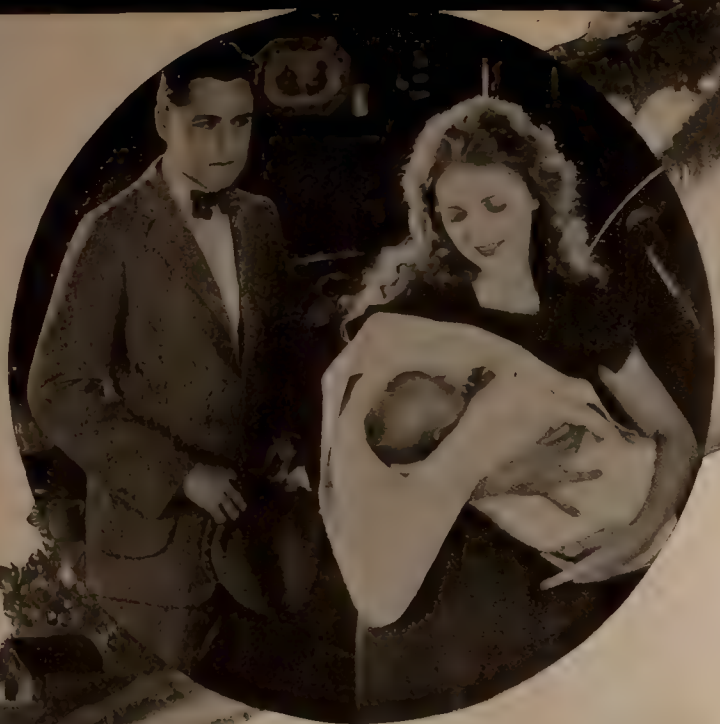
DOUGLAS FAIRBANKS'



NEW PICTURE "THE MOLLYCODDLE"

STORY BY
HAROLD MAC GRATH
SCENARIO BY
TOM GERAGHTY

You need
the cool
of the
mountains
in your
theatre



LET the Cumberland breezes blow patrons into your house. The very name "Cumberland" is cooling *these days*; and who wouldn't rather see *romance* than tragedy when the thermometer hops upward! So the very title

"A CUMBERLAND ROMANCE"

would be a guarantee of good business at this time of year, even without the tremendous pulling power of America's greatest star,

MARY MILES MINTER

who plays the leading role. Adapted and directed by Charles Maigne.

A satisfied customer is the best customer. We know you'll be satisfied with everyone of the five Minter-Realart releases to date. The other four are:

"JENNY BE GOOD" based on Wilbur Finley Fauley's celebrated book, adapted by Julia Crawford Ivers and directed by William D. Taylor; "NURSE MARJORIE," from the Israel Zangwill play, adapted by Julia Crawford Ivers and directed by Mr. Taylor; "JUDY OF ROGUES' HARBOR," from the famous novel by Grace Miller White (author of "Tess of the Storm Country,") adapted by Clara Beranger and directed by Mr. Taylor; and "ANNE OF GREEN GABLES," from the popular "Anne" books by L. M. Montgomery, adapted by Frances Marion and also directed by Mr. Taylor.

*Management
Made Easy*
Operating a theatre
next season
becomes a "cinch"
under
Realart's 1920-21 plan,
to be
announced soon.

REALART PICTURES CORPORATION
469 FIFTH AVENUE
NEW YORK CITY



Born on the Fourth of July

The Associated Producers, Inc., nation-wide sales organization that will operate our own exclusive branches in twenty cities has been organized and goes into operation on the Nation's birthday. We announce the appointment of twenty men of power, position and standing in the motion picture industry to represent our organization face to face with the exhibitors of the country.

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A Human Interest Story Dealing With Real
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**AN ALL STAR CAST
ASSEMBLED TO FIT THE PARTS**

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presents

LEAH BAIRD



They Tried to Sink a Ship
And Steal the Cargo
A Woman's Wits and the Wireless
Foiled a Whole Ship's Crew

Cynthia-of-the-Minute was On Deck

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City
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The Silence of Etta
is the only barrier
between Bower — the
millionaire speculator —
and
Death



ARTHUR F. BECK
and CHARLES C. BURR
Present

"THE SILENT BARRIER"

from the novel by Louis Tracy
Photoplay version by Chas. T. Dacey

A William Worthington Production
made by
LOUIS TRACY PRODUCTIONS, INC.



I do not know that I ever directed a picture that interested me more than "The Silent Barrier". It is a panorama of vivid dramatic contrasts.

William Worthington

THE SILENT BARRIER.



Sheldon Lewis heads a remarkable company of players

in "The Silent Barrier"

A Triumph of Love on the Peaks of the Snow Clad Alps

Gladys Huette, Florence Dixon and Corinne Barker strike charming notes of sex in "The Silent Barrier" while Adolph Milar, Fuller Mellish and Joseph Burke give remarkable characterizations to old men parts. Donald Cameron plays the American Mining Engineer.

A Fine Picture Play of Winter Scenes for Summer Audiences

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

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THE SILENT BARRIER.

**INTER-OCEAN FILM
CORPORATION**

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THAT IT HAS ACQUIRED

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The first of the series of
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J. D. Hampton,

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McCarthy Productions,

Numa Picture Corp.

Space and equipment can be contracted for at surprisingly low figures. For information please communicate with MR. SIGMUND MOOS, *Manager* LEASING DEPARTMENT at Universal City, California, or UNIVERSAL FILM MFG. CO., 1600 Broadway, New York City.

STATE RIGHT BUYERS

Here's What You're Waiting For

READY FOR RELEASE

The Gold Seal Film Corporation

presents

CHARLIE JOY

In a Special Four-Reel Joy Comedy—A Travesty on
Dr. Jekyll and Mr. Hyde entitled

“WHEN QUACKEL DID HIDE”

Written and Directed by

CHARLES GRAMLICH

A real comedy sensation with plenty of thrills. It will pack
your house.

*Six other two-reel Joy Comedies now ready and others coming
—one every month for fifteen months.*

Managers—Book These Joy Comedies with CHARLIE JOY

They will bring joy to your patrons and big profits to you.

Wire for Territory Quick from the Distributor

NATHAN HIRSH, AYWON FILM CORPORATION

729 Seventh Avenue

New York City

MABEL NORMAND

in

The Slim Princess



They Weighed Beauty by the Pound

Fat! Tons and tons of it.

Bumping, wheezing, bouncing about the harem of the ruler of Morovenia in the shape of dozens of enormous women!

The little Princess Kalora was a violet in a garden of peonies. But in the eyes of the Morovenian lounge lizards she didn't have a chance—and never would until the day when she could boast of at least three chins.

The adorable Mabel Normand plays the irrepressible Princess in this picture made from George Ade's funniest comedy. It is a splendid box-office bracer for the warm months.

GOLDWYN PICTURES CORPORATION

MABEL GOLDWYN Presents



INDEPENDENT PRODUCTIONS ARE FAILURES?

It Is a Fact—

That "Eighty per cent. of the most successful pictures during the past two years have been made by independent producers."

"There is an *open market*, and the best proof of this fact is that every good picture finds a ready and profitable market with competitive bids from the releasing houses."

That's the statement of Edward Hemmer former manager of Mary Pickford, and president of

HEMMER SUPERIOR PRODUCTIONS INCORPORATED

Now making the first superior production in studio at College Point, L. I., N. Y., under personal direction of Edward Hemmer. Watch for this surpassing production and be ready to know the superior qualities of the pictures that will bring to your house money and lasting friends.

HEMMER SUPERIOR PRODUCTIONS, Incorporated

Telephone, Bryant 4193



137 WEST 48th STREET
NEW YORK, N. Y.

ROBERTSON-COLE SPECIAL MOON MADNESS

*An enchantment of the
land where the jungle
and desert meet*



Haworth Production

A Haworth special—with an all-star cast including Edith Storey, Sam Degrasse, Joseph Swickard, Wallace McDonald, William Courtleigh, Clair McDowell, Frankie Lee and Fred Starr. A production built with lavishness and splendor worthy of the “special” brand.

MOON MADNESS

has for its main theme the romance of youth, the eternal search for love and happiness, and in the development of the plot the spectator's emotions are played upon as keenly as though he himself were living through the scenes portrayed.



ROBERTSON-COLE
SUPER-SPECIAL

Gasnier presents
LEW CODY in
The
**BUTTERFLY
MAN**



"THE BUTTERFLY MAN" is an intensely interesting story of a social aspirant who through a combination of personality and good looks gains the love of women. Cody's characterization is a novel one, and one which will "draw them in." It is one of the best pictures of the year.

Exhibitors Trade Review

"If your audiences like pictures depicting high society life, you will do an extra big business with "The Butterfly Man."

Motion Picture News

HALLMARK

SENSATIONAL SERIALS

NOW AVAILABLE
AT

HALLMARK EXCHANGES

STUART PATON'S

STRANGE AND FASCINATING SUPER-SERIAL

"THE FATAL SIGN"

FIFTYFIVE
EPISODES
OF
POWERFUL
SUSPENSE

WITH
HARRY CARTER and
CLAIRE ANDERSON

FIFTEEN
WEEKS
OF
PACKED
HOUSES

SO ENTIRELY DIFFERENT FROM THE ORDINARY SERIAL
IT RANKS AS THE GREATEST OF ALL

Foreign Rights Controlled by E. S. Manheimer

NOW PLAYING EVERYWHERE

BENNY LEONARD in "THE EVIL EYE"

15 EPISODES

Foreign Rights Controlled by E. S. Manheimer

BEN WILSON and NEVA GERBER in "THE TRAIL OF THE OCTOPUS"

15 EPISODES

Foreign Rights Controlled by David P. Howells

BEN WILSON and NEVA GERBER in "THE SCREAMING SHADOW"

15 EPISODES

Foreign Rights Controlled by Apollo Trading Co.

TREMENDOUS BOX-OFFICE ATTRACTIONS

HALL



"*The*

The fangs of treachery sink deep — the poison rankles the heart and destroys the soul. A woman betrayed by man and discarded as a thing unfit knows too well the remorse that follows. But is not this remorse overwhelmed by the desire for revenge?

THE FIRST OF A SERIES
OF NEW BIG SPECIALS
PRODUCED ESPECIALLY
TO ATTRACT THE BET-
TER CLASS PATRONS TO
THE BETTER CLASS
THEATRES

NOW READY

AT
HALLMARK

MARK

THE EXQUISITE STAR
GRACE DARLING
IN

DISCARDED WOMAN

with
Rod La Rocque
and
A Brilliant Cast

*A Highly Dramatic
and True to Life Story*

Produced by
BURTON KING

BOOK TO-DAY

ALL
EXCHANGES



HALL



LOVE

In a certain Great City a god is worshipped, second to none in pomp and power.

Stern is this god—selfish, unrelenting, cruel—yet a million willing vassals kneel before his tinsel throne.

The Name of this god is Social Preference; and honor, wealth, happiness—even salvation of the soul itself—are bartered freely for his favors.

AT
HALLMARK

MARK

OR MONEY"



With
BEAUTIFUL

VIRGINIA LEE

and

An Eminent Cast

ROMANCE

INTRIGUE

MYSTERY

A Burton King Production



ALL
EXCHANGES

HALL



"SHOULD WIFE"

*A Showman need never
be told twice to book
this absolute success.*

AT
HALLMARK

MARK

A SERIOUS QUESTION

that is crowding some homes with misery and
bringing untold joy to others.

EVERY MAN
AND
WOMAN

of to-day is keenly interested in this problem.

A WORK?

Starring

EDITH STOCKTON

Directed by

HORACE G. PLIMPTON

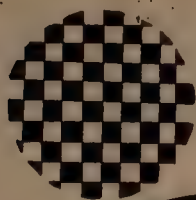
ALL

EXCHANGES



✓

HALL



MARK



"*The* COMMON \$IN"

BY

WILLARD MACK

STARRING

GRACE DARLING

Screen Adaptation by F. McGrew Willis

A Burton King Production

AT ALL

HALLMARK EXCHANGES

What does love
mean to parents
whose God is the
Dollar and whose
church is the
United States Mint?

HALL

BRIGHTEN UP THE



NOW READY FOR
AT

HALLMARK

Excepting Atlanta, Boston,

MARK

DULL SUMMER DAYS

with

STUART PATON'S

Strange and Fascinating Super Serial

"THE FATAL SIGN"

WITH

HARRY CARTER AND CLAIRE ANDERSON

MORE THRILLS DEEPER MYSTERY
SWIFTER ACTION
THAN IN ALL OTHER SERIALS COMBINED =
15 SMASHING EPISODES — **15** WEEKS of PACKED HOUSES

IMMEDIATE BOOKING

ALL

EXCHANGES

Greenville (S. C.) and Pittsburgh.

HALLMARK

PENN IMPORT AND EXPORT COMPANY

130 West 46th Street

New York, N.Y.

Phone
BRYANT 7498

Foreign Distributors for

HALLMARK PICTURES CORPORATION

The entire output will be handled
consisting of

Serials - Features - Comedies

TWELVE FEATURES READY FOR SCREENING
AND IMMEDIATE DELIVERY

Two Serials In Preparation

A Western Drama (15 Episodes)

A Detective Mystery Story (15 Episodes)

Initial Episodes Ready in July

Cable Address : PENNIMPORT, NEW YORK. All codes used

NEW YORK, Adolph Penn

LONDON

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Offices:

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MADRAS

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HALLMARK

IMPORTANT PRODUCTIONS NOW AVAILABLE AT HALLMARK EXCHANGES

New Big Hallmark Specials

THE DISCARDED WOMAN	-	-	-	-	Grace Darling
FOR LOVE OR MONEY	-	-	-	-	Virginia Lee
SHOULD A WIFE WORK?	-	-	-	-	Edith Stockton
THE COMMON SIN—A Willard Mack Play	-	-	-	-	Grace Darling

Famous Director's Series

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CARMEN OF THE NORTH	-	-	-	-	Anna Bos
THE VEILED MARRIAGE	-	-	-	-	Anna Lehr, R. Kellard
CHAINS OF EVIDENCE	-	-	-	-	Ed. Breese, Anna Lehr
HIGH SPEED	-	-	-	-	Edward Earl, Gladys Hulette

Series of Eight Reissued Great Star Specials

THE AMERICAN	-	-	-	-	Douglas Fairbanks
HELL'S HINGES	-	-	-	-	William S. Hart
FIFTY-FIFTY	-	-	-	-	Norma Talmadge
THE COWARD	-	-	-	-	Frank Keenan
THE LAMB	-	-	-	-	Douglas Fairbanks
THE ARYAN	-	-	-	-	William S. Hart
CHILDREN IN THE HOUSE	-	-	-	-	Norma Talmadge
THE THOROUGHbred	-	-	-	-	Frank Keenan

Twelve Recreated Specials

THE PINCH HITTER	-	-	-	-	Charles Ray
LOVE OR JUSTICE	-	-	-	-	Louise Glaum
THE DESERTER	-	-	-	-	Frank Keenan
WILD WINSHIP'S WIDOW	-	-	-	-	Dorothy Dalton
THE GIRL OF THE TIMBER CLAIMS	-	-	-	-	Constance Talmadge
THE IRON STRAIN	-	-	-	-	Dustin Farnum-Frank Keenan
BACK OF THE MAN	-	-	-	-	Dorothy Dalton
THE GREEN SWAMP	-	-	-	-	Bessie Barriscale
SUDDEN JIM	-	-	-	-	Charles Ray
MARTYRS OF THE ALAMO	-	-	-	-	Griffith Special
THE DARK ROAD	-	-	-	-	Dorothy Dalton
THE VAMPIRE	-	-	-	-	Dorothy Dalton

AND

TWENTY-SIX RECREATED KEYSTONE COMEDIES

HALLMARK

WHERE TO BOOK

EXCHANGES	ADDRESS	BRANCH MANAGER
<i>Boston, Mass.</i>	48 Melrose St	R A Bertschy
<i>Buffalo, N. Y.</i>	257 Franklin St	F D Lawlor
<i>Chicago, Ill.</i>	5 So Wabash Ave	D M Vandawalker
<i>Cincinnati, O.</i>	215 E 5th St	J M Johnston
<i>Cleveland, O.</i>	2163 E 9th St	R W Myerson
<i>Denver, Colo.</i>	1435 Champa St	L T Fidler
<i>Detroit, Mich.</i>	55 E Elizabeth St	G W. Thompson
<i>Kansas City, Mo.</i>	Ozark Bldg	J E Foland
<i>Los Angeles, Cal</i>	643 S Olive St	R H Allan
<i>Milwaukee, Wis.</i>	506 Toy Bldg	F C. Hensler
<i>Minneapolis, Minn.</i>	16 N 4th St	A L Zacherl
<i>New Haven, Conn.</i>	130 Meadow St	M H. Rabanus
<i>New York City, N. Y.</i>	1457 Broadway	P E. Meyer
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<i>Pittsburg, Pa.</i>	414 Penn Ave	C C McKibbin
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<i>Salt Lake City, Utah</i>	58 Exchange Place	A. J. Van Gorder
<i>St. Louis, Mo.</i>	3318 Lindell Blvd	H E Boswell
<i>Washington, D. C.</i>	916 G St. N W	W. A. Busch

Atlanta

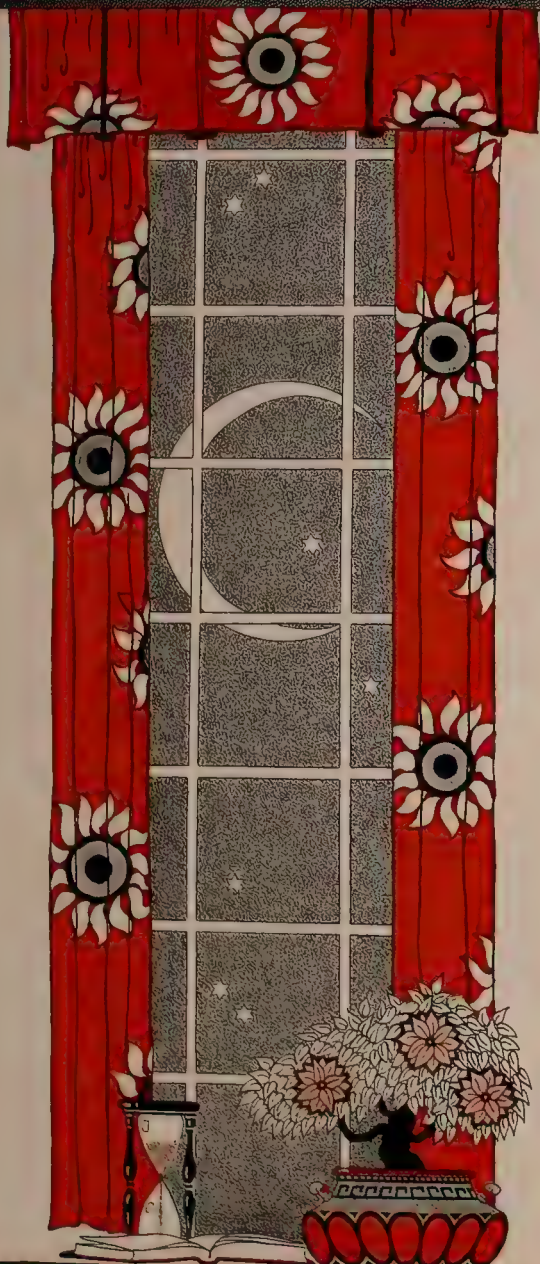
Dallas

New Orleans

GEORGE N MONTGOMERY
General Sales Manager

HALLMARK PICTURES CORPORATION

FRANK G. HALL, Pres
126-130 WEST 46th ST
NEW YORK



The stinging question of millions of married women answered in the great photo drama

A Truly
Sensational
Picture

"Does your husband know about this, Madame?"

A Clean-up
for
STATE
RIGHTS
BUYERS



Adapted from Henri Bernstein's Celebrated Stage Success "La Rafle"
Featuring the Brilliant International Star—

FANNIE WARD

Here is a picture, gentlemen, that is big enough to warrant you taking the next train to New York City to see. Here is a chance to clean up on a production that will create a sensation in hundreds of theatres. Here is a brand new story with a Star of international reputation whose box office power is known to every exhibitor in the land. Here is a picture by a famous French dramatist, played by a famous cast. "SHE PLAYED AND PAID" is a winner from every angle you care to look at it and it is,—

NOW BEING SOLD ON STATE RIGHTS BASIS

on the principle of "FIRST COME, FIRST SERVED." This attraction possesses the punches that guarantee its drawing power. You've never seen such posters, such ready prepared newspaper ads, such lobbies, heralds, and other complete accessories, ALL READY FOR YOU. Don't waste a second's time. WIRE FOR COMPLETE DETAILS, terms, prices, territory, TODAY! If you know or can recognize a winner when you see one, you'll grab this sensational attraction and make a young fortune with it. WE WILL ANSWER YOUR TELEGRAM IMMEDIATELY.

JOAN FILM SALES CO., Inc., 33 W. 42nd St., New York

JAXON FILM CORP.

PRESENTS

The Famous Star of Screen and Stage

MABEL TA

IN THE 6 PART EXCITING —
PATHETIC SENSATIONAL
AND
THRILLING MELODRAMA



*The season's most masterly
production with a vital,
human, appealing story
that will stir audiences to
the highest pitch of excitement
and enthusiasm.*



LIA FERRO

"The Rich Slave"

The Story of an orphan girl's sorrows, sufferings and final happiness, with the following marvellous cast of established favorites of the screen.

ROMAINE FIELDING
JUNE DAY
JOSEPH SMILEY
EDGAR VILLER

IRA M. HARDS
HERBERT STANDING JR.
A. H. BUSBY
BARNEY GILMORE

BEN HENDRICKS
EMILE LA CROIX
ROBERT FORSYTHE
BERT HODGKINS

STATE RIGHTS TERRITORY OPEN
THE SELLING AGENTS

PHOTO PRODUCTS EXPORT COMPANY INC.

220 West 42nd St. New York City

Telephone Bryant 984-5

REPEATED BECAUSE OF ITS VITAL IMPORTANCE

To Executives and Advertising Managers:

I am bringing before you, somewhat bluntly, the following facts because they seem worthy of your very serious consideration:

The *subscription* circulation of the NEWS, issue of May 29th, was

10,327

guaranteed, every single subscription.

Subscription circulation is the only circulation test. If a paper includes newsstand circulation in its circulation figures you can subtract just that amount.

If, therefore, any other paper is lower in *subscription* circulation by 20% or 30% or 50% your advertising in that paper, compared with the "NEWS," is just 20% or 30% or 50% less effective.

If, furthermore, a paper has not *selected* its subscriptions and confined them strictly to trade prospects (as the NEWS has, returning over a thousand non-trade subscriptions), then you can subtract another 10%, at least, from the effectiveness of your advertising.

Do you think it fair to yourself, or fair to us, then, to put all papers in this field upon the same basis of advertising effectiveness—by giving to each the same amount of copy either by duplication or alternation?

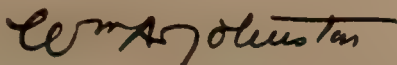
You would not expect pictures to be rented on such a basis.

We are not asking you a higher advertising rate—higher by 20% or 30% or 50%, because of our greater circulation.

We simply ask that, in your own business interest, you place your advertising upon a basis pro rata with circulation quantity and quality—

—And to arrive at this, that you ask all trade papers for an analysis of circulation—by subscriptions.

Sincerely,



P. S.—An A. B. C. audit report will shortly verify and analyze the above figures

International Film Service Inc. presents

"JIGGS AND THE SOCIAL LION"

Adapted From GEO. McMANUS Famous Series

"BRINGING UP FATHER"

JOHNNY RAY

produced by
CHRISTIE FILM CO.



 **Pathe** 
Distributors

Jiggs takes a whirl at the society game.
The millions who faithfully follow the inimitable
comics in the hundreds of newspapers all over the
land don't have to be told what that means in
laughter, giggles and snickers!



Norma Talmadge

"Yes or No?" This new
Norma Talmadge picture
With the 50-50ish name
Approaches 100% because of

Norma Talmadge, the Artist
Suitable story and direction—
First National exploitation
And Rothacker Prints.

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

There are reasons—
Come and see them.



Established 1910

JULY 3, 1920

Motion Picture News

Reg. U. S. Patent Office



Face the Facts!

¶ The *subscription* circulation of Motion Picture News is now well over 10,327 copies, *guaranteed*, every single subscription. *Subscription* circulation is the only circulation test. If a paper includes newsstand circulation in its circulation figures you can subtract just that amount.

¶ If, therefore, any other paper is lower in *subscription* circulation by 20% or 30% or 50% compared with the News, it is just 20% or 30% or 50% less effective. You can subtract another 10% at least from the effectiveness of your advertising if a paper has not *selected* its subscriptions and confined them strictly to trade prospects (as the News has, returning over a thousand non-trade subscriptions).

¶ Subtraction never meant profits—nor good business sense. Are you fair to yourself? Do you place your advertising upon a basis pro rata with circulation quantity and quality?

The News Covers The Field

VOL. XXII No. 2

Entered as Second Class Matter, October 15, 1911, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Published Weekly—\$2.00 a year

PRICE 20 CENTS

Los Angeles

720 Seventh Avenue, New York

Chicago

Voices



CHESTER DE VONDE'S -
SUPERB DRAMA
Presented by
VICTOR KREMER N.Y.

CHARLES URBAN'S
MOVIE CHATS

SHORT-BRIGHT
SNAPPY *and* CRISP

PICTURES

ACTUAL EXPERIENCES
of Mr. Charles Urban

DURING HIS

**WORLD'S
TOUR**

DESCRIBED WITH

PUNCH *and* HUMOR

ISSUED WEEKLY BY

KINETO Company of America INC.

NEW YORK
71 W. 23^d St

C. Urban
PRESIDENT



David P. Howells (*All Foreign Countries Except Great Britain*)
Butchers Film Service, London (*Distributors for Great Britain*)
Empire State Film Corp., New York (*New York & New Jersey*)
Celebrated Players Film Corp., Chicago (*Illinois & Indiana*)
Standard Film Service Co., Cleveland (*Ohio, Mich. & Kentucky*)
Elliott Film Corp., Minneapolis, Minn. (*Minnesota & Dakota*)



THE CHURCH

The CHURCH and the MOTION PICTURE THEATRE are working hand in hand.

The CHURCH is today showing pictures.

Will it *compete* with the same pictures shown in the theatre, or, will it *cooperate* with the specially selected "Safety Standard" pictures?

People who have looked down on "Movies" are rapidly becoming regular theatre patrons—fans—through this church activity.

To protect these CHURCH AUDIENCES non-inflammable—"Safety Standard" film should be used.

This means no direct competition with the theatre as the newest film are not available in "Safety Standard."

It also means an added revenue to the producer.

Money from a by-product which has been going to waste on his shelf.



"SAFETY STANDARD"—Means Larger Audiences for the Exhibitor.

—Increased Revenue for the Producer.

*Associated Manufacturers of
Safety Standard Films and Projectors*

"Tillie's Punctured Romance"

*has recently
played ONE WEEK or more in the following
first run theatres to capacity
business:*

Broadway Theatre, New York City	Mischler Theatre - - Phila., Pa.
Boston Theatre - Boston, Mass.	Rand's Theatre - Troy, N. Y.
New Moon Theatre, Omaha, Neb.	Lumberg Theatre - Utica, N. Y.
Liberty Theatre - Nashville, Tenn.	Palace Theatre, Schenectady, N. Y.
Criterion Theatre - Atlanta, Ga.	Albany Theatre, Schenectady, N. Y.
Alleghany Theatre, Philadelphia, Pa.	Liberty Theatre - Davenport, Iowa
Victoria Theatre, Philadelphia, Pa.	Bowden Sq. Theatre, Boston, Mass.
Grand Opera House - Phila., Pa.	Lyric Theatre - Fitchburg, Mass.

*These successful showings prove that
the New Revival of*

"Tillie's Punctured Romance"

*is now one of the greatest attractions
in motion pictures*

Ohio, and Kentucky, Michigan, Illinois,
Minnesota, N. and S. Dakota, Texas,
Oklahoma and Arkansas, Maryland,
Delaware, D. of C., and Virginia, are
the only remaining open territories.

For Rights Wire or Write to

TOWER FILM CORPORATION
71 West 23rd Street New York

Alice Howell



AMERICA'S
FAVORITE COMEDienne
IN A SERIES OF HUMILING LAUGHTER
COMEDIES
TWO REELS—EVERY OTHER WEEK

REELCRAFT

AT THE FOLLOWING EXCHANGES

ATLANTA, GA.
E. & H. Film Distributing Co.
BALTIMORE, MD.
Seaboard Film Company
BOSTON, MASS.
Arrow Film Company
BUFFALO, N. Y.
Dooley Exchange, Inc.
CHICAGO, ILL.
Reelcraft Pictures Corp.
CINCINNATI, OHIO
Standard Film Service
CLEVELAND, OHIO
Standard Film Service
DETROIT, MICH.
Standard Film Service
DALLAS, TEXAS
R. D. Lewis Film Company

DAVENPORT, IOWA
Magnet Film Company
DENVER, COLO.
Supreme Photoplays Co.
INDIANAPOLIS, IND.
Reelcraft Pictures Corp.
KANSAS CITY, MO.
Crescent Film Company
LITTLE ROCK, ARK.
R. D. Lewis Film Company
LOS ANGELES, CAL.
Consolidated Film Company
MINNEAPOLIS, MINN.
Reelcraft Pictures Corp.
MILWAUKEE, WIS.
Reelcraft Pictures Corp.
NEW ORLEANS, LA.
Pearce Film Company
NEW YORK CITY, N. Y.
Reelcraft Pictures Corp.

OMAHA, NEB.
Magnet Film Company
OKLAHOMA CITY, OKLA.
R. D. Lewis Film Company
PITTSBURGH, PA.
S. & S. Film Supply Co.
PHILADELPHIA, PA.
Masterpiece Film Attraction
SAN FRANCISCO, CAL.
Consolidated Film Company
SEATTLE, WASH.
Greaser Features Company
SYRACUSE, N. Y.
Dooley Exchange, Inc.
SAN ANTONIO, TEXAS
R. D. Lewis Film Company
ST. LOUIS, MO.
United Film Service
WASHINGTON, D. C.
Seaboard Film Company

Notice to Film Salesmen

We have not employed a single salesman to sell Franchises. We will not do so.

Our regular salesmen on their rounds selling film are explaining the Franchise Plan to exhibitors whom we want to have with us. The Circuit had grown powerful before Franchises were thought of and we are content to let the Franchise Proposition take care of itself. Business is good.

"You fellows are slow—you ought to wake up," said an exhibitor who has just joined up with First National. "You ought to put a lot of salesmen in the field and sell out your Franchises quick." He said he would have bought a month ago if he had been urged. But the point is—he came in and *joined of his own accord*.

The fact is that we're in no wild rush to sell Franchises. We don't want any theatre owner to join us until he is convinced it will be for his own good and we are convinced that he is the man we want. It is for our mutual benefit and we do not want any man to act hastily. We know our proposition is sound. We are giving exhibitors more than they are giving us.

Our Franchises are a lot like sugar—the demand is sure to exceed the supply.



There'll be a Franchise everywhere

Unprofitable Compliments!

IMITATION may be the highest form of flattery, but imitating RITCHEY posters is not practiced in order to flatter the exhibitor. It is done to deceive him. It results in defrauding him. The imitations referred to lack any lithographic trade-mark and are distributed as genuine RITCHEY posters. The exhibitor is not likely to realize the deception until after he uses them, but by that time the damage is done.

One can always tell whether an egg is good, bad, or indifferent by eating it. It's a perfectly good way only if the egg happens to be perfectly fresh. Otherwise not. In much the same way the exhibitor can surely tell whether a poster was a RITCHEY poster or not by using it. If it gets maximum box-office results it was a RITCHEY poster. Otherwise not!

If the result is negative the exhibitor can pocket both his loss and his anger for all the good it will do him.

The RITCHEY trade mark is his one sure protection, and his only one. He should insist upon that mark being on every poster that he uses, and **HE SHOULD RAISE HELL WHEN IT IS NOT THERE!**



RITCHEY LITHO. CORP.

406 W. 31st Street, New York

Telephone Chelsea 8388

Motion Picture News

Vol. XXII

JULY 3, 1920

No. II

The Year's Big Problem

IF any film company were to make a house to house canvass of the picture theatres in this country today we believe they would decide the most pressing problem presented to be the case of the small town theatre.

The situation, in general, is serious—so serious that in many a town, and many a good town, too, the very existence of the motion picture as an entertainment hangs in the balance. This is particularly true of the Eastern states.

The causes undoubtedly are many.

Bad management is mostly at fault. Competent chain ownership introducing music, exploitation, good projection, may come along and solve this problem. It probably will.

But some points are decidedly up to the producer and distributor—if the "eighty per cent" house is to continue to be a good customer, or a customer at all.

FIRST and foremost there's the condition of the film. It is deplorable. We actually believe that more people are kept away from small town theatres today by scratched and dirty film than by poor subject matter in the pictures. You hear these complaints on all sides from small town patrons. We are told, in this connection, that the exchanges want equipment with which to renovate the film but the home office cannot see the necessity. We would respectfully suggest that the home office take a trip afield.

Not enough good pictures are shown. There is too much altogether of a disposition to rely upon mediocre pictures and so appeal to the youth and less exacting adult taste—to the dried and comparatively small "movie" audience which comes anyway. The better element in every town wants good entertainment. Witness the fact that the Chautauqua comes along each Summer to these same communities and sells thousands of admissions.

If better pictures are withheld from these thousands of houses because the rental asked forces the exhibitor to ask an admission which the motion picture pocket-book cannot continuously stand—then something is radically wrong with the selling policy on better pictures.

SOMETHING is wrong; and we hope and believe that in the formation of selling policies for the coming season the cause of the small house will be conscientiously considered, and that some one will show the way. It will pay that some one.

The film rental of the small theatre runs upward of thirty per cent of its gross receipts. That is entirely disproportionate with the big theatre and its pro rata film rental. There's a decided inequality here.

We believe in and to the best of our ability we promote the slogan of good management, good pictures, good exploitation—and higher admissions; but in a small town with a fixed population and a fixed amusement purse there is a danger point in admission prices.

The issue of the small town house is a serious one. It concerns heavily the gross income of every producer and the general status and future of the picture as the modern day entertainment of the millions.

In advocating the general policy of percentage we have thought that some scheme might be evolved whereby the larger theatres would play percentage with publicity cooperation from the producer; that increased box-office receipts would result and add to the producer's income so that a smaller and flat rental could be fixed on better pictures in favor of the small and late run theatre. In other words that the rental burden on the small house could be lightened in this way and a much larger distribution secured for the picture.

The small house is feeling the big economic troubles of the business. And the situation will be more acute this year than ever.

We have an idea that many a small theatre owner today is wondering mightily over the fuss about first runs and all the thunder of the business as it revolves about Broadway and the key cities; and we can hear him exclaiming: "For heaven's sake, gentlemen, forget your politics for a while and lend a hand!"

W. A. Johnston

DEALING IN PERSONALITIES

Honest, it's the same page back again in the old position. Thanks for the cheers. But don't take this as a sign that the white paper shortage is waning. It's just typical of the summer season, when reissues are popular and the big ones are shelved for the Fall.

One of the real reasons for the return of "PERSONALITIES" to life might be found in the necessity of providing some material to drape around this cut of the dinner to JOSEPH "LONDON" PLUNKITT. And to provide a spot to tell about that jolly affair.

Keen's Chop House was the scene; and we might as well say at the outset, it was SOME affair. Not so much for what happened—what could happen in these arid hours?—but for the spirit that was manifest. We'll say that JOE PLUNKITT has a thought to cherish for the balance of his days.

We shouldn't cast any slighting remarks on what happened and we didn't intend to—for HARRY REICHENBACH surely acquitted himself in ace high style as toastmaster. We even heard WALT HILL remark afterwards, "He's better than Ren Wolff." Which is considerable of a bouquet.

Those whose remarks added to the pleasure of the evening included J. D. WILLIAMS, ARTHUR KANE, JACK WOODY, JOE LEE, W. STEPHEN BUSH, JESSIE GOLDBURG, NATHAN BURKAN, TOMMY GRAY, BERT ADLER, "Doc" J. VICTOR WILSON, "Wid" GUNNING, RAOUL WALSH, and GEORGE W. NEUGASS, vice-president of the Inter-Ocean Company.

After listening to all the praise for JOE PLUNKITT we wondered how the Republicans had overlooked him in selecting a candidate for the policemen's vote.

Escaping from such dry subjects as banquets we come to a spot where we can mention the fact that H. H. VAN LOAN is still in the midst and still selling stories as fast as the producers can make stars.

You have to think fast and twice, boys.

So VIVIAN MOSES is to be the new Fox executive in advertising matters. Vivian seems quite cheerful over the thought. We met him at the Plunkitt dinner and absorbed quite a bit of his optimistic chatter. We're with you, Vivian, from the ground up.

A left-over impression of the Cleveland convention is that of E. M. PORTER holding reunion sessions with the boys who used to help him sell film back in the days when Famous Players first broke the ice in Chicago. "E. M." and "E. S." stand



so strongly for Simplex nowadays that we almost forget the days when "E. S." was supervising production and "E. M." was telling the exhibitor how good they were.

Social note: "Mr. WILLIAM YEARSLEY and Mr. EARL HUDSON were at home Tuesday afternoon to Mr. FRED J. BEECROFT and yours truly. A pleasant time was had by all."

We just flit from one subject to another on this page—and get paid for it. Speaking of FRED BEECROFT reminds us that RALPH BLOCK, of the Goldwyn Company, should receive a leather medal or some other token of valor and heroic deeds accomplished. He actually induced FRED BEECROFT to go and see a motion picture this week! It's true! Ralph said he was looking for advice—which is such an unusual statement in this picture world that FRED probably went out of curiosity.

After the experience was over we reached the conclusion that Fred should do all the reviewing for the paper. We don't know just what an advertising man's verdict is worth but Fred is still raving over "Madame X," and the emotional acting contributed by PAULINE FREDERICK.

PETE SMITH has gone and left us. Pete has flitted to the Coast, there to expand his publicity career. We're sending you a good fellow—boys on the Coast.

FRED WARREN breaks loose with the announcement of his exchange managers this week—which would indicate that soon the dust will be flying. This causes us to add that recent meetings with SID

vinced us that Fred is still the same good picker.

Dropped in on JACK MEADOR for a chat this week and accidentally stumbled upon an exhibit of some three hundred letters from exchanges and exhibitors telling Metro what wonderful publicity and exploitation matter is being turned out under the parrot trade-mark.

There comes to our scandal-loving ears the information that HARRY MOREY has started his own producing company. It's an epidemic, boys. MAE MURRAY has gone and done it—under good auspices, too—TOM MIX is reported flirting with the spotlight. The Johnstown dam has busted!

Some one just placed a copy of the Famous Players insert of the week on our desk. We'll say it's a nifty piece of work, well handled from both the sales and the printing angle. We understand that Jerome Beatty shares the credit with A. M. Botsford, Pat Kearney and Vincent Trotta.

Dame Rumor brought a good one to light just as we prepared to say "Finis" to this week's page with the whisper that Harry Levey was going to buy his department of Universal.

Confirmation comes Thursday with the statement that LEVEY and staff have started their own company.

The publicists are shifting. DIETRICH and BRILANT step out of International; CRAWFORD from Fox, and KUGEL from Select.

Opposing Forces Are Being Lined Up for War in Southwest

First National Completes Program of Action for Lynch-Hulsey Battle

ORGANIZATION of the independent exhibitor forces which, it is stated, will carry to a finish the contest between them and the Lynch-Hulsey interests of Dallas, Texas, was completed in New York this week when four prominent exhibitors, representing more than four hundred independents in Texas, Oklahoma and Arkansas, joined hands in accepting leadership as holders of Associated First National Pictures franchise for the three states.

Custodianship of the franchise was given to Tom H. Boland, of the Empress theatre, Oklahoma City, Okla.; Ross D. Rogers, of Dye, Ford and Rogers, owning and operating theatres in Amarilla, Wichita Falls, Plainview and Canyon, Texas; Saul S. Harris, who operates the Royal, Kempner, Crystal and Gem theatres of Little Rock, Ark., and Claude J. Musselman, owner of the Grand theatre in Paris, Texas, and who is building a new house in Corsicana, Texas.

Immediately upon their return to the Southwest the latter part of this week these four independent exhibitors will perfect the organization of the new territorial enterprise for First National, to be known as Associated First National Pictures, Inc., of Texas. The new cooperative body will maintain offices in Dallas, Oklahoma City and Little Rock.

The first step in the activities of the exhibitor opponents in the controversy which has occupied the major attention of independents throughout the three states for months past, will be the extension of sub-franchises in the territory for the independent feature attractions for which Associated First National Pictures has contracted with fifteen independent stars, producers and directors. This action brings to a focus the real problem that has faced the four hundred and more independent exhibitors whose present franchises in the First National Exhibitors' Circuit exchange of Dallas, controlled by E. H. Hulsey, will expire in December of this year.

In a statement issued recently from its headquarters, First National describes the situation as follows:

"It was the general opinion throughout the territory that because of his affiliation with S. A. Lynch, to whom he is said to have sold his theatre properties, Mr. Hulsey would be constrained to make numerous changes in the present alignment of franchised exhibitors when the time arrived for renewals and consideration of other applications. This opinion gained strength and plausible verification when it became known, shortly after the Lynch-Hulsey affiliation was confirmed, that Mr. Lynch's theatre-acquiring activities in the

Exhibitors Organize in Central Pennsylvania

THE Keystone Exhibitors' Association, composed of picture-theatre owners in Central Pennsylvania, including Blair and eight adjoining cities, was formed at a meeting in the Strand, Altoona, Pa., last week. More than fifty exhibitors have already become affiliated with the organization. The purpose of the new association is to band the exhibitors of the district together for their mutual protection and benefit within their area. Active co-operation with kindred associations throughout the state and the recently formed national organization is being planned.

The following officers have been elected: Jacob Silverman of Altoona, president; L. W. Barclay of Johnstown vice-president; C. O. Baird of Portage, secretary, and A. Notopoulos, treasurer.

Southeast were to be extended to the Southwest, and on a supposedly larger scale, especially in view of the impetus he gained through ownership of Mr. Hulsey's houses in Dallas and other important key cities in the territory.

"The hundreds of rumors afloat in Texas, Oklahoma and Arkansas concerning the future disposition of First National franchises gained fresh force when it became generally known that Mr. Hulsey had not signed the new Associated First National Pictures agreements, together with the other original owners of First National franchises. This implied a definite termination of his association with Circuit members, and led to radical action among the four hundred independent exhibitors whose theatre interests were deeply concerned in the matter. The special committee, appointed from among their numbers, went to Chicago to confer with the Executive Committee of First National while that organization held its annual convention at the Hotel Congress. Following this several important exhibitor-officials of the Circuit made a special trip to Dallas and met more than one hundred independent theatre owners from the three states, who made formal pledges of support to the proposal for a new main franchise grant to the entire territory by Associated First National Pictures. This was agreed to, with the understanding that the entire independent exhibitor body involved decide upon its own leaders to head the organization and conduct of such an undertaking.

"A formal statement, issued jointly by Mr. Boland, Mr. Harris, Mr. Rogers and Mr. Musselman, outlines the policy and course they have adopted as the guide to their activity in directing the affairs of

Associated First National Pictures, Inc., of Texas. It reads, in part:

"With our fellow independent exhibitors in the Southwest we have obtained definite and lasting assurances, through the new main franchise award, of permanent and representative sources of film supply with all which that implies. This divides the Southwest territory into two distinct factions, and it remains to be seen to just what extent a united opposition from independent exhibitors, thoroughly entrenched with guaranteed production sources, will be able to more than hold its own in maintaining individualism among the theatre owners.

"The sentiment among the members of First National is unanimous in its determination to assist us with every means and agency at its command to remain independent and to preserve individual ownership of theatres in the Southwest. This is a sincere application of the principle which actuated First National members in extending the protection and safety of the franchise to other exhibitors throughout the country. The Southwest exhibitors may now consider themselves as bona fide, representative members of the big national cooperative body, with official voice in its affairs and policies."

Ascher Opens New House in Dayton, Ohio

Ascher's New Auditorium, the sumptuous motion-picture theatre which the Chicago firm has built in Dayton, Ohio, was formally opened Wednesday of last week.

The New Auditorium seats 1,500 patrons, which makes it one of the largest in any of the smaller cities. It has an orchestra of twenty pieces, which is unusual in a city of this size.

Bert Gottlieb, coming here from Ascher's Lane-Court theatre in Chicago, was placed in charge and will conduct the theatre along the lines that have made the Aschers so successful in Chicago.

Denies Mayflower Tie-Up with Isaac Wolper

In a recent statement to the trade, Benjamin A. Prager, president of the Mayflower Photoplay Corporation, vigorously denies the published report that his company is to be affiliated with a contemplated producing-distributing organization sponsored by Isaac Wolper, formerly president of Mayflower. Mr. Prager brands the rumor as absolutely untrue and without foundation insofar as it involves Mayflower.

Recent Incorporations in the State of New York

With a total of \$1,125,000, seventeen concerns were incorporated in New York state during last week, for the purpose of entering the motion-picture industry. These include the following, together with the amount of the capitalization and the directors:

Film-Crest Photoplays, Inc., \$100,000, Harry M. Marks, Jacob S. Litz, Freda Freeman, Brooklyn; Cayuga Pictures, Inc., \$525,000, Sara B. Buck, Grace L. Clock and Winifred Robinson, Ithaca; Screen Snap Shots, \$10,000, Joseph L. Hochman, A. M. Patetracki, L. M. Goetz, New York; Aeolian Film Sales Company, \$100,000, Nat G. Rothstein, John M. Weber, Gustave F. Meyers, New York; An Innocent Idea, Inc., \$20,000, Charles E. Cook, Richard L. Truex, Joseph D. Fackenthal, New York.

Victor Krenner, Inc., \$50,000, Victor and Curt Krenner and Paul Gross, New York; Preferred Pictures, Inc., \$25,000, Walter F. Welch, Louis H. Ferber, David Elkins, New York; Hugo Ballin Productions, \$105,000, Hugo Ballin, Leo S. Hellman, H. L. Galler, New York; Storyart Pictures Corporation, \$75,000, Charles F. Ames, Arling Alcine, H. S. Schanck, New York; Sidney Garrett, Inc., \$50,000, Sidney C. Garrett, Charles C. Burr, Anthony J. Romagna, New York; Ansonia Pictures Corporation, \$100,000, Eltinge F. Warner, T. B. M. Terhune, Conrad Milliken, New York.

Strictly Canadian Films Plan of New Company

In line with the agitation in some quarters for the production and release of strictly Canadian moving-picture subjects is the organization of a new producing company in Montreal, Quebec, which has the backing of a number of prominent Canadian financiers, it is stated. This enterprise is the Patricia Photoplays, Limited, with headquarters in Montreal. This company is said to be strictly Canadian from stem to stern and is financed with Canadian capital. The capital of \$1,500,000 has all been subscribed, it has been officially announced, and the directors have been selected.

Arrangements have been made for the erection of a studio at Point-aux-Trembles, it is declared. This location is only a short distance from Montreal. Work on the first picture will start in the near future.

Sydney Cohen Is Guest of Honor at Hotel Astor

The executive committee of Sydney Cohen's New York theatres gave a dinner at the Hotel Astor on Thursday evening, June 17th, at which Mr. Cohen was the guest of honor. The recently elected president of the exhibitors' national organization was presented with a handsome cigarette case.



Vivian M. Moses, new Director of Publicity and Advertising for William Fox

Vivian Moses Heads Fox Publicity Department

Mr. Vivian M. Moses has been appointed to the position of Supervisor of Publicity and Advertising of Fox Film Corporation. Mr. Moses has entered at once upon the duties of his new position at the Fox Film Studios in New York.

Vivian M. Moses entered motion-picture work through the scenario department of Goldwyn & Company during the early days of its organization and later transferred his activities to the publicity department of Goldwyn.

When Select Pictures Corporation was formed, in the summer of 1917, he started with the new company, having charge of the publicity, advertising and exhibitors' service. Mr. Moses' work at Select was noteworthy. He built up a compact and efficient department which gained a reputation for hard work and results achieved, and which gradually expanded and grew as the new corporation forged ahead.

Two and a half years later Mr. Moses resigned from the Select organization and accepted the position of General Manager of Guy Empey's enterprises, which post he is relinquishing in order to assume the executive position at the head of the Fox Publicity and Advertising Departments.

St. Louis Will Become a Producing Center

St. Louis will be the site of a \$1,000,000 motion-picture studio within the next twelve months, according to the plans of the St. Louis Motion Picture Company, which was recently organized for the production of first-class pictures.

Norman J. Sadler, former associate city-counselor for St. Louis, who recently became associated with the new organization, has been sent to California for the sole purpose of investigating existing conditions in the motion-picture studios with a view of gaining contracts from many of the well-known stars to appear in the St. Louis productions.

Five Dollars for Seat to See "The Wonder Man"

At the price of five dollars a seat, the social colony at Westbury, L. I., one of the most exclusive country seats near New York, showed "The Wonder Man," starring Georges Carpentier, and released by Robertson-Cole, and made a profit of several thousands of dollars for the Country Home for Convalescent Babies, one of the leading New York charities, last week.

"The Wonder Man," says Robertson-Cole, "is being received everywhere with great enthusiasm and the social world is just as much attracted by him, and his picture, as is the man in the street, who thinks of him chiefly as the pugilistic champion of Europe, and the fighter who is likely to meet Jack Dempsey to battle out the world's heavyweight championship."

The Long Island showing of "The Wonder Man" took place in the skating rink on the private estate of W. J. Whalen, near Westbury. Most of those who attended it came in their own machines.

Buffalo Company Selects New Site for Studios

The Buffalo Motion Picture Company will shortly move its studios from New York to Buffalo. Negotiations are nearing completion for the purchase of the former German-American building at Main and High Streets, where in the fall it is planned to open one of the finest equipped studios in the country.

The officers of the Buffalo Company are; president, Frank D. Caldwell; vice-president, Eugene E. Person; secretary, J. William Prouse; treasurer, J. W. Lansing; assistant treasurer, Peter Ernst. These, with John J. Roesch, William J. Simon, George P. Spohr, Andrew J. Keller, Louis E. Moschel and Edward A. Jones, form the board of directors. The Buffalo office of the company is at 338 Ellicott square.

Publishers' Association Elects Fred L. Collins

At the annual meeting of the Periodical Publishers' Association, held at the Yale Club on the evening of June 16th, Mr. Frederick L. Collins, president of McClure's Magazine, Inc., and a well-known motion-picture producer, was elected president of the Periodical Publishers' Association.

Maurice Barr Appointed as Saenger Manager

A TELEGRAM from New Orleans announces that Maurice Barr has been appointed manager of the Saenger Amusement Co. in this city. In his new capacity he will take over the personal management of both the Strand and Liberty Theatres, thus succeeding Foster Oloyed at the former house. Mr. Barr has been managing the Liberty Theatre.

Harold Lloyd Signs Contract with Associated Exhibitors

More Than Million and a Half Dollars Involved During the First Year

IN a deal that is said by Pathé to establish him as the highest-priced actor in the world, Harold Lloyd has just been signed as an Associated Exhibitors, Inc., star. More than a million and a half dollars are involved during the first year of the contract in the arrangement whereby Paul Brunet, vice-president and general manager of the Pathé Exchange, Inc., has released Lloyd from his contractual obligations to Pathé, in order that he might sign with the Associated Exhibitors. Fred C. Quimby, general manager of the Associated Exhibitors, engineered the three cornered deal, with Lloyd and Hale E. Roach, the producer, forming one side of the triangle, and Mr. Brunet and Mr. Quimby the others.

Mr. Quimby went to Los Angeles two months ago, after an understanding with Mr. Brunet, and he did not return to New York until he brought Lloyd and Roach with him, to complete the details of the greatest deal that has been made in the motion picture industry in years. Lloyd will begin his career for Associated Exhibitors after the release of three more of his comedy special productions under the Pathé banner. "High and Dizzy," which inaugurates the second series for Pathé, will be released July 11th. With the completion of the two comedies following, Lloyd will be free to enter into his Associated Exhibitors contract. Hal Roach, who has developed Lloyd to his present commanding status, will continue to direct all his pictures.

Under the arrangements made when the Associated Exhibitors was formed, Pathé will distribute all of its product, and therefore Lloyd is not to leave the fold of the Golden Rooster entirely. His comedies for Associated Exhibitors will go through the Pathé Exchanges, as will Geraldine Farrar's massive production, "The Riddle Woman," now being filmed under the direction of Edward José.

The signing of Lloyd is another step in the Associated Exhibitors plans to become established as the greatest organization of its kind in the realm of the silent drama. The young comedian has developed into such a powerful box office attraction that his acquisition advances the new combination to the forefront of exhibitor owned organizations.

By signing with the Associated Exhibitors Lloyd is assured of bookings in 350 cities of the leading theatres of the United States, controlled by the thirty-two regional franchise holders. In addition, judging by the number of applications already made to Associated Exhibitors for sub-franchises, nearly 8,000 other exhibitors will be playing the Lloyd comedies within the year.



Harold Lloyd, the Rolin comedian and star of the many good laughs of the past year which Pathé has released. Now signed by Associated Exhibitors

Between the release of "Bumping Into Broadway," which inaugurated the Lloyd two reel specials for Pathé, and "An Eastern Westerner" which concluded the first series, the comedian appeared in more than 5,500 theatres. To the assured patronage of exhibitors he will gain through his signing with Associated Exhibitors, Lloyd will retain practically all of the 5,500 showmen who, through their box offices, have learned the powerful hold he has won upon the public.

The rise of Harold Lloyd is one of the impressive achievements in the "industry of rapid-fire changes." Six years ago, virtually unknown to the world at large, except for a comparatively few thousands, who had seen him perform in stock, Harold Lloyd began his motion picture career under the direction of Hal E. Roach. During the period he was starred in one reelers, Lloyd produced approximately three hundred, which were shown in an average of at least 5,000 theatres. Lloyd has thus made more screen appearances than any other actor.

Figuring that at least 1,000 persons saw Lloyd perform in each of these 5,000 theatres, fully 5,000,000 persons were amused by each one of his single reelers. All told, 1,500,000,000 admissions were taken in at the box offices of theatres throughout the country, which have played the 300 comedies Lloyd has produced since he first began his film career.

No official estimate can be made of the

number of persons who have seen Lloyd disport on the screen in the six two reelers Pathé has thus far released, but their number runs into many millions. A noteworthy fact in connection with the career of Lloyd, is that he has never received a single set-back. He has continually pushed forward, making every comedy a little better, or at least, equal, to its predecessor. And the big exhibitors composing the foundation of the organization that has signed him for his record breaking contract—consider that they are dealing with a proposition, the value of which has been more than abundantly demonstrated throughout his singularly successful career. As Harry Crandall, of Washington, tersely has put it, "Lloyd needs no selling talk. He comes to us completely sold."

Hal E. Roach expressed enthusiastic appreciation of the new arrangement. "The relation of Pathé to the Associated Exhibitors make for a perfectly functioned plan," he said. "We feel that the Associated body, in the capital represented and in the wide-spread strength of its physical holdings can do more for us than any of the similar organizations that have made tempting offers, and we realize that the enormous amount of money involved will mean, more than ever—as determined in our original and successfully demonstrated purpose—increasingly better pictures."

"I am gratified by the testimonies of first run exhibitors all over the country, East, West, North and South—and am especially pleased that—New York has had 'more and better laughter' since Lloyd first branched out as a star in two reelers, slightly less than a year ago, in the opinion of such a dignified newspaper as the *New York Times*."

"This 'more and better laughter' began when 'Bumping Into Broadway' first was shown in the Rivoli and Strand theatres on Broadway. And it never had a chance to deteriorate, so long as Lloyd held sway in these houses; for, in succession he was shown such productions as 'Captain Kidd's Kids,' 'From Hand to Mouth,' 'His Royal Snylness,' 'Haunted Spooks' and 'An Eastern Westerner.' The new special productions I can say, are even better than the first of the two reel features."

"Haunted Spooks" and "An Eastern Westerner" were by far the best of the first series of Lloyds, and they showed the results in the continued better efforts put forward by Hal Roach to make these pretentious comedy innovations, as he expressed "The big and worthwhile things in the realm of happy hearts—for both the public and the exhibitor."

Five-Million Dollar Company Is Formed

American Theatres Corporation Will Operate Houses Throughout the South

ANNOUNCEMENT is made of the formation of a five-million dollar motion-picture corporation which will operate throughout the South. The new organization to be known as the American Theatres Corporation, is headed by Arthur Lucas, who is the supervisor of Goldwyn's Southern exchanges. It is stated that complete plans for the operation of motion-picture theatres in the principal cities of the South have been determined upon.

The officers elected comprise the following: Arthur Lucas, of Atlanta, president; Shepard Bryan, also of Atlanta, secretary and treasurer. The directors are: James Hamilton Lewis, former United States Senator, of Chicago; W. E.

Kay, of Jacksonville; W. G. Neal, Richmond; F. L. Woodruff, Atlanta; Arthur Lucas and Shepard Bryan, Atlanta; John Evans, Savannah; A. O. Blalock, Atlanta; Marion Lucas, Savannah.

Mr. Blalock was elected a director to succeed the late Mr. W. W. Osborn, prominent lawyer and banker of Savannah, who died a few days ago.

It was announced that the American Theatres Corporation has adopted an ambitious plan for the fall. It will purchase, lease and build theatres throughout the South. It has taken over the Odeon and Folly theatres in Savannah and the Rex theatre in Sumter, S. C. It will build and operate the new theatre to be built in Savannah, and will take over and oper-

ate the new theatre now nearing completion in Americus. Other theatres in the larger cities of the South are to be taken over as rapidly as possible, or new theatres built.

Arthur Lucas, president of the corporation, is a pioneer in the moving-picture world, being identified with both the producing and exhibiting ends of the business. His success in this field has been phenomenal. Besides his theatrical interests, he is the publisher of the *Americus Times-Recorder* and a director in the Exchange Bank of Savannah. Shepard Bryan, the secretary and treasurer, is one of Atlanta's leading lawyers.

Two Alleged Film Thieves Held for Jury

Both, Arrested Through Activity of Theft Committee, Are Under \$1,000 Bail

ON June 15th, Magistrate Simpson, sitting in the West Side Magistrate's Court, held for the Grand Jury two men who had been arrested through the efforts of the film-theft committee of the N. A. M. P. I. for theft of film. These two cases were separate cases, and the arrests were made at separate times.

The first to be held was Joseph Brooks. He was the picker-up of shows for the Atlantic Garden theatre on the Bowery. W. C. Hawkins, special representative of the committee, had suspected for some time that Joseph Brooks had been stealing various films from the different companies. During the month of May, the Robertson-Cole feature, entitled "The White Dove"; the Pathe feature, "Smouldering Embers"; the Metro feature, "The Winding Trail"; a Pathe comedy, "All Lit Up"; a Realart feature, "The Mystery of the Yellow Room," and a United Artists production, "Down on the Farm," had mysteriously disappeared, at least three of these during their delivery by the Prudential Film Delivery Co. All these films have been recovered, several as a result of the arrest of Joseph Brooks, states the National Association's film-theft committee.

On the morning of June 4th, while the operatives employed by Mr. Hawkins, together with Detective-Sergeants Ferguson and Brady of the 47th street police station, were watching the neighborhood in which Brooks was supposed to operate, Brooks, it is said, was seen to leave the film building at 130 West 46th street hastily, with a package of film in his possession, and he was closely trailed from that time on.

According to the report of the theft committee, further investigation proved that before leaving the building, he had been hanging about the Realart Exchange, located in that building, and, watching for his opportunity, had picked up one of a number of cases of film lying at the freight elevator entrance and run down stairs with this feature, which was appropriately entitled "Sinners." Murray Rader, the shipping clerk for Realart, being wide awake, heard a rattling of the cans and the opening and closing of the door at the head of the stairs, and proceeded at once to investigate the cause of the unusual noises. He saw at once that one of the film cans was missing from a pile of cases that Prudential Film Delivery had just checked out of the Realart Exchange, and immediately grasping the situation, rushed to the head of the stairs, whence, it is alleged, he saw Brooks taking French leave with the missing can in his hand.

Fearing to trail the culprit with his usual operatives, Mr. Hawkins at once borrowed a bright office boy, Eddie Wallace, from the Home Office of the Famous Players-Lasky Corporation. Hawkins assigned to the office boy the job of trailing Brooks, and when, according to the declarations of the chairman of the theft committee, the film was planted in a Bowery news-stand, the "shadow" at once informed Hawkins of its location. Mr. Hawkins with Officers Ferguson and Brady immediately proceeded to the Bowery to await Brooks. Late in the afternoon Brooks picked up the film from the news-stand, it is said, and was arrested as he started to go up-town on the "L" with the case of film.

Brooks is reported to have confessed to the theft of film following his arrest. He

is now being held under \$1,000 bail for a hearing before the Grand Jury.

In the afternoon of the same day, the case against Angelo Birnunzio, which had been postponed several times, also came before Magistrate Simpson for a hearing, with the result that Angelo was also held in \$1,000 bail.

It appears that on May 29th, "The Beauty Market," a First National feature, had been mailed back by parcels-post from Washingtonville, N. Y., and had been delivered by the postal clerk, Joseph Cohen, of the 51st street post office, to Jack's Express for delivery to the First National Exchange at 729 Seventh avenue. Mr. Cohen remembered the delivery of this particular film on account of the unusual character of the can in which it was delivered.

On the same day, according to the report of the theft committee, Angelo, the elevator man on the freight elevator at 729 Seventh avenue, endeavored to sell this feature to a man, who was hanging about the building.

This man, declares the committee's statement, was taken by Angelo into the cellar of 729 Seventh avenue, where, it is alleged, the accused party fished out the missing feature from a place of concealment. He was given \$10 at the time for the picture, it is said, with a promise of \$40 more on the following day.

On June 1st, the man who had bought the feature was given \$40 in marked money by Mr. Hawkins, in the presence of Detective Sergeant Ferguson. Angelo was arrested shortly after, the money, it is alleged, being found on him.

Union Official Discounts Talk of Strike in Laboratories

Says Spirit in which Union Presents Demands Has Been Misinterpreted

THE recent announcement in one of the theatrical publications that a strike on the part of the Motion Picture Craftsmen, Local No. 614 of the International Alliance of Theatrical Stage Employees and Motion Picture Operators of the United States and Canada, was likely to break September 1st, was discounted by George G. Woodruff, secretary of Local No. 614, during the course of an interview with a NEWS representative this week.

The Craftsmen's Local, which comprises the different branches of laboratory employees, have presented to the film manufacturers a statement of the conditions and terms which are considered by the workers to be fair and reasonable in every respect. "The press and certain manufacturers have greatly misinterpreted the spirit in which this statement was tendered to the employers," says Mr. Woodruff. "We are anxious to cooperate with the manufacturer and are not seeking to embarrass him. There are differences to be ironed out, but we will exhaust every possible effort to settle our differences amicably before resorting to any such emergency measure as a strike. One has only to read the letter which accompanied our statement to the manufacturers and to peruse the preamble to the presentation of our demands to realize fully that we are not approaching the problem with a hostile attitude but stand ready to lend ourselves to mediation in the amicable settlement of these differences."

In support of his assertions, Mr. Woodruff submitted to the NEWS' representative a copy of the letter, which accompanied the presentation of the Union's demands to the manufacturers, and also a copy of the Union's statement of its terms and conditions, including the preamble. The accompanying letter and the preamble, Mr. Woodruff declared, had been completely ignored by one of the theatrical journals in presenting the story of the Union's issue, and their omission had left open to doubt the conciliatory spirit in which the Union was approaching the situation.

The letter, which follows, has been addressed to "The Manufacturers of Motion Picture Film of the United States and Canada," by Local No. 614, of the I. A. T. S. E.:

"Gentlemen:

"Acting upon the suggestion of several manufacturers of motion picture film, we are presenting, at this time, the terms and conditions under which we hope to elevate the position of those persons engaged in the laboratory production of motion-picture film, to the standard, as set by other progressive industries, and

Work Begins on Screen Education Bill

CHARLES F. HUNT, of 41 North Capital avenue, Indianapolis, is at work upon a bill to be presented to a Senate committee in Washington which would provide for motion pictures in grade and high schools throughout America. Mr. Hunt is preparing his plan at the suggestion of the committee considering a bill which would create a department of education, before which he testified some time ago.

Mr. Hunt proposes the introduction of a new and separate bill appropriating \$5,000,000 for the purchase and installation of picture machines, films and books where states and counties contribute one-half toward the investment. The measure is entitled "A Visual Education Bill for the Promotion of Schools, Agriculture, Animal Husbandry, Americanization of Citizens of Foreign Birth, Education of Illiterate Adults and other Purposes." It would make the buildings and picture machines of such schools free for the use of county agricultural agents, instructors of vocational training and teachers of home economics and domestic science.

we would appreciate your thorough consideration of same.

"We fully realize that the manufacturer has been subject to the same conditions that we have and, in the spirit of fairness, we do not wish to subject him to any embarrassing conditions or changes, without first giving him an opportunity to adjust his affairs accordingly. We do not desire the domination of labor; nor do we wish to subjugate the employer to the employee, but we do desire and demand an equal basis for bargaining for that, to which, by every law of justice and fair-play, we are entitled; namely, a just recompense for our labor.

"We hope through cooperative bargaining, to determine a course that will prove of mutual benefit and we are confident that you will find the aims and objects of our organization, when fully developed and materialized, will be highly productive of a more friendly and cordial relationship between the manufacturer and his employee.

"Should the manufacturers decide to meet, we will be pleased to appear and verbally amplify our requests at your convenience, and our executive board, or members thereof, would appreciate an opportunity for the exchange of ideas."

The preamble to the statement of the Union's terms and conditions is submitted as follows. The document is addressed again to "The Manufacturers of Motion-Picture Films of the United States and Canada." It reads:

"We, the Motion-Picture Craftsmen, Local No. 614, of the International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators of the United States and Canada, in order to develop and improve our condition; to insure the maintenance of a fair rate of wages; to better the working conditions of our members; to assure the employment in Motion Picture Laboratories and other places where Motion Pictures are made, throughout the United States and Canada, of competent persons, members of this organization; and that equity may be maintained, do hereby signify willingness, in all difficulties, to accept any wise and honorable mediation, to secure the benefits of such unity of ourselves and posterity.

"WHEREAS:

"We, the men and women employed in Motion Picture Laboratories throughout the United States and Canada, desire the same social position as those men and women engaged in other industries, and find it difficult to maintain such position because of the fact that our labor is not sufficiently appreciated, in a financial way, to enable us to live according to the standard as set by the persons engaged in other and more progressive industries, and

"WHEREAS:

"There has been a gradual but steady increase in the wages of those persons engaged in other industries, during the past five years, in which the men and women engaged in the laboratory production of motion picture film have not shared but have been subject to the ever-increasing cost of living, as standardized by prosperity in other industries, and

"WHEREAS:

"The Motion Picture Industry has developed into the third largest industry in the world, and we, as an essential part of that industry, have contributed to the development and elevation of same, we now feel that we should receive recognition of our services, and

"THEREFORE:

"We, the Motion Picture Craftsmen, Local No. 614, I. A. T. S. E., have deemed it just and proper to present for the consideration of the manufacturers of film, such conditions and terms as we have determined as a fair and reasonable consideration for our labor and it is under the following conditions that we are willing to continue to perform such labor and contribute to the further development of the industry."

Following this preamble, the Union submits for the manufacturers' consideration

(Continued on page 226)

Resents Statements About Frank Rembusch

Robert Eichelsdoerfer of Indianapolis Makes Reply
to Articles in Billboard

ROBERT EICHELSDOERFER, a well-known exhibitor of Indianapolis, feels that the *Billboard* has maligned Frank Rembusch of Indiana and has issued the following statement in answer to the article objected to, which appeared in the *Billboard* issue of June 19, 1920. Mr. Eichelsdoerfer says:

"Anyone reading the account of the Cleveland Convention of Exhibitors in the *Billboard* of June 19, 1920, must be impressed that the whole story is written in a way that is misquoted and belittling and maliciously slandering to Mr. Frank Rembusch of Indiana. His many friends are up in arms over the article, and insist that the *Billboard* either retract or a libel suit of \$10,000 be instituted.

"The screen section of the *Billboard* is edited by Stephan Bush, one-time editor of the *Trade Review*, which paper was brought into being by the Motion-Picture Exhibitors' League about four years ago.

"For several weeks past the *Billboard* screen section has contained one-sided articles, and the one, 'Van Praag Repudiates Rembusch,' was the start of much of the pre-convention misunderstanding.

"Stephan Bush, while editor of the *Motion-Picture World*, assisted in launching the *Trade Review*, and at that time he made a vicious attack on Rembusch. Mr. Rembusch was against the idea of the national organization of exhibitors owning a trade journal for reasons that are obvious. He is always interested in policies and not politics.

"Here is an inside story never told before. Just at the start of the *Trade Review*, Mr. Rembusch wrote an article which was published by the *Motion Picture News* against a certain class of pictures being produced at that time. The article would probably never have caused more than ordinary attention, but it happened that Mr. D. W. Griffith read it and was impressed sufficiently to call the larger producers together and read it to them, with the result that certain production changes were agreed upon.

"Probably it was on account of the article and the importance given to it by Mr. Griffith, and because Mr. Griffith stood out against the national exhibitors' organization going into the journal business, that the *Trade Review*, edited at that time by Stephan Bush, came out with the famous article which caused the *Motion Picture News* to bring suit for \$50,000 against the *Trade Review*. Mr. Rembusch did not join in the suit although solicited by an attorney. He laughed it off.

"However, the present case is so offensive that it cannot be passed by so lightly. If this slandering is sanctioned by the new exhibitors' organization and if suit is brought, there will be a world of things brought to light that were kept

quiet by Rembusch for the sake of harmony at Cleveland. In fact, as the case stands, there seems to be only one thing to do except to answer the *Billboard*.

"It was an open secret at Cleveland that the new organization was asked to launch another trade journal and Mr. Bush probably hoped to again be the editor, and therefore it is easy to guess the reason for the opposition of the *Billboard* screen editor to Rembusch. Mr. Rembusch is in a position to know more about the various angles of this industry than any one just at this time. The Patterson movement put him in direct touch with every great

producer and distributor of motion pictures in America.

"He has a lot of interesting facts in his possession that would be interesting reading for all who attended the Cleveland meeting. Mr. Rembusch feels that he has contributed his share of labor to exhibitors' organization activities and rather be let alone. However, the *Billboard* has seen fit to go out of its way to take a slap at him and the chances are that he will take good care of himself.

"An account of the Cleveland and Chicago Conventions by Rembusch would make illuminating reading."

Discount Strike Talk

(Continued on page 225)

tion a statement of its terms and conditions. The principal clauses provide for eight hours of labor during five days of the week and four hours on Saturday; time and a half for overtime, and double time for overtime between midnight and eight o'clock in the morning; double time for legal holidays; report by shop-steward of incompetent employees; and methods of settling individual grievances with employers.

The table given below presents the wage-scale adopted by the Motion-Picture Craftsmen for the various positions indicated:

	Per Week
Assistant Superintendent	\$125.00
Editor	100.00
Foreman Timer	100.00
Foreman Developing Room	90.00
Timer	90.00
Negative Developer	85.00
Foreman Cutting Room	75.00
Inspector (Developing Room)	75.00
Positive Developer	65.00
Foreman Assembling Room	60.00
Foreman Printing Room	50.00
Foreman Perforating Room	50.00
Foreman Examining Room	50.00
Foreman Wash Room	50.00
Foreman Dry Room	50.00
Title Camera Man	50.00
General Foreman	50.00
Laboratory Assistants.	
	Per Week
Tinter	\$40.00
Negative Cutter	40.00
Air Conditioner	40.00
Winder (Developing Room)	35.00
Hypo-Man (Developing Room)	35.00
Perforator	35.00
Loader (Dry Room)	35.00
Wash Room Men	35.00
Inspector (Projecting Room)	35.00
Dry Room Men	30.00
Negative and Positive Polisher	30.00
Negative Joiner	30.00
Printer	30.00
Porter	30.00
Assembler	25.00
Mounter	25.00
Examiner	25.00
Dry Check Clerk	20.00

Don't fail to read Charles Isaacson's Music article—Page 306.

Crawford Leaves Fox for Independent Plans

Merritt Crawford, director of publicity for Fox Film Corporation and widely known in the industry as an editor, publisher and exploitation expert, according to an announcement just made has resigned. He will leave the Fox organization as soon as his successor can be appointed.

Mr. Crawford is said to be leaving Fox in accordance with plans which he has been developing for some months past and which were only delayed by reason of the absence of Winfield R. Sheehan, vice-president and general manager, in Europe. Upon the severance of his connections with Fox, Mr. Crawford will complete the organization of a publicity, advertising and exploitation service along entirely new lines.

He has allied himself with powerful publishing interests and will specialize in the organization of publicity departments for independent motion picture concerns and the handling of publicity for individual stars and directors along lines totally different from present methods. A detailed announcement of these plans will be made later.

Lynn F. Reynolds Is Back on Coast Directing

After an absence of more than a year, during which time he has staged many successful pictures, Lynn F. Reynolds has returned to the William Fox studios in Hollywood to direct a series of Western films.

Should Have Been "Seider"

A typographical error in THE NEWS last week printed the name of "J. M. Seider," the prominent New Jersey exhibitor, as "J. M. Reider." Let it be known here and now that it was Mr. Seider who was a member of the Committee on Rules and Resolutions at the Cleveland convention.

Sydney Cohen Issues Statement to Nation's Exhibitors

Proposes to Move Quickly but Not Without Due Deliberation

THE following statement is addressed by Sydney S. Cohen, president of the Motion-Picture Theatre Owners of America, to the exhibitors of the United States:

"As president of your national organization, I am receiving enthusiastic assurances of support from every section. The tenor of most letters is optimistic, but there is an undercurrent which makes it plain that the great exhibiting body of the country demands action against the aggression of certain producers.

"The great responsibility that the convention has laid upon my shoulders makes it imperative for me to consult with the executive committee. We propose to move and move quickly, but we do not propose to move without due deliberation. I have received many suggestions and we will consider them carefully.

"If certain offending elements persist

in their mistaken policy of seeking to undermine our investments, they must be prepared to meet the consequences. One concern engaged in distributing has intimated a desire to cooperate with the exhibitors, and we have assurances from one of the big producing companies that they want to discuss the situation with us in a spirit of reason and amity. The men who will see the light first and accede to the just demands of the organized exhibitors of the country will show good business sense.

"The executive committee of the organization is preparing a complete printed record of the proceedings and all the official documents which played a part in the deliberations at Cleveland. The bulletin will be published under the seal of the organization and will constitute the official record.

"The exhibitors, big and small, through-

out the country realize that the one reliable source of insurance for protection of their investments is a powerful national organization. No time is being lost in providing adequate quarters properly equipped, where data may be gathered from all over the country as to conditions existing and if any inroads are being made by producer-exhibitors, so this organization can meet the attack.

"In a very short time organizers will be sent out in order to bring the organization to the exhibitors throughout all parts of the country so that every exhibitor, no matter how small his investment may be, will be given an opportunity to join with his fellow exhibitor in bringing about a one hundred per cent national organization, an organization that will prove its motto, 'An Injury to One Is the Concern of All.'"

Contributors to National Organization

Following is a list of the moneys contributed to defray the preliminary expenses for the maintenance of the national exhibitors' organization. Contributors are requested to send in notices of corrections or other communications to the Temporary Headquarters, 706 Times Building, New York City. Owing to unavoidable haste in making up the list, errors may have crept in. It is desirable to correct any discrepancies at once.

Lewis & Brisco, Elwood, Ind.	\$5.00	American Exh. Assn., Pittsburg, Pa.	500.00	man Theatre	10.00
Peter J. Kaminski, Cleveland, O.	5.00	Indianapolis Amuse. Co., Indianapolis, Ind.	325.00	James Boyd, Arkansas	50.00
New York State	1,000.00	Theatre Exchange, Omaha, Neb.	100.00	Mr. Lucas, Georgia	100.00
Theatre Owners Chambers of Commerce, New York	500.00	Huss Bros., Cincinnati, Ohio	100.00	A. J. Kleit, Michigan	100.00
C. D. Cooley, Tampa, Fla.	100.00	W. G. Bryant, Rock Hill, S. C.	50.00	Murray, Elliott & Robbins, Warren, O.	50.00
Geo. W. Brown, Williamson, W. Va.	20.00	Abe Kramer, Cleveland, O.	25.00	Mr. Rosenbloom, Chalero, Pa.	10.00
Geo. Kyros, Charlestown, W. Va.	30.00	James Ginn, Wilmington, Del.	100.00	J. C. Flack, Covenant, O.	20.00
Wyman & Lick, Fort Smith, Ark.	100.00	H. W. Kress, Piqua, Ohio	75.00	The Square Auditorium Theatre, N. High, Neb.	5.00
W. M. Smith, Tulsa, Okla.	500.00	S. Gionciola, Roma Theatre, Youngstown, O.	50.00	Regent	50.00
Motion Picture Ex. Assn., Milwaukee, Wis.	100.00	R. T. Megibben, Marianna, Ark.	50.00	Mrs. R. R. Moore, Ideal Theatre, Akron, O.	25.00
N. J. Exhibitors Assn.	362.50	Dan Gutella, Bellefontaine, Ohio	50.00	Tender Amusement Co. & Smith Amusement Co., Alliance, O.	50.00
Texas Exhibitors Circuit	300.00	Bert Fiala, Dayton, O.	25.00	Michael Steffel, Philadelphia	100.00
Strand Theatre, Steubenville, O.	30.00	C. A. Holman, Cleveland, O.	100.00	S. B. Flyer, Detroit	10.00
Jackson & Markowitz, San Francisco, Calif.	500.00	C. C. Hauber, Pine Bluff, Ark.	50.00	Miss A. J. Drumm, Moline, Ill.	20.00
Theatrical Protective League, Minneapolis	250.00	Chas. H. Miles, Detroit, Mich.	2,000.00	Jacob B. Fox, Riverside, N. J.	20.00
Michigan M. P. Exh. Assn.	1,000.00	M. C. Kellogg, Lead, S. D.	100.00	C. A. Barlian, Akron, O.	25.00
Kansas State Exh. League	300.00	J. H. Kunsky, Detroit, Mich.	500.00	James Danley, Akron, O.	50.00
H. A. Victor, McKeesport, Pa.	100.00	Paul Banker, Dayton, O.	50.00	John Brennan, Cozy Theatre, Detroit, Mich.	10.00
J. W. Rogers, Poplar Bluff, Mo.	50.00	Roland Hill, Greensboro, N. C.	100.00	F. S. Kirk, Malone, N. Y.	20.00
Thos. J. Dalle & Rees, Louisville, Ky.	100.00	Regent Theatre, P. E. Morrea, Cleveland, Miss.	50.00	Marcus Low, New York	2,000.00
A. J. Bethencourt, Houma, La.	100.00	C. H. Burke, Kansas City, Mo.	80.00	H. Grombacker, Spokane, Wash.	100.00
Ill. Exhibitors Alliance, Aurora, Ill.	500.00	C. H. Burke, Kansas City, Mo.	20.00	H. C. Farley, Montgomery, Ala.	100.00
Maurice Davis, Washington, D. C.	250.00	Maryland	150.00	Cash Report of Sub Committee on Registration	2,853.00
W. C. Patterson, Atlanta, Ga.	100.00	West Virginia	100.00		
Cleveland M. P. Exh. Assn.	700.00	Eastern Pennsylvania	1,000.00		
Jake Wells, Richmond, Va.	500.00	Theo. Mikolowsky, Rex Theatre, Ma-santown, Penn.	20.00		
		Chilecothe, O., C. A. Smith, Sher-			

Total . . . \$19,030.50

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Ruben and Finkelstein Plan Expansion

Have Taken Over Entire Floor of Loeb Arcade in Minneapolis for Offices

REPRESENTING the outcome of eight years of faithful service to exhibitors and the public of Minneapolis and vicinity, announcement this week from the Ruben and Finkelstein Theatre Enterprises, holders of the Associated First National Pictures franchise for that territory, climaxes a consistent expansion of activity with the taking over of the entire fourth floor of the Loeb Arcade, one of the most centrally located and prominent office buildings of Minneapolis. With this announcement is given an insight into the present intentions of the Ruben and Finkelstein interests as regards theatre construction, especially in view of the prevailing high cost of labor and material.

The new offices will provide quarters for the executives, a large developing room, projection room, accounting department and a section for the press department. One end of the floor will contain quarters for the northwestern branch of the Educational Films Corporation of America, of which M. S. Finkelstein, I. H. Ruben, Theodore L. Hays, of the firm, and J. F. Cubberley, manager of the Minneapolis First National Exchange, are officers. At the other end of the building are the offices occupied by First National. Finkelstein and Ruben will begin moving their new offices in the next few days.

Messrs. Ruben and Finkelstein have just completed the New Astor, one of the finest motion picture houses in St. Paul. In addition, they now have under construction the New Capitol, St. Paul, and the New Capitol, Blue Mouse and Nicolet theatres in Minneapolis. These additions bring their theatre holdings in the Twin Cities past the thirty mark.

The development of the firm's activities in the Northwest is considered one of the most interesting and illuminating chapters in the history of motion pictures. Coming into the Minneapolis field when the theatre situation in Minneapolis and St. Paul was in a state of utter confusion, they set out to unify the industry and place pictures on a par with other commodities being vended in the cities. How well they have pleased the public is attested by the figures of the United States Internal Revenue Department, which show that more than \$770,000 worth of business clicked through the turnstiles of Minneapolis motion picture houses in 1919. Records of the first five months of business, show that this mark will be shattered in 1920.

Uncertain labor conditions alone have been responsible for delays in christening the New Capitol in St. Paul. However, present indications show that its doors will be thrown open in September. This theatre, which, in architectural beauty will probably be the equal of any theatre in the country, will cost approximately

New Orleans Rumor Has Lynch Buying Into Saenger

A WIRE from New Orleans informs that it is strongly rumored that S. A. Lynch, head of the Southern Enterprise Co. of Texas, which is reputed to be the largest owners of motion picture theatres, having control of 148 houses in the Southern territory, is likely to become the largest individual owner in the Saenger Amusement Co. through the purchase of the 40 per cent interest of Herman Fichtenberg in the Saenger corporation.

Mr. Fichtenberg was one of the pioneers in the exhibiting field in New Orleans. The Globe, the Plaza and the Almo Theatres of Vicksburg, Pensacola and Houston were operated by Mr. Fichtenberg. When he merged with the Saenger organization on June 4, 1917, he is said to have received forty-six per cent of the consolidated interests. It is understood that he still owns outright forty per cent of the Saenger stock, being the largest individual stockholder in the corporation. A desire to retire from the more active phases of theatrical business and take things easier is the reason ascribed by friends for his present action.

It is stated that the Saengers have the first right to purchase the Fichtenberg holding, but the terms of the sale-option given to Mr. Lynch are so favorable that it seems a foregone conclusion that Lynch will become the owner of the Fichtenberg stock. The transaction is reported to involve nearly a million dollars.

\$2,000,000 and will seat 2,500. The Minneapolis New Capitol, which will be a fit mate for its companion theatre across the river, will probably be opened late this year. Operating plans and personnel of the directing staffs are now being worked out and are expected to be made public within a few weeks.

Work on the other two Minneapolis theatres is progressing. The Blue Mouse—in the heart of the loop district—is rapidly nearing completion. The new building enterprises will give the firm an increased seating capacity of more than 7,000 for the Twin Cities.

The firm set out in the beginning of its career to give the public the best possible entertainment at minimum prices. No motion picture house controlled by Finkelstein & Ruben charges more than 35 cents as an admission price. In the majority of their houses the admission is much less.

Increased operating expenses have not been allowed to interfere with a minimum price. Nor has outside influence progressed far with the argument that the public would willingly meet any and all advances. On the contrary Ruben & Finkelstein have even shouldered the responsibility of the war tax.

Years of experience have taught the men and women of the Twin Cities to lean on Finkelstein & Ruben in all civic and national movements. If a woman's club wishes to give a special performance either for its own financial reward or for the benefit and pleasure of children or dependents, Finkelstein & Ruben place their theatres at its disposal with no thought of breaking even; if an orphanage needs entertainment, Finkelstein & Ruben send cabs to bring the urchins to their theatres, or dispatch an operator with special films for their amusement, or, if the school authorities want their children to celebrate a national holiday en masse,

Finkelstein & Ruben extend them the liberties of all their theatres and then calmly go out and buy several thousand street car tickets, that no needy child may lack means of transportation!

Does it pay to place motion picture houses on a pedestal higher than mere vendors of amusements? To make them civic institutions?

The value of this policy was obvious in the recent unsuccessful invasion of the Minneapolis field by a producer, when the public rallied to the colors of Finkelstein & Ruben and netted that firm the biggest business in its history.

"We do not discourage competition, neither do we fear it," said a member of the firm recently. "We stand confidently on our record in the Twin Cities, knowing that our relations with the public have always been such that we have become a distinct and definite part of the Northwest's development."

Not the least of the firm's accomplishments has been its long, hard fight in St. Paul, which is just now beginning to produce results. St. Paul has been notoriously mediocre as a "show town," but Finkelstein & Ruben did not allow this reputation to discourage its efforts.

Bert St. John Is Managing California Theatre

Bert St. John, well-known showman and for several years manager for Clune's Auditorium in Los Angeles, has resigned and accepted the managing directorship of the California theatre in that city.

Mr. St. John has been connected with amusement enterprises for a great many years and was for a long time with the B. C. Whitney enterprises in the East and helped stage many of their biggest successes, such as "The Three Twins," "Isle of Bong Bong" and other Princess theatre light comedy and musical comedy hits.

Morris Hoffman, of Universal's Chicago Exchange, is enjoying a vacation in the East, including a sojourn at Atlantic City. He expects to be back at his desk in about three weeks.

Manager Lesserman is planning to start for the woods of Northern Wisconsin on July 5, where he will do some fishing and get a good rest after the extremely busy winter and spring he has undergone.

Captain Paul Kimberley, director and manager of Hepworth Picture Plays, Ltd., of London, was a Chicago visitor last week, having made a special trip from New York to look over Rothacker's Chicago plant. While here he extended an invitation to Watterson R. Rothacker to visit the Hepworth studios when in London during July.

Bobby Ascher, young son of Nathan Ascher, celebrated his birthday at his father's estate at Homewood, Ill., last week, and was the recipient of a unique gift from Watterson R. Rothacker, who sent out a camera man and had Bobby filmed, so that when he grows up he may see himself as others see him now.

Miss Alice Howell, the Reelcraft comedian, who has been working for many months under the direction of Frederick J. Ireland at the company's Chicago studio, is about to leave for the West Coast where she will continue making comedies for Reelcraft. Mr. Ireland is preparing to start work with a new producing unit at the Chicago studio.

Eddy Eckels is ashamed. That's why he has been avoiding the Winter Garden Restaurant and walking on side streets to dodge meeting his friends and it's all because his partner Jack Willis is arrested. This disgrace which has cast a pall of gloom over the quarters of Willis & Eckels, can be attributed to the fair sex. Jack is the proud possessor of a four and one-half pound Pomeranian, Miss Chin Chin, and forgot to buy a license. His friends hope he will be able to explain it to the judge and escape the hoosegow.

Joe Friedman of Celebrated Players now has an assortment of short subjects to offer exhibitors which he claims is the largest and most diversified controlled by any exchange in the United States. Included in the list are: Eleven Briggs comedies of one and two reels; twenty-six Screen Snapshots; twelve Muriel Ostreich comedies which will be released one a month; twenty-six Polly Moran comedies, Urban Chats and twenty-six Bill Jones comedies.

H. P. Wolfberg has arrived from Cincinnati to take temporary charge as district manager for Famous Players-Lasky, following the transfer of F. O. Cresswell to New York. No announcement has yet been made as to the successor to Ralph Bradford, whose resignation as manager of the Chicago Exchange recently was announced in these columns.

Charles E. Ward, who formerly owned and operated a house at Fairberry, Illinois, has purchased

the Lyric Theatre at Odell, Illinois, and will take possession of the latter house on July 21st.

Ralph Kettering, general press representative for Jones, Linick and Schaefer, states that "The Gumps" have resolved themselves not into mere animated cartoons but into clever photoplays in capsule-cartoon form, and as such they are a valuable asset to McVicker's big weekly comedy bill. "I never saw anyone in the theatre get up and walk out on 'The Gumps,' and that's saying something," is the way Mr. Kettering expresses himself on the pictures.

Miss Fay Bernstein of Merit Film Company in Minneapolis, stopped over in Chicago on her way back from New York, where she has secured the rights to a number of important pictures.

M. A. Dodge expects to leave for the Coast within a few days to resume production work. On his return from New York he was in Chicago for a few days conferring with officials of the Capital Film Company and will stop in Milwaukee and Kansas City before going to the Coast.

Workers are busy reconstructing the old Kunst-Rommeler Building on Wabash Avenue near Van Buren, making it ready to be occupied by the Chicago Exchange of Pathé. Manager Aschmann hopes to be in the new quarters by September 1st at the latest, and is planning to make the Wabash Avenue building a model exchange and one of the show places of Chicago.

The heat of G. O. P. Convention week coming after the long continued cold spell proved too much for Max Cutler, formerly connected with Superior Screen Service, Inc., and he was one of the year's first sunstroke victims. It is reported he is doing well.

I. Gettleman has been promoted to manager of Universal's Exchange at Minneapolis and J. J. Sampson will take his place as manager of Universal's feature sales department at Chicago, according to an announcement just made by Louis Baum, district manager. Mr. Gettleman has been connected with the Chicago and Milwaukee branches

of Universal for the past three years and his successful record during that time indicates that he will more than make good in his new position. Mr. Sampson, his successor at Chicago, has been working for Universal for some time and his promotion comes as a recognition of his good work. During the war he was an organizer of the War Camp and Community Service.

Rantan, one of the smaller Ill. noise cities, shortly is to have a picture theatre, as up to date electrical fixtures and wiring is being installed in the opera house, which will open with pictures soon after the 1st of July.

Harry Spanuth, president of Commonwealth Pictures Corporation, has completed arrangements with Ricord Gradwell of Producer's Security Corporation, New York, to look after the sales of the Billy Whiskers series of comedies in the United States, Canada and abroad. The new arrangements will leave Mr. Spanuth free to concentrate on the production of the series as well as Spanuth's Vodal-Vil Movies, which Commonwealth will continue to distribute direct.

Al Brandt of Universal's industrial department was in Chicago for a few days last week before leaving for San Francisco and Los Angeles on business connected with his department. Mr. Brandt is much interested in the development of the educational films which he believes are destined to have a place in the industry of paramount importance.

Miss Theodora Bruske, who for the past ten years has been connected with Essanay, has left that company to become assistant to President Harry Spanuth of Commonwealth, and will take the place recently made vacant by the resignation of A. L. Busse.

B. A. Lucas, recently manager of United Artists' Exchange at Detroit, has arrived in Chicago to assume the duties as manager of Robertson-Cole's Exchange here. He formerly was assistant manager for United Artists in Chicago and has a very wide acquaintance among exchange men and exhibitors of this district. Max Levy, whose resignation as manager of Robertson-Cole's Chicago office became effective this week, has not as yet announced his future plans. It is reported, however, that he is considering several good offers, two of which are from producing companies operating in California.

The traditional June slump in business has no terrors for Harry Weiss of Superior Screen Service, Inc., who reports that his exchange broke all records for business during the week ending June 19th and that indications for a continuance of big business are favorable.

Tom Callery, of Chicago, who jumped from a reporter's desk into the ranks of motion picture actors as leading man to Za Sue Pitts, is visiting the old home town and expects to remain in Chicago for ten days or two weeks before returning to the coast to resume work in the Nolan picture, "Dinty," featuring the boy actor, Wesley Barry.

Chicago and the Mid-West

Covered By L. H. MASON

Tremendous Welcome for Mary and Doug Abroad

LONDON, June 22.—Another "Queen" and another "King" have arrived in England. The liner Lapland brought them here and landed them at Southampton, and a few moments later they were at the mercy of thousands of women, children and men.

The arrival of these two outstanding figures of public life proved to be an event such as has only been evidenced on occasions like those when President Wilson and General Pershing came here. But even these two memorable events have been overshadowed now and the glory, and it is a great glory, falls to none other than Mary Pickford and Douglas Fairbanks. Today "Queen" Mary and "King" Douglas rule alone.

No greater or more enthusiastic crowd ever awaited with such anxiety and anticipation as that which watched and cheered as the huge liner was brought alongside, and never was there such a wild rush and the shrieking as when Douglas Fairbanks with his tiny smiling bride perched on his right shoulder ran down the gangway and into the thick of the waiting thousands.

There must have been thousands of people who wanted autographs. But this was impossible. There was a mail sack containing close to five thousand letters already received for either Mary or Doug. Functions of every character have been arranged for the newlyweds.

With the Fairbanks couple is Mr. Bennie Zeidman, a close personal friend of the two, and Edmund Guebel, classed as the Major Domo of the Fairbanks estate.



Attractive lobby decorations for "Down on the Farm," used by the New Garrick theatre, Los Angeles

Reformers Put Crimp in Fashion Show But Result is Beneficial

"Why Change Your Wife?" Publicity Secured From Unusual Source

"**T**OUGH luck! And yet not so tough, either."

That's what Al. G. Birch, exploitation representative of Famous Players-Lasky Corporation said when church people, W. C. T. U. organizers and other guardians of the city's morals got together and stopped an elaborately planned fashion show to be staged in connection with the run of Cecil B. DeMille's Paramount super-special, "Why Change Your Wife?" at the Rialto theatre, Pueblo, Col.

Birch called it hard luck and the manager of the theatre agreed with him because both had spent a lot of time and money in preparing a costume stunt that was to dazzle Pueblo. A series of coincidences figured in the breaks. When Birch arrived at Pueblo he had decided to revive the "Bathing Girl" exploitation for the picture which already had been such a success in Denver.

Arrangements were completed with the Pueblo *Star-Journal*, the leading paper of the community, to handle the news end of the stunt. Sumptuous display streamers and posters, such as "Rialto Theatre Gets Great Fashion Show," with the name and cast of the picture, had been prepared. These were exhibited in the newspaper, on billboards and on the street cars. All was set for the fashion show, to be staged by "bathing girls" on the stage of the low billboard structure in the central business section, and which was to be held on the Saturday afternoon preceding the first day of the picture's run.

At this juncture George Greaves, of Denver, the owner of the Rialto theatre, died, and out of respect for him the show was cancelled. Later, however, his relatives, feeling that his intense interest in the business would have ordered it to be carried through, had he been able to say the word, asked that the original plans be adhered to. It was then too late for the show on Saturday, so it was announced for the following Monday.

The delay meant two extra front page stories in the *Star-Journal*, but it also gave the opposition time to horn in. The rival paper, incensed at the "scoop" the *Star-Journal* had secured, began to stir up a "moral" war against the fashion show. On Sunday several ministers took it upon themselves to preach from the pulpit on what they termed a "lewd and obscene display of femininity." At the most fashionable church, the First Presbyterian, the minister called for a rising vote of his congregation on a resolution that they would not attend such an "immoral" exhibition. Mrs. Mahlon D. Thatcher, wife of the leading banker, amazed the communicants



The Sir Ernest Shackleton's Antarctic picture, "The Bottom of the World," was exploited in a dignified way in San Francisco, where it played at the Kinema theatre, by means of a tie-up with a leading haberdashery.

In this window was placed a large frame upon which was pasted an attractive cut-out showing Shackleton's ship, "The Endurance," as it was caught in the great south ice. Around the edge of the frame was a heavy piece of dark colored velvet which set off the picture very attractively.

by being the only one who did not rise. She explained frankly that she wanted to see the "stunt" and refused to be moved from her position.

However, the church people and W. C. T. U. and kindred organizations were so active in their efforts to prevent the perpetration of a great moral blot on the community that they finally persuaded the commissioner of public safety to order the show cancelled. In fact, he not only prevented the show from being held but he had two willing policemen guard the "bathing girls" from the moment they reached the city till they departed, to be sure that some ruse would not be resorted to to circumvent his order.

Tough luck—wasn't it?

But—a crowd of at least 10,000, unaware that the stunt had been cancelled, gathered at the square to watch the display. After the cancellation was announced they were given enough information about "Why Change Your Wife?" so that they would talk about the picture

to every one they met. And the *Star-Journal*, in a front page article, as well as the voices of 15,000 disappointed people, arraigned the misdirected zeal of certain people of Pueblo for the better part of the week.

Then—to cap the climax and keep the story running the *Star-Journal* disclosed in a front page article the fact that the young ladies who had been described as "bathing girls" through the overzealousness of a local scribe, were members of the choir of St. Mark's Episcopal Church (the second largest church in Denver) and had been brought to Pueblo for an entirely proper display of conventional, even if new, styles and costumes. As a result, although the stunt itself was never executed, "Why Change Your Wife?" got more notice than it would have had through a dozen shows, and the ridiculous position in which the church people had placed themselves made the picture a subject for favorable raillery.

"Not so tough, either"—when the picture played to capacity.

Mr. Birch, in describing the week, regrets having had to pit himself against the religious element of the city. However, he feels that the blind manner in which he was attacked before being given an opportunity to explain the nature of his stunt, justified him, this once, in placing the so-called reform element at a disadvantage.

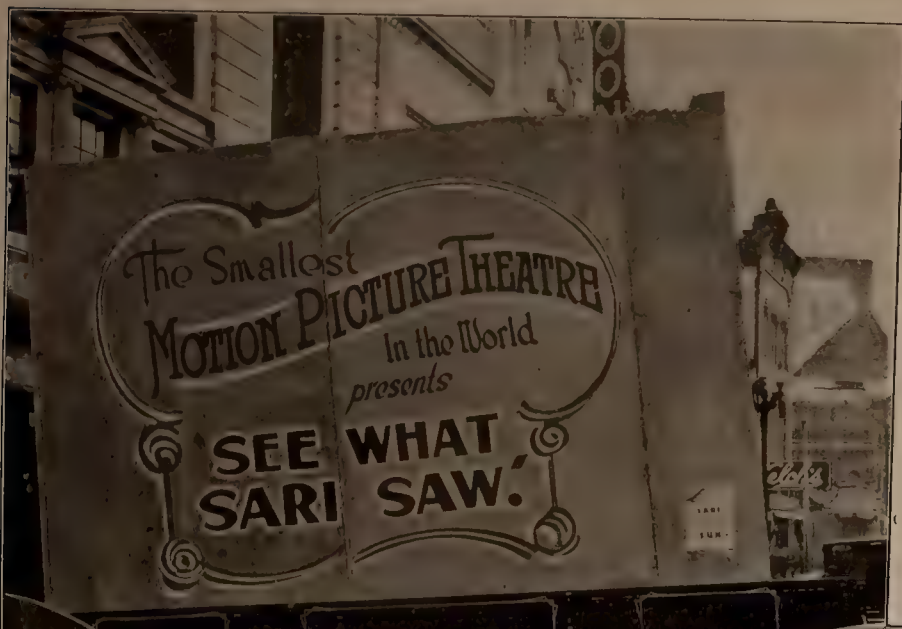
Uses Big Scene of "Shore Acres" for Prologue

By means of a novel use of a particularly effective strip of film among other presentation features, H. M. Rouda, manager of Ascher's Merrill theatre in Milwaukee, brought his engagement of "Shore Acres" unusual attention. Mr. Rouda cut the storm scene showing the schooner "Liddy Ann" wrecked at sea from the sixth reel of the feature, and ran it as a prologue number with special lighting effects.

Then followed a quartet number, the Singers rendering "Your Eyes Have Told Me So," using this song for the theme of the feature and starting the picture in the midst of the chorus of the ballad.

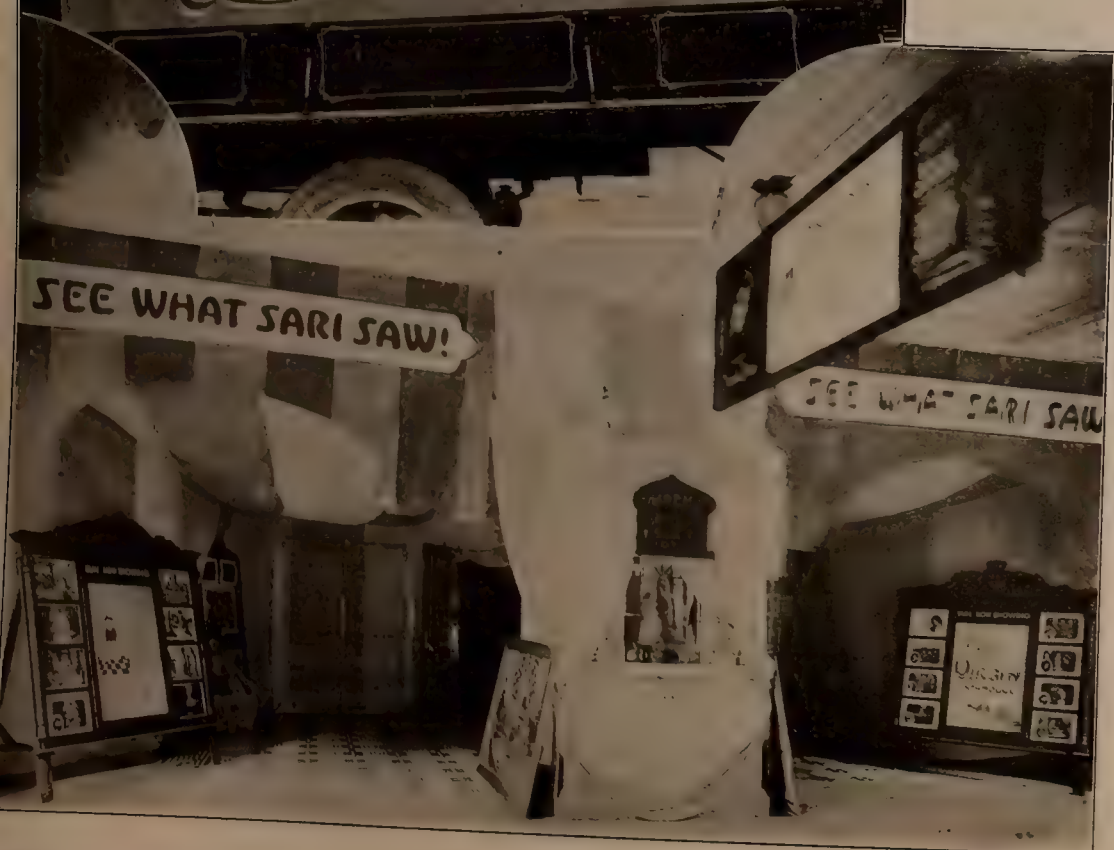
The storm scene used as the prologue was, of course, again inserted in the picture in its proper place and shown as part of the complete production. In the sixth reel scene where the young lovers are washed ashore a bass soloist sang "Asleep in the Deep," imparting impressive atmosphere to the action transpiring on the screen.

How Goldberg Put Over "The Virgin of Stamboul"



(Left)

Harry Goldberg, manager of the Sun theatre, Omaha, employed some novelties in exploitation of "The Virgin of Stamboul," as is shown on this page. At the left is a "picture show" built on a motor truck, and below is the lobby display originated for the engagement.



Real Idea for "Virgin of Stamboul"

HARRY GOLDBERG, manager of the Sun theatre in Omaha, took the exploitation cake recently by his novel presentation of "The Virgin of Stamboul."

Goldberg built a miniature theatre on the body of a three-ton motor truck. He labelled this truck "the smallest motion picture theatre in the world," and equipped it with a small projection machine and screen.

On the back of the truck he arranged a shield with eight narrow slits in it through which pedestrians could peep. A big caption on the back and sides of the truck invited passers-by to "See What Sari Saw!"—the jazz line in "The Virgin of Stamboul" advertising.

This truck was driven around the streets of Omaha on two successive nights, stopping at various busy corners and giving a show every five minutes. The show consisted of a few hundred feet of the most exciting scenes in "The Virgin of Stamboul," and a short trailer advertising the Douglas truck upon which the "theatre" was mounted.

The outside of the truck and its projecting superimposed "theatre" were painted in bright yellow paint, which in no way camouflaged it from the attention of the throngs that filled the streets.

The only drawback to the show was the fact that it was run without a license. The third night of the unique run the police closed the show. At the time the truck had pulled up in front of the Moon the-

atre, operated by Mr. Ballentyne. The police, by error, thought Ballentyne was responsible. They would not permit the truck's removal from the front of the Moon theatre, and they also made Ballentyne take down his marques displays as punishment.

Ballentyne was a good sport and didn't tell them that the "smallest theatre in the world" was a Goldberg house. As a result the elaborate display for "The Virgin of Stamboul" in front of the Sun theatre was left untouched.

Arrow Advertising Novelty Makes Hit

One of the cleverest yet simplest exploitation stunts used at the CLEVELAND CONVENTION was distributed by members of the Arrow organization who attended there. This was in the form of a small six by three cardboard, on which was mounted two dice. Above the dice was the wording, "YOU CAN GAMBLE WITH THESE," and under the dice ran a line "BUT ARROW PRODUCTIONS ARE SURE WINNERS." On the back side of the cardboard was a list of the Arrow productions.

This was handed to the convention in an envelope and a number were placed in the letter-boxes at the hotels. According to the film officials and exhibitors there, this was one of the most unique advertising mediums ever put over at a film convention.

Window Display for "Up in Mary's Attic"

THE exploitation possibilities for "Up in Mary's Attic" are materializing in a very concrete form and exhibitors who already have, or who will in the future, book this production can see now how these exploitation tie-ups are being carried out in New York City.

Gray's Drug Store, on one of New York's busiest corners, Broadway and Forty-third street, carries a window display of beach needs, using as a background five large panels each sixty inches high, of the girls in "Up In Mary's Attic."

Other stores carrying bathing accessories are also planning to tie-up with the picture "Up In Mary's Attic" in a similar manner.

This is only one angle in an exploitation tie-up campaign which covers a variety of merchandise ranging from talcum powder to music records.

The Cosmopolitan Ladies' Shop on Broadway and Forty-first street, used a window display, linking up the lingerie worn by the girls in this production with the lingerie they manufacture. A prominent bathing suit manufacturer is linking up for window displays with his dealers throughout the country, featuring the bathing girls from "Up In Mary's Attic."

Dealers throughout the country who will handle the piano roll, record and song, "Up in Mary's Attic," which has been written directly around the picture, will also cooperate with exhibitors in every territory, in large window displays.



Window display for "Up in Mary's Attic" at Gray's Drug Store, Broadway and 43rd street, New York

"Silver Horde" Exploitation at Stanley's Victoria



(Below and left)
The lobby display arranged for the showing of "The Silver Horde" at the Victoria theatre, Philadelphia

(Bottom cuts)
Window display arranged for the engagement and a view of the special number of the Philadelphia press published in the interests of the production



Franklin Ready for Summer Season

HAROLD B. FRANKLIN has begun to take a fall out of Old Man Hot Weather. In his advertising, stage settings, decorations, lobby, usher uniforms, orchestra uniforms, curtains and a thousand and one other things about Shea's Hippodrome, he has put over "that cool feeling."

It started this week with the ads in the local papers. The Sunday display had an ice-bound border around it, with the letters spelling Hippodrome looking like Alaskan type. Under the Shea Hippodrome caption Mr. Franklin declared the Hipp to be the "Coolest Place in Town." In the midweek ad preceding "Alias Jimmy Valentine" display, Mr. Franklin featured an ice scene from "The Bottom of the World," over his regular feature in a small but exceptionally attractive ad, an excellent illustration of much in little. In his daily ads he now used snow-covered HIPPODROME caption. The Program Hippodrome heading is also touched with a below zero design.

In his stage settings Mr. Franklin has also put the touch of coolness. This week he presented a setting, entitled "The City of Make-Believe," a fantasy in blue and silver, suggested by a large window display on "The City of Silvertown," in the local Goodrich window. The setting was exceptionally well lighted and as it was unveiled the flower baskets hanging at each side of the stage frame were illuminated with gray colored bulbs. Flower boxes have been placed around the orchestra pit and along the front of the stage, and cretonne curtains have replaced the heavy velvet hangings.

In place of the heavy glass doors at the exits, Mr. Franklin has placed white lattice work through which artificial vines have been woven. Attractive green lights have replaced the warm red bulbs throughout the house and a large number of specially designed electric fans sent their cooling breezes to all parts of the house. The girl ushers now wear their gray palm



beach dresses and the members of the orchestra are also garbed in seashore styles.

This cooling process is one which has many worthwhile results, the principal one being that it aids patrons to forget that the mercury is soaring outside. It also helps greatly in keeping up attendance during the summer months, for patrons know that they will not sit and swelter at the Hippodrome no matter how hard the weather man tries to burn up the city. Visitors to the Hipp notice the change the moment they come near the big house. Atop the marquee, Mr. Franklin has installed a veritable fernery, and flower and fern baskets have been hung under the porte cochere. In the lobby large ferns have been hung and the clusters covered with an attractive green cretonne.

The coming of hot weather is welcomed at Shea's Hippodrome and business holds up throughout the season. Another thing at the Hipp which is an excellent thing for other exhibitors to note is that Mr. Franklin never cuts down his advertising during the warm weather, in fact he increases it, arguing that this chopping of summer display is an admission that you expect a slump in business. By increasing your advertising, Mr. Franklin says, you show that you have confidence in your public and that you expect to fill the house just the same—warm weather or not.

Transforms Lobby Into Scene from Picture

The engagement of "The Silver Horde" at the Victoria theatre, Philadelphia, one of the Stanley chain houses, was a model viewed from an exploitation standpoint.

Among the many unusual publicity stunts successfully consummated was the transforming of the Victoria lobby into a veritable scene from the play.

Logs covered the ticket booth, forming a cabin. At the entrance and the exit side were placed huge cut-outs depicting thrilling scenes from the important points in the story. A thirty-foot salmon hung over the electric sign. Special red-ink editions of a newspaper were issued and distributed throughout the city. Fish in nets and aquariums were used as window displays in sporting goods stores. Ushers dressed in keeping with the characters of the piece. Regular cafes had special dishes of salmon. A large automobile with the driver dressed in furs led the Barnum-Ringing parade. Cut-outs of every description were placed about the principal streets of the city and the book-stores co-operated with sales of "The Silver Horde."

Teaser Campaign for "A Woman's Business"

"A Woman's Business," the new Olive Tell picture, has been given a most successful showing at the Goodwin theatre, Newark, and Manager F. C. Cross is convinced that his methods of exploitation are ideal for this picture.

A teaser campaign based on the suggestions and using the catch lines of the press book was started several days in advance of the opening, which asked the public, "What is a woman's business?" Later the newspapers carried announcement that the answer to this question could be found at the Goodwin.

These display ads were generous in size and well worded to excite the curiosity of the Goodwin's patronage.

SUNDAY TO WEDNESDAY

SHEA'S HIPPODROME

Coolest Spot in Town

Continuous
11 to 11:15



LARRY SEMON'S
COMEDY STARS
LATEST
"SCHOOL DAYS"

BERT LYTELL
in the screen production of PAUL ARMSTRONG'S great stage success.
"ALIAS JIMMY VALENTINE"
The play that proves no heart is burglar-proof



Symphony Orchestra of 30
SOLOIST
SPECIAL SETTING

Harold B. Franklin, manager of Shea's Hippodrome, Buffalo, begins getting the cool atmosphere into his theatre by his advertising. This is the display he used in exploiting "Alias Jimmy Valentine" and a Seamon comedy, "School Days."

Visual Proof of the Reign of King Exploitation



(Above)
Stage setting used as scenic investment for an elaborate prologue for "The Confession" when this picture played the New Liberty theatre, St. Paul. For complete details see story on the opposite page.



(Left)
Stage coach resurrected by the Belmont theatre, West Philadelphia and used as an exploitation medium for "The Copperhead" during the engagement of the Lionel Barrymore picture at this theatre. The occupants of the stage coach which made daily tours of the city were dressed in costumes of the period of the picture.

Novelty Lobby Displays For Current Attractions



(Above)
Lobby decorations for "Sherry" used by the Tudor Theatre, Atlanta, Georgia, which were instrumental in attracting much extra patronage for the picture.

(Right)
Special cut-out
which featured in
a lobby display
used by the Mary
Anderson Theatre,
Louisville, Ky., for
the exploitation of
"The Idol Dan-
cer"

Elaborate Exploitation Used by Plainfield Theatre

PROCTOR'S THEATRE, at Plainfield, N. J., a city accredited with a population of but a few more than 30,000, including the surrounding country, recently put over an exploitation campaign that in elaborateness compares with the best of those in cities of ten times the population and as a result established a house record for net profits. Teaser cards, window display tie-ups, moving billboards, and a fife and drum corps, in addition to newspaper space were the ingredients employed.

Plainfield, in common with the rest of the United States, is aware of the ouija craze, and just after "The River's End," had been booked for the theatre a bit of persiflage between two of the house employes, suggested the campaign.

"Hey, Tom, what is 'The River's End'?" asked one of the employes.

"Why don't you ask Ouija, I'm no spiritualist," was the retort.

Shortly after that small cards were distributed throughout the down-town section of Plainfield. They carried a picture of an ouija board with the wording, "Ask Ouija, where is 'The River's End.'" The following day, one of the windows of Woodbine and Martin's store on the main street blossomed out with a window display of ouija boards and numerous large duplicates of the small cards which had been distributed, but with no reference to the picture.

Two days later, however, the largest book store in the city, and a five and ten cent store, had a window devoted to the coming of the production to the Proctor theatre. The book store window was filled with copies of the Curwood novel, and the other store featured the song of the same title as the picture and based upon the story.

On the morning of the opening day of the three-day run at the theatre, a wagon, with a huge painted announcement, on each side was driven around the city. The banners read:

"Ouija has answered the mysterious question. 'The River's End' now showing at Proctor's theatre. The biggest photoplay sensation of the year. Special music. No advance in prices."

In the early evening of each day of the run the Independent Fife and Drum Corps, a popular local organization of twenty pieces, was used to parade about the business section of the city with announcements of the showing of the production at the theatre.

As is usual in tie-ups with window displays all three of the stores benefited greatly by their co-operation in the exploitation. The teaser cards re-awakened a waning interest in the ouija boards, and the picture itself created a strong demand not only for "The River's End" but others of the Curwood novels, and the music counter in the five and ten cent store reported a phenomenal demand for the music.



How Pearce Put Over "Evangeline"

Novelty exploitation works quite as well in the South as in New York, according to the reports from Pearce's Tudor theatre of New Orleans which recently put over something different in advertising "Evangeline."

There is in New Orleans a crippled negro who uses a team of goats hitched to a wagon as a means of transportation. He has been in the city some time and thousands know him by sight. When they saw the goat team they always saw the negro. When Mr. Pearce got hold of the outfit and fixed it up, pedestrians looked at the goats, looked for the negro driver, but didn't see him as they gazed on the same thing the reader does in the picture printed herewith, and the engagement of "Evangeline" at the Tudor profited accordingly.

Another of Mr. Pearce's exploitation ideas which brought good results was the printing of a special school children's ticket which at reduced prices allowed the pupils in the various schools to see the feature. Since "Evangeline" is a story which is used in teaching English the children were especially interested in the feature.

"Hoodlum" Matinee for Poor Children

A. J. Wood, manager of the Grand Opera House, Brunswick, Ga., recently extended an invitation to poor children residing in Brunswick to attend a special matinee of Mary Pickford in "The Hoodlum" which not only resulted in an editorial commending Mr. Wood in one of the newspapers but was so successful that the manager of the opera house has determined to make the plan a regular feature of his presentations when ever he books a picture with a particular appeal to children.

Mr. Wood's plan was to have the teachers of the public and Sunday Schools designate the children whose parents could not afford to buy tickets for the show and to distribute free tickets from this list.

In this manner he made certain that his audience would be one which deserved complimentary admittance and which also came from a source which would not otherwise have attended and paid their way.

Sends Newly-Weds Complimentary Tickets

E. L. Foy, president of Foy's Neighborhood Theatres, Inc., operating in Dallas, Texas, has originated a very successful plan whereby permanent customers for the Foy theatres are gained at small cost.

The names of all the newly married couples mentioned in the newspapers of Dallas are noted and a personal letter extending congratulations, in a pleasing style and inclosing a complimentary ticket for two is mailed to them.

The pass is good at any of the four theatres under the Foy management and the recipients may attend any performance.

Mr. Foy is authority for the statement that the idea has worked to perfection. When one of the passes shows up at the box office the house managers attention is called to it and he personally greets the newlyweds and makes them feel at home.

The plan commends itself to us since we believe that the personal element in operating a picture house is the most important factor in making for success and in calling attention to Mr. Foy's plan, we only suggest that it might be used to further advantage by devising a way of obtaining the names of all people who move to a house located near one of the theatres and extending the same courtesy and a "welcome to our city" message, to them.

It pays to make your patrons your friends.

School Kiddies Interested in "Virgin of Stamboul" Showing

A novel exploitation stunt in connection with the showing of "The Virgin of Stamboul" at the Sun theatre, Omaha, is being held in connection with Omaha News.

Two complicated problems are presented to the school children of Omaha by Miss Dean, who was a mathematical genius when in school.

Here are the problems:

The top of Trinity Church steeple in New York City is 288 feet from the ground. Three-fourths of the height of the steeple above the church, plus twelve feet, is equal to the height of the church. What is the height of the steeple above the church?

When will the minute and hour-hands of a watch be exactly together between the hour of four and five o'clock in the afternoon?

The problems have aroused great interest among Omaha school children. Thousands of answers have been received. The winners will be determined by the correctness and neatness of the solutions. Valuable awards will be made to the winning mathematicians, including season passes to the Sun theatre.

Proctors Advertise "River's End" in A Novel Manner

View of some of the Proctor theatre, Plainfield, N. J., exploitation as described in text on the opposite page



Phoenix Gives "Beloved Cheater" Fine Exploitation



(Top cut)

Lobby display arranged by the Strand theatre, Phoenix, Ariz., for "The Beloved Cheater" engagement, showing a sandwich man who worked for the picture

(Above and left)

Ballyhoo stunt for the feature through which the sign shown and the masked woman brought the engagement to the public's attention

NEW YORK

Capitol Theatre—

Opening—Tannhauser.

Special—A dancing number in which the "Minuet" is danced by Mons. Oumasky and Mlle. Gambarelli and company before an artistically lighted exterior set. The dancers are attired in Colonial costumes.

Scenic—Snapshots of the Hawaiian Islands. Prizma Screening is proceeded by the singing of "Aloha Oe," by the Capitol chorus.

Current Events—Capitol News.

Feature—Passersby—J. Stuart Black or Prediction.

Given with a prologue in which a street scene in London on a foggy night is represented.

Special—March of the Toys.

Herbert's composition played by the orchestra is interpreted by a company of dancers who perform and are costumed as dolls. A special set by John Wenger is provided.

Comedy—Solid Concrete—Vita-graph.

Organ—Special selections.



ALL WEEK
STARTING
TODAY

ALBERT CAPELLANI
PRESIDENTS

The Fortune Teller

STARRING
MARJORIE RAMBEAU

The Most Magnificent Motion Picture Ever
Told with the Greatest Modern Address in
the History of the Motion Picture.

OTHER ATTRACTIONS
The Lost City
A dramatic thriller, told with great skill and
from the very heart, another study in
and every scene is a masterpiece of
and every scene is a masterpiece of
and every scene is a masterpiece of
and every scene is a masterpiece of

International News Weekly
Literary Digest Topics

OHIO
THEATRE

Sixteen inch by three column ad used
by the Ohio theatre, Indianapolis, Ind.,
for "The Fortune Teller"

Rivoli Theatre—

Overture—Hungarian Comedy Overture.

Scenic—The Lone Trapper—Robertson-Cole.

Vocal—Duet from "The Pearl-fishers."

Sung by Martin Brofi, tenor, and Edoardo Albano, baritone.

Dance—A Soldier's Romance. Performed by Mme. Lubovska, assisted by Thalia Zonau.

Feature—Sick A Bed—Wallace Reid.

Orchestral—Musician's Strike.

Programs of the First Runs

REPORTS BY WIRE

Opens with the full company playing and gradually the members desert until only the trap drummer remains.

Comedy—Footprints—Vitagraph.

Organ—Scottish Fantasy.

Next Week—Away Goes Prudence.

Strand Theatre—

Overture—Fantasie Hongroise.

Current Events—Strand Topical Review.

Features—The Great Accident—Tom Moore—Married Life—Mack Sennett—First National.

Organ—Polnaise Militaire.

Next Week—Suds.

Rialto Theatre—

Overture—Phedro.

Educational—Circulation of the Blood—Scientific Film Corp.

Special—The Ampico Reproducing Piano rendering "First Movement in D Minor," with Leo Ornstein as the invisible soloist.

Feature—Sand—William S. Hart.

Current Events—Rialto Magazine.

Scenic—Bubble Dance.

Comedy—The Aero—Nut—Al St. John—Warner Brothers.

Organ—Pilgrim's Song.

Next Week—Homer Comes Home.

LOS ANGELES

California Theatre—

Overture—Lohengrin.

Specialty—Will Roger's Illiterate Digest—Hohn.

Dancing Act—Specialty number by Gazalla.

Current Events—From Gaumont, International Kinograms and local pictures.

Organ—Thannhauser March.

Played by Arthur Shaw.

Feature—The Return of Tarzan—Goldwyn Special.

Presented with a prologue given in a stage setting representing an African jungle with many specimens of bird life represented. Betty Stokes, whistler, gives imitations of various bird voices. Patrick Murphy, baritone, sing "Dream Wood." The drop is transparent in the center, making action of Tarzan and Apes visible at the close of the act. The screen is dropped in front of the transparency leaving the forest set on both sides during the screening of the feature.

Cartoon—Smockey Smokes—Judge Rummy—Bray.

Next Week—The Great Accident.

Grauman's Theatre—

Overture—Midsummer's Night's Dream.

Current Events—From International and Pathe.

Organ—Jesse Crawford playing "In the Arms" and "La Veeda."

Scenic—The Enchanted Valley—Paramount.

Vocal—Mme. Nadine Plainoff, Russian Soprano in concert numbers.

Educational—Pathe Novagaph, "Heavenly Hay," "Every Day Heroes," from Pathe Review.

Feature—Homer Comes Home—Charles Ray.

Given with atmospheric prologue showing the interior of a garage. A quartet repairs the automobile shown in the picture, while singing two song numbers. A double for Ray appears and imitates the star.

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Western—The Broncho Kid Hunt
Gibson Universal.
Comedy—Four's Jaws and Kitten's
Paws—Century
Feature—Miss Miss Dodd Edith
Roberts.

Finch Theatre

Overture—Beautiful Galathia

Educational—Electricity—Univer-

sal Screen Magazine

Organ—Love's Sweet Enflamy

Frank Leon, Organist

Comedy—Universal Letterlaugh

Vocal—Dorothy Roberts, three

years old in song numbers.

Cartoon—Cinema Luke (Out of

the Inkwell) Bray

Instrumental—Four Octave Mar

imba solo.

Current Events—From Pathe, and

International

Feature—Volly of the Storm Coun

try—Mildred Harris.

Prelude—A prologue in

which a tenor sings "In

Storm Cloud" in front of a

stage setting representing an

ocean beach. Lightning and

ripple effects on the scene

water are used to advantage.

Comedy—The Gingham Girl—

Mack Sennett—Paramount.



MOORE'S RIALTO THEATRE

ANITA STEWART

YELLOW TOPHAT

HAROLD M. GRANTIS

Starting three column by fifteen inch
ad used in the Sunday papers for "The
Yellow Tophat," by Moore's Rialto
theatre, Washington, D. C.

CHICAGO

Woodlawn Theatre—

Woodlawn Brighter Side of Life.

Woodlawn News and Views

Larry Simon Comedy "Solid Concrete"

Overture—Second movement from

"Schizenza" (the story of the

Kalandar Prince.) Sym-

phonic Suite after "The Thou-

sand and One Nights" Feature—Charles Ray in "Paris Green."

Superba Theatre—

Current Events—International

News.

Current Events—International

News.

Current Events—International

News.



Four column by 20 inch display by the Madison Theatre, Detroit, on "Married Life." This week's feature attraction

Intermission Orchestra—"My Sahara Rose."
Coming Next—"The River's End."
Barber's Loop Theatre
Pathe Weekly.
Prima.
Overture—"Madame Modiste."
Soloist Miss Howard Popular selections.
Bill Franey Comedy—"Hard Cider."
Feature Katherine MacDonald in "Passions Playground."
Coming Feature—"The Idol Dancer."

Orchestra Hall—
Incidental music by orchestra.
Feature—Ethel Clayton in "The Ladder of Lies."
Added Attractions—"The Gumps."
Playhouse Theatre—
Incidental music by orchestra.
Comedy—"Looking for Work."
Feature—"The Blindness of Youth."
Coming Feature—"The Boomerangs."

Randolph Theatre—
Second week of "The Mollycoddle."
Organ selections.
Coming Next Mary Pickford in "Suds."

Casino Theatre
Organ selections.
Feature—Mrs. Sessue Hayakawa in "Tokio Siren."
Added Attraction—Eddie Polo in "The Vanishing Dagger."

Bo ton Theatre—
Organ selections.
Feature—"The Fortune Teller."
Comedy—"Bringing Up Father."

DENVER

America Theatre—
Overture—"The Anvil Chorus."
Scenic—Fairylana and Panama from a Navy Seaplane.
Novelty—Will Roger's Illiterate Digest—Kohn.

Feature Juv. Call Me Jim Will Rogers.

Next Week—"The Great Accident."

Alto Theatre

Current Events—Pathe News.
Topics of the Day—Pathe.
Comedy—"The Model Husband"—Paramount.
Feature—"Sick A Bed"—Wallace Reid.
Next Week—"Sand."

Rivoli Theatre

Current Events—From all releases and includes local scenes.
Cartoon—"Three Rascals and a Cake of Yeast"—Mutt and Jeff—Fox.

Overture—Medley of Irish folk songs including "A Little Bit of Heaven," played on the largest Victrola in Denver.

Feature—"The Luck of the Irish"—Allan Dwan.
Comedy—"What a Knight"—Fox Sunshine.

Next Week—"The Fortune Hunter."

Tabor Theatre—

Feature—"Down On the Farm"—Mack Sennett—United Artists.
Preceded by a comedy prologue under the title of "The Old Grey Mare Took a Kick at the Whistle Tress" and using a



Here is the Colonial theatre, Indianapolis, display for the current week's attraction, "Miss Hobbs." In size three columns by sixteen inches

mixed "rube" quartette to advantage.
Current Events—Kinograms—"The Gumps" cartoons.
Scenic—"Outing Chester Travelogue."
Next Week—"King Spruce."

ST. LOUIS

Grand Central—
Overture.
Selznick News.
Feature—Mary Pickford in "Suds."



Sid Grauman's display for "Sand," five columns by ten inches in size

Instrumental—Organ solo.
Comedy—"At St. John in 'The Acromut'."

Kings Theatre—

Overture—Selections from the "Dream Waltz."

Current Events—Specially Edited from the leading news weeklies.
Feature—"Geraldine Farrar in 'The Woman and the Puppet'."

Topics of the Day—Literary Digest.
Comedy—"Mack Sennett's 'By Golly'."

Next Week—"The Slim Princess."

Pershing Theatre—

Overture—"The Waltz Dream."
Current Events—Pathe News.

Feature—"The Silver Horde"—Rex Beach.

Instrumental—Organ Solo.
Vitaphone Comedy—"Hy Laughs Last."

Next Week—"Burning Daylight."

West End Lyric Skydome—

Overture.
International News.
Educational—Universal.
Feature—"Suds"—Mary Pickford.
Popular Selections.
Comedy—"At St. John."

Mozart Airdome—

Overture—Selections from the "Waltz Dream."

Current Events—Fox News.
Feature—Rex Beach's "The Silver Horde."

Comedy—Sunshine Comedy—"The Jazz Bandit."
Educational.

SAN FRANCISCO

California Theatre—

Overture—"The Bat" and "In Sweet September."

Current Events—From Pathe, Fox, Gaumont and Selznick Topics.
Vocal—Headlights of Harmony. Sung by Mary White and Robert Davis.

Organ—"I Love to Fall Asleep and Wake Up in My Mummy's Arms"—Eddie Horton, organist.

Feature—"The Mollycoddle"—Donna Las Fairbanks.
Next Week—"Sand."

Imperial Theatre—

Opening—Musical act featuring Jean Van Slyke and Leo Flinders.

Current Events—Selected from Pathe, Fox, Gaumont and Selznick.

Feature—"The Man Who Lost Him Self"—Faversham.
Next Week—"Romance."

Tivoli Theatre—

Overture—"The Opera Mirror Vocal—Duet of the Flowers and The Road to Paradise. Sung by the Tivoli quartette.

Comedy—Jones Busy Day.
Cartoon—Springtime.

Current Events—International News.

Feature—"The Fighting Shepherdess"—Anita Stewart.
Next Week—"The Wonder Man."

DETROIT

Adams—

Overture—"Raymond."
Current Events—"Detroit Free Press Film Edition."

Local—Board of Commerce cruise pictures.

Vocal—"The Heart Call," Joseph Martell, baritone.

Feature—"Shore Acres," Alice Lake.

Comedy—"Jiggs and the Social Lion."

Next Week—"The Valley of Doubt."

Broadway Strand—

Overture—"Typical Bits."
Novelty—Screen Snap Shots.

Current Events—International News.

Vocal—"Treasure Island," Esther Burns.

Comedy—"By Golly"—Sennett.

Feature—"A Lady in Love," Ethel Clayton.

Next Week—"Treasure Island."

Madison—

Overture—"Poet and Peasant."

Current Events—Pathe News.

Vocal—"Japanese Sand Man," Ruth Chase, soprano.

Feature—"The Paliser Case," Pauline Frederick.

Comedy—"Married Life," Sennett.

Next Week—"Norma Talmadge in 'Yes or No'."



The first display we have secured on "Sick Abed," the work of the Palace theatre, Washington, D. C. In size two columns by eight inches

Washington—
Overture—"High Jinks."
Current Events—Fox News.
Comedy—Mutt and Jeff, in "Three Raisins and a Cake of Yeast."
Feature—"Riders of the Dawn," Roy Stewart.
Comedy—"The Jazz Bandits," Sunshine.
Next Week—William Russell in "Twins of Suffering Creek."

BUFFALO

Shea's Hippodrome—
Overture—"The Forge in the Forest."
Stage Setting—Special reproduction of the shipwreck scene from "Shore Acres," staged by Harold B. Franklin and painted by Horace N. Smith.
Vocal—"A King of the Desert Am I," sung by Greek Evans of the Rivoli and Rialto Theatres, New York.
Feature—"Shore Acres"—Alice Lake.
Comedy—"You Wouldn't Believe It"—Sennett.
Current Events—Hippodrome Review, made up of the Universal and Gaumont News, Pathe Colored Subject and Topics of the Day.
Next Week—Clara Kimball Young in "For the Soul of Rafael."
Strand—
Overture—Hawaiian melodies.
Current Events—Latest Pathe News.
Feature—D. W. Griffith's "The Idol Dancer."
Comedy—"Bungalow Bungles"—Supreme.
Special—"The Lost City."
Next Week—Tom Mix in "The Terror."
Shubert-Teck—
"The Lone Wolf's Daughter"—Louise Glaum.
Lyric—
"Bubbles"—Mary Anderson.



Be BOTTOM OF THE WORLD

Picturing in Actuality the Days, Months, Years of Thrilling Life at the World's Southernmost Point

Sir Ernest Shackleton's ill-fated Quest on the Ship "Endurance"

Starting Today

Complete Programme

1. Sir Ernest Shackleton's Quest on the Ship "Endurance"

2. The Story of the Ship "Endurance"

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ASCHER'S
MERRILL
THEATRE

CLARA KIMBALL YOUNG

"FOR THE SOUL OF RAFAEL"

UNQUESTIONABLY THE FINEST PICTURE IN WHICH
CLARA KIMBALL YOUNG
HAS EVER APPEARED
IDEALLY APPROPRIATE FOR MERRILL PRESENTATION
SPECIAL MUSIC SCORE ARRANGED BY
N. SEMASCHKO

CONCERT ORCHESTRA OF 25 SOLOISTS
BANNER ANIMATED MAGAZINE "SNUB" FOLLARD COMEDY
PERFORMANCES SAT 11 12-45 OVERNIGHTS 2-15 4 5-45 DOWNTOWN 7-8:30 9-15

The Most Beautiful Woman on the Screen in
The Most Beautiful Picture of the Year

MISS ALMA HAHN
Screen's Sweetest Girl Song
"Oh, Sweet Home, So Pure and Rest"
From the Opera "Maiden"



This quarter page display for "For the Soul of Rafael" is the work of the Merrill theatre, Milwaukee

SEATTLE

Clemmer Theatre—
Overture—"Katinka" and "Calm As the Night."
Feature—"Riders of the Dawn"—Hodkinson.
Cartoon—Bray Pictograph.
Novelities—Frenchy Sees America—The High Cost of Courting and People You'd Like to Know," by Mary Roberts Rhinehart.
Current Events—Fox News.
Next Week—"The Sporting Duchess."
Strand Theatre—
Overture—Popular Selections from operas.
Novelty—Herbert Kaufman's Weekly.
Current Events—Fox News No. 70.
Pathe Review No. 54.
Feature—Romance—Doris Keane. Presented with a prologue in which eight dancers give numbers in accord with the picture, with a soloist singing "Romance Thru' The Years."
Next Week—"The Sea Wolf."
Colonial Theatre—
Opening—Concert by special orchestra of lady musicians playing selections from "Robin-hood" and Hiawatha's Melody of Love."
Feature—Burnt Wings—Edith Roberts.
Current Events—International News No. 34.
Comedy—Moonshiners and Jailbirds—Rainbow.
Novelty—Topics of the Day No. 59.

WASHINGTON

Metropolitan—
Overture—Sunny South.
Current Events—Pathe News—Topics of the Day.
Scenic—"The Bottom of the World" (Shackleton film).
Comedy—All in a Day (Snub Pollard).
Feature—Blind Youth (Leatrice Joy).
Next Week—"The Cheater" (May Allison).

Palace Theatre--

Overture—"Sweet and Low" and "Give Me All of You."
Feature—Fighting Shepherdess.
Current Events—Pathe News.
Comedy—"The Aero Nut."
Next Week—Max Jimmie Valentine.

CINCINNATI

Strand

Overture—Collection of Southern melodies.
Current Events—Pathe 49.
Feature—Huckleberry Finn.
Next Week—Paris Green.

Walnut

Overture—The Royal Vagabond.
Current Events—Pathe 48.
Comedy—By Golly Sennett.
Feature—"The Dancin' Fool."
Next Week—"The Fighting Shepherdess."

Gifts

Current Events—Fox 50.
Comedy—His Speech of Promise Standard.
Feature—Lure of Ambition.
Next Week—"The Woman and the Puppet."

Grand—

Current Events—Fox 50.
Comedy—Everything But the Truth Universal.
Feature—Jubilo.
Next Week—"The Mollycoddle."

Palace—

Overture—In a Bird Store.
Current Events—Pathe News—Topics of the Day.
Comedy—By Golly (Sennett).
Cartoon—Mutt and Jeff.
Feature—Sick-a-Bed (Wallace Reid).
Next Week—"The Mollycoddle" (Douglas Fairbanks).

Rialto—

Overture—"The Mikado."
Current Events—Fox News.
Comedy—Home James (Christie).
Cartoon—Bray.
Feature—"The Yellow Typhoon" (Anita Stewart).
Next Week—"Polly of the Storm Country" (Mildred Harris Chaplin).

PHILADELPHIA

Stanley Theatre—
Overture—Prelude—Rachmaninoff.
Feature—Dr. Jekyll and Mr. Hyde—Barrymore.
Scenic—"The Modern Centaur."
Prizma—Deadlier Danger.
Current Events—Selected from Pathe News, Fox News, Select News, Current Events.
Topics of the Day—Literary Digest.
Comedy—"The Emotional Miss Vaughan."
Next Week—"A Fool and His Money."
Arcadia Theatre—
Feature—"The City of Masks."
Current Events—Pathe News.
Scenic—Burton Holmes Travelogue Educational—Paramount Magazine.
Comedy—"The Aero Nut"—Al St. John.
Next Week—"O'ld Lady 31"—Metro.
Victoria Theatre—
Overture—Vazuela.
Feature—"The Wonder Man."
Current Events—Pathe News.
Scenic—Automobile Races—Metro.
Comedy—Mutt and Jeff cartoon.
Next Week—"The Woman in Room 13."
Regent Theatre—
Feature—Tale of Two Cities Educational—Ford Weekly.
Comedy—Biff Bang Bomb.
Next Week—"A Lady in Love" Paramount.



HARRY CAREY
"HUMAN STUFF"

From Sunday's Cleveland Plaindealer for "Human Stuff." The standard's ad was three columns by sixteen inches.

Half page ad by the Plaza theatre, San Diego, Cal., for "The Bottom of the World." This novelty and educational subject taking the place of a feature picture for the week run

What Does He Think of Reviews?

"Every exhibitor that has ever read your paper knows that it is the only way to get an impartial and fair criticism on pictures.

"To be perfectly frank with you, we have sometimes been inclined to believe that your reviewers were very anxious not to hurt the producers' feelings.

"As for using your reviews to hammer down prices, that is the silliest 'rot' we ever heard of. Would not an exhibitor be the biggest chump in the world to book a picture that he knows to be rotten even if received as a free gift, charges paid? Say, wouldn't he? As for helping us in booking and advertising our show, this is the answer: We would not try to run a theatre without the help and assistance of the *MOTION PICTURE NEWS*. That goes just like it says. As to how we feel in regard to the *NEWS* and the rest of the trade papers, here's our answer to that: At one time in our business career we subscribed and paid for the following papers, to wit: [Six papers are here listed.] (That's all we can remember.) Now we subscribe for and read *MOTION PICTURE NEWS*, that's all."

TONIE ZOELLER, *Mgr.*
Broadway theatre, Jackson, Ohio.

"Tell the truth in your opinion of pictures, for without the small exhibitors of the country you would not have anybody to sell your periodical to. Show no partiality. Give 'em all 'equality.' I don't think any exhibitors would use the reviews to break contracts, or hammer prices, but it would give them an idea of what to expect. In my opinion nobody could expect every picture issued to be a world beater anyhow."

WM. R. PATTIE
Grand theatre, Frankfort, Ky.
The Pattie Producing Co.

"I think reviews are absolutely necessary for the success of a trade paper."

O. C. HAUBER.
Hauber theatre, Pine Bluff, Ark.

"Permit us to congratulate you on the quality of your publication and your desire to see the exhibitors' rights respected. Every exhibitor has a warm spot for the *NEWS*."

H. G. SWEET, *Pres.*
Royal Theatre Co., Royal Center, Ind.

"We find that your magazine is very handy for exhibitors and that your criticisms are very fair. In cities located as this is, where we cannot personally see a screening of shows before we book them, we find that your reviews are of great value to us in making our selections."

THE SCHINE THEATRICAL CO.
New Hippodrome theatre,
Glouversville, N. Y.

"Cut all the advertising. Give us impartial reviews and you can double our subscription rates at once."

E. V. McGRATH.
Knickerbocker Amusement Co.,
Detroit, Mich.

"I use the *MOTION PICTURE NEWS* principally as a benefit to me in selecting and advertising my program, also that by it I can keep read up on each and all pictures, and a great many other things regarding picture show business, that I would not know otherwise."

J. V. KIRK.
Electric theatre, Windsor, Ill.

"No magazine in the country exemplifies a higher standard of conception and writing ability than yours."

PETER A. ADAMS.
U. S. Photo Play theatre, Paterson, N. J.

"Your attitude regarding reviews has been a great help to the exhibitors, your familiarity with the motion picture industry as a whole is a very valuable asset to the exhibitor."

SAMUEL HARDING, *Managing Dir.*
Liberty Theatre Company,
Kansas City, Mo.

"Needless to say, reliable reviews alone have value for us. Certainly we cannot take the word of the producer in his advertising, nor of his agent. We can only

depend upon our own judgment of pictures, combined with the opinion of those whose business it is to treat the subject fairly and competently.

"It is untrue that unfavorable reviews are used as a means of reducing rentals. By virtue of the same argument, we would be compelled to pay unreasonable prices on the strength of what the producer or sales agent thought was good comment."

FINKELSTEIN & RUBEN.
Minneapolis, Minn.
G. N. Briggs.

"A trade paper without honest reviewing section is of little benefit to the exhibitor in the smaller towns."

H. W. POWELL.
Majestic theatre, Findlay, Ohio.

"Note what you state regarding a prominent producer withdrawing from the columns of the *NEWS* because of unfavorable reviews.

"Mr. Producer probably *thinks* he can get along without advertising in the *NEWS*. Nay, nay! If he could learn the amount of money he is losing by his stubbornness, he, no doubt, would swing around in his swivel chair and take particular care to continue with his advertising in the *NEWS*."

A. C. H. CHAMBERLAIN.
Madera Opera House,
Madera, Calif.

"I consider your reviewing service of inestimable value to the small exhibitors and consider your reviews as being truthful and reliable. The exhibitors in the small towns need your reviews and regardless of whether a picture is good or bad it should have a review according to its quality."

H. G. RAMSEY, *Mgr.*
Royal theatre, El Dorado, Kan.

"I want to compliment you on the good review service you give in your paper. I certainly like the *NEWS* and would not want to keep house without it."

W. H. HARDMAN.
Royal and Regent, Frankfort, Kan.

"We want and need honest reviews, because we cannot believe the distributing company. If we are deceived, in turn we deceive the public. Result: no business."

G. W. BAYS, *Mgr.*
Royal theatre, Newton, Kan.

"In reply to yours of March 25th will say that the *MOTION PICTURE NEWS* is the only paper that covers all that a small town exhibitor needs to successfully operate a show."

RAY TULLER, *Mgr. and Owner.*
Palace theatre, Afton, Iowa.

Japan to Apply Strict Censorship to Screen

JAPAN is the latest country to put into effect a strict censorship of moving pictures, according to a report received last week by David P. Howells from Horace T. Clarke, his representative in the Orient, who is now in Japan. "Moving pictures in Yokohama," writes Mr. Clarke, "are to be subjected to much closer scrutiny in the future and moving picture theatres will have to make several changes in their seating arrangements to conform to a recent edict of the Kanagawa police authorities.

"The question of censoring the motion picture has been under investigation by the Japanese police for some considerable time and they have reached the conclusion that on account of the great effect which the pictures have upon the Japanese people that it is necessary that a strict censorship be put into effect.

"Likewise on the first of July another radical change is to be put into effect that will change the seating arrangements of every theatre in the city. The police will require that all women be seated in a separate section of the theatre irrespective of whether they are accompanied by male escorts or not. Notice has already been sent to the theatre owners apprising them of this new ruling and ordering them to make the change in their seating arrangements."

Little Em Gorman Has Her Own Company

Little Em Gorman, known in the old Biograph days as "The Child in Ruin," has just played her first ingenue role and heads her own producing company, Chopin Features, Inc., of which J. F. Futterer is president. Her new six-reel film, "The Waif at the Crossroads," is now about ready for release and is the first of a series of eight being written and directed by Paul Price. It is described to be a modern "Silas Marner." Alex Shannon, in the character of the village blacksmith, has given one of his greatest performances, and Tatjana Irrah, Gordon Standing, Joseph Marquis, Frances Eldridge, Emma Tansey, Robert Tansey, George Henry and Alexander Loftus play the important roles in the support.

"Evangeline" Exhibited in Clinton Prison

Following a novel entertainment bill arranged by inmates of Clinton Prison at Dannemora, N. Y., for which Fox Film Corporation furnished the feature—the Longfellow art classic "Evangeline"—N. L. Burdick, as correspondence clerk of the prison, has reported the affair a complete success. Sufficient funds were raised by the entertainment for the support of the prison baseball league.

Under the supervision of Harry M. Kaiser, Warden of Clinton, a splendid program was secured, including selections by the prison band, acrobatic acts, buck and wing dancing, black-face comedy skits, and song and dance specialties.

Albert Parker Directs Norma Talmadge

Albert Parker, who directed Clara Kimball Young in "Eyes of Youth," and several of the Douglas Fairbanks pictures, is now acting as director for Norma Talmadge. The first of Mr. Parker's features with Miss Talmadge is titled "The Branded Woman" from a scenario by Mr. Parker and Miss Anita Loos. The supporting cast, selected by Mr. Parker, includes George Fawcett, Percy Marmont and a number of other well-known players.



Hope Hampton who is making "The Tiger Lady," under Maurice Tourneur's direction

Live News From The Producers

L. Hiller Issues Statement Says Numerous Inquiries Have Been Received on "Up in Mary's Attic"

L. L. HILLER, state-right distributor and exclusive sales agent for "Up in Mary's Attic," the Fine Arts Pictures' six-reel comedy feature, states that he has received more bona fide offers from some of the largest state right exchanges in the country on this big production than on any other feature he has ever handled, and says that the offers on this production had been so lively that in some territories which had already been sold, competitors out-bid the price actually paid.

"There is a difference between an inquiry and a genuine offer on a production," says Mr. L. L. Hiller, "and I know that most every one of the various letters that come in from different sections of the country is an offer from exchangers, who are ready to buy distributing rights to their territory. Most of these offers are from showmen who have the reputation of picking box office winners.

"Every live showman recognizes immediately in this production an unsurpassed box office attraction.

The picture contains every element that makes itself felt at the box office. "Up in Mary's Attic" is a picture that exploits itself. Its innumerable angles for publicity create, for the theater hooking it, advertising values that no amount of paid advertising could duplicate. It is something new for the independent buyer, a picture that the state right market will not soon forget.

"Up in Mary's Attic" is a picture that is undoubtedly pre-destined for success. There is very little if any gamble. Every element is there. It is the highest type of comedy. It is more than a comedy. It is more than a drama. It is more than a farce. It is a combination of all these elements so cleverly interwoven as to make an entertainment that holds the interest from beginning to end and leaves its audiences with a "glad" feeling and a happy memory. "Up in Mary's Attic" is for this reason a repeat picture. It is the kind of picture that audiences can see over and over again and not tire of."

To Start "Twin Beds" Soon Extraordinary Interest Reported to Be Shown in De Havens' Picture

MR. and Mrs. Carter De Haven announce from their Los Angeles studios that production will begin shortly on "Twin Beds," the smashing Selwyn comedy hit, to be released through First National Exhibitors Circuit. The news of the beginning of their new production work follows closely upon the completion of negotiations with the Arthur S. Kane Pictures Corporation with whom this pair will be identified henceforth in all their Eastern business interests.

Although negotiations with Selwyn & Co., producers of "Twin Beds," were concluded several weeks ago and news of the acquisition of the film rights by the De Havens was published briefly in the trade journals, the immediate interest that has been manifested

in the picturization of the legitimate piece by this skilled pair of stage favorites, is declared by Arthur S. Kane to be very great. Inquiries are reported in great numbers at the new Eastern headquarters of the De Havens from exhibitors in all sections of the country.

The stage play, "Twin Beds," by Salisbury Field and Margaret Mayo, has been written into theatrical history. Opening at the Fulton theatre, New York City, in August of 1914, "Twin Beds" achieved instantaneous success as a farce abounding in novel situations of rare comic value. The play was hailed by critics and public as an excruciatingly humorous version of modern life.

"Where Is My Husband" Released in Fall

One of the first of the early fall releases to be made by the Pioneer will be "Where Is My Husband," in which Miss Jose Collins and Godfrey Tearle appear as stars. The story is an adaptation of the very successful play "The Whirlpool," by George Edwardes Hall, who also directed the screen version. The scenes are laid in New York, the West Indies and in a South American Republic.

Oscar Jacobs Firm Has New York Office

The Oscar Jacobs Productions Company announces the opening of their offices at 1600 Broadway for the purpose of selling to independent buyers for world's rights their product now being filmed on the Coast. The company has just completed the third of a series of productions, featuring Joe Moore and Eileen Sedgwick.

New Comptroller for Universal Film

Carl Laemmle, president of the Universal Film Manufacturing Company, has announced the appointment of H. L. Ohrt as comptroller of the Universal organization. Mr. Ohrt formerly was associated with the accounting department of the Famous Players-Lasky Corporation. He will take over the work of G. M. Davidson, who recently resigned from the Universal accounting department.

Wanda Hawley Guest at Benefit

Wanda Hawley, Redartist, was the honor guest recently at a society benefit for Mills College, the largest woman's college on the Pacific Coast. Four thousand invitations were issued in Los Angeles for the affair, which was held in the Robert Marsh gardens, one of the showplaces in the Wilshire millionaire's district.

Lasky's Scenario Dept. to Be Enlarged

The Lasky studio scenario department is shortly to be enlarged by the addition of eleven rooms to be included in a two-story annex to the present structure housing the literary fraternity of the big plant.



Edith Roberts and a Hawaiian girl who play the roles of sisters in the Universal feature, "The Adorable Savage"



Here's the new Vitagraph branch at Portland. Center—Mr. Jackson at desk. At right—the lobby of the new branch office

Announce Associated Managers

ANNOUNCEMENT is made by Oscar A. Price, president, and F. B. Warren, general manager of Distribution of Associated Producers, Inc., of the managers of the branch office organizations of the big new producing and releasing affiliation of Thomas H. Luce, Mack Sennett, Marshall Neilan, Allen Dwan, George Loane Tucker, Maurice Tourneur and J. Parker Read, Jr.

Associated Producers, Inc., will operate and maintain branches in nineteen cities of the country with branch managers for three additional zones, three managers using the facilities of closely adjacent larger offices. The names of the newly appointed managers and their territories are:

Boston, William H. Jenner; Chicago, Sidney J. Goldman; Cleveland, Hubert A. Bandy; Cincinnati, Hubert A. Bandy and aide; Dallas, John C. Shannon; Denver, H. O. Bartels; Detroit, Edward A. Crane; Kansas City, Benjamin Bloicky; Los Angeles, F. A. Wagner; New Orleans, John C. Shannon and aide; New York, Marx S. Nathan; Newark, John G. Rohls; Philadelphia, Edgar Moss; Pittsburgh, J. J. Mill-

Producers to Open New Branch Offices on Fifth of July

stein; San Francisco, William A. Crank; Seattle, H. O. Lukan; Spokane, B. W. Copeland; St. Louis, C. D. Hill; Washington, Rudolph Berger. The managers of the Atlanta, Buffalo and Minneapolis offices are still to be named.

The managers named have a long time familiarity with the territories for which they have been named and are drawn from the top and representative film distributing and sales organizations of the motion picture industry. Applications for these important posts came from literally hundreds of men in the employ of the biggest distributing companies and the selections made for Associated Producers represent a careful sifting of men with records for delivering in their respective fields.

Of the territories named, Spokane, with its own manager, will give physical service out of the Se-

attle office; Newark out of the New York City exchange, New Orleans out of Dallas.

The entire Associated Producers managerial personnel goes on duty in the offices named on Monday, July 5, each manager being in his cities several days ahead of this date. Leases are being signed for branch office quarters in all cities and the new managers will take possession of them August 1 to 15. Meanwhile they are establishing temporary quarters in each city to meet the exhibitors of the territor-

Elmo Lincoln Release Set for July 6th

The many patrons who have seen Elmo Lincoln in serials will now have the opportunity of seeing him in a big Universal-Jewel production which will be released July 6. It is entitled, "Under Crimson Skies." It is described as a story full of gun-play and revolutions in our next door neighbor, Central America, and is an unusual picture of life at sea. Besides Mabel Balin and Harry Van Meter, who give the chief support to Mr. Lincoln, the cast includes Frank Brownlee, Paul Weigel, Dick La Reno and Ethelyn Irving.

Dwan Will Release in Fall

"In the Heart of a Fool" Said to Embody Good Story and Fine Sets

WITH Allan Dwan's "A Splendid Hazard" successfully launched through the First National Exhibitor's Circuit, the Mayflower Photoplay Corporation is now making arrangements for the presentation of "In the Heart of a Fool," Dwan's next big independent production scheduled for release through First National in the early fall. This production brings the total of Allan Dwan subjects presented by Mayflower to four, the others being "Soldiers of Fortune," "The Luck of the Irish" and "A Splendid Hazard."

According to a statement from Benjamin A. Prager, president of Mayflower, "In the Heart of a Fool" marks a radical departure in theme and treatment from the preceding Dwan productions. The story is based on the novel by William Allen White, former governor of Kansas, and proprietor of the Emporia Gazette.

Unlike the thrilling adventure stories with which Dwan's name has been associated in the past, "In the Heart of a Fool" is essentially a heart picture. Into the story are woven, three separate romances culminating in one of the most striking dramatic climaxes ever filmed, it is stated. The title is derived from the activities of one of the main characters, Tom Van Dorn, a debased libertine who de-

bauches everything pure and noble in the relationship of man and woman and whose heart holds the blasphemous conviction that "There is no God."

Aside from the dramatic power of the story, the picture is noteworthy for its scenic investitures. Dwan's fine artistic perception is strongly evidenced in the many beautiful and lavishly mounted interior settings that provide a delectable feast for the eye and bespeak of an utter disregard of expense. The exterior scenes set in a woodland are idyllic in their beauty and provide some of the most attractive "shots" ever recorded by the camera, says the Mayflower president.

The principal feminine role is played by Mary Thurman. James Kirkwood is cast as Grant Adams whose life is blasted when he succumbs to the lure of a professional siren played with skill by Anna Q. Nilsson.

Lloyd's Next Is Titled "High and Dizzy"

Hal E. Roach has changed the name of Harold Lloyd's next two-reel comedy special from "High and Dry" to "High and Dizzy." Pathe will release the first of the new series of specials on July 11.



Scene from the Universal-Jewel production, "Under Crimson Skies," in which Elmo Lincoln is starred



Hopp Hadley, new producing manager for Hallmark Pictures Corporation

Emerson and Wife Off on Mission Abroad

Following a series of cabled negotiations, John Emerson, the new president of the Actors Equity Association, has set sail for France, accompanied by his wife, Anita Loos. Mr. Emerson refused to discuss his mission except to say that it had for its purpose a closer consolidation between the English Actors Association and a similar organization in Paris, and a study of the methods of these organizations. He will make the trip as speedily as possible and expects to be in New York again in about a month or six weeks.

Miss Loos (Mrs. Emerson), one of the best known of motion-picture authors, plans to investigate motion picture methods in European studios and to secure story material while on the trip. A third member of the party will be James A. Creelman, who heads Mr. Emerson's scenario department.

Commissioners Manage Universal Exchange

Organization management by commission, inaugurated early this spring in Universal City, Cal., and later adopted in the New York home-office of Universal, is being spread to the larger branch exchanges of the big film company. Chicago is the first exchange to be placed under the new type of management. The three commissioners are Louis Baum, district manager of the Middle West territory for Universal; Louis Laemmle, and I. L. Leserman, formerly the sole manager of the Chicago Exchange.

New Service Given by Chandlee and Laub

Harry Chandlee and William B. Laub, specialists in editing and the writing of sub-titles, are inaugurating a new service to producers without any charge for their time, largely in the interest of better pictures. They have set aside Monday afternoon of each week for the review of pictures, limiting each producer to one five-reel feature, for which they will offer suggestions embodying their own special technique of editing and titling.

Rothacker Has Prizma Rights

A DEAL whereby the Rothacker Film Manufacturing Co. has the exclusive rights to the use of Prizma natural-color films in educational and industrial pictures, is announced by Waterson R. Rothacker. The introduction of natural colors into education and industrial pictures marks a milestone in the development in that field. To begin with, at least, no educational or industrial film will be entirely Prizma. Rather the natural-color film will be employed for the high spots, for the climaxes as it were.

For instance, in the production of a mining educational picture for use in schools and colleges. The larger part of this picture would be toned and tinted or black-and-white, but when the ore, containing the precious specks of yellow, is taken from the ground Prizma could be employed in order that the students might derive a true conception of the metal as it comes from nature's treasure chest. Then in the great smelting scenes Prizma could depict the furnaces in all their fiery splendor. In botanical pictures and animal studies, which the Rothacker Company from time to time is called upon to make, Prizma will be especially valuable.

Douglas D. Rothacker in accordance with plans already discussed and determined upon will in the near future undertake an extensive tour of the various industrial branch offices of the Rothacker Film Manufacturing Company. It is the aim of the Rothacker officials in inaugurating this trip on the part of Douglas D. Rothacker to acquaint the personnel of the various subsidiary branches of the big manufacturing company, whose headquarters is situated in Chicago, with the newly acquired Prizma product and to lay out the details of a campaign to be undertaken in behalf of the Prizma pictures.

The Rothacker Manufacturing Company secured the practical rights to Prizma only a fortnight ago, but a survey of the ground,

Will Use Natural Color in High Spots of Industrial Pictures

following the acquisition of these rights during the last two weeks, have led the Rothacker officials to the opinion that Prizma is due to exert a powerful influence in spreading the gospel of the efficiency and superiority of the American-made product. "It is already apparent," says the statement from the Rothacker headquarters, "that Prizma will be a vital factor in the

fight that American manufacturers are putting up for Uncle Sam's share of the world trade."

The Rothacker company is official cinematographer of the Trade Expositions which United States manufacturers are to hold next year in Buenos Aires and Rio de Janeiro. On the Exposition grounds there will be movie theatres in which American manufacturers may display films depicting the great industries of the United States. In view of the Latin temperament, which delights in brilliancy, Prizma scenes displaying finished American products in their natural colors will be especially effective below the equator.

From Poem, to Play, to Film

"The World and His Wife" Is Set for Release on July 25, Is Report

THE evolution of a dramatic verse, through the channels of playdom to its most complete form of expression, the screen, is marked in the Cosmopolitan Production, "The World and His Wife," which is scheduled for general release by Paramount July 25th.

Jose Echegaray, the illustrious Spanish poet, wrote the verse; Charles Frederic Nirdlinger did the play; and Frances Marion is responsible for the picture scenario—a trio of famous writers, each adding to and giving of himself to the other's work in their efforts to achieve perfection. Robert G. Fignala, one of the best known directors of the screen, directed the production.

"Great as was the success of both the verse and the play," says the Cosmopolitan Production Company, "the screen version is destined to enjoy an even greater popularity if the care with which the production has been made—from the standpoint of cast selection, settings, exteriors,

properties and technical handling—is a criterion."

With Alma Rubens, who achieved such success in Cosmopolitan Production, "Humoresque," as the featured player, the cast is of the all-star variety, containing such eminent artists as Montagu Love, Pedro de Cordova, Charles Gerard, Gaston Glass, who also appears in "Humoresque," Byron Russell, Margaret Dale, Mrs. Allan Walker, Ray Allen, James Savold, Peter Barbier, Leon Gendron and Vincent R. Macchia.

The sets were all built from original drawings of actual places in Spain, where most of the action takes place, and the greatest care was taken to have the reproductions exact. Many of the exteriors were photographed in Florida.

"The World and His Wife" is described as one of the most lavish productions ever put on the screen. Many of the settings were designed by Joseph Urban. One rare old tapestry that is used in a scene is valued at many thousands of dollars. It is said to be over a hundred years old and was loaned personally to Cosmopolitan Productions by a New York collector. Old Spanish furniture, dating back to the sixteenth century, rare rugs, curtains and lamps lend unusual atmosphere to the scenes.

Allan Dwan's Next, Is Nearing Completion

Actual filming of Allan Dwan's sixth independent production to be presented by the Mayflower Photoplay Corporation through First National is rapidly nearing completion. The working title is "Twisted Thoughts." The Dwan company has just returned from the mountains of Southern California, where the last of the exterior scenes was filmed. In "shooting" difficult mountain locations, invaluable aid was given the company by government forest rangers and Joseph Elliot, reputed to be the largest landholder in the California mountains. It is expected that final camera-work on the subject will be completed within the ensuing week.



A natural scenic stage setting for "The World and His Wife," a Cosmopolitan feature with Alma Rubens, produced by Robert G. Vignola at St. Augustine, Fla.



PARLOR-BED

With an ALL

From the stage comedy success
by C.W. BELL and MARK SWAN

METRO PICTURES
CORPORATION



Angelica liked 'em wild! She wanted a man who had to shave between meals or else look like Brigham Young by dinner time...

And she married a mild young thing shackled with the name of Reggie... Why? And what came of it?

The answer to that is the most hectic and hilarious story ever screened.

ROOM & BATH STAR CAST

Directed by EDWARD DILLON *From the*
scenario by JUNE MATHIS & A. P. YOUNGER

JURY IMPERIAL PICTURES Ltd., Exclusive Dis-
tributors throughout Great Britain
SIR WILLIAM JURY, Managing Director

Mayflower Has Engaged Louis F. Gottschalk

Recognizing the important part "played" by music in the successful presentation of motion pictures, Allan Dwan arranged for Louis F. Gottschalk to prepare the music score for "A Splendid Hazard," Dwan's first production to be presented through First National by Mayflower. Gottschalk is regarded as one of the highest-paid composers devoting his talents to synchronizing music to motion pictures. His engagement by Mayflower in connection with the Dwan production is directly in line with that organization's policy of sparing no expense in assisting exhibitors to present these independent productions properly, says the Mayflower Corporation.

Vignola Engages Miss Claire Whitney

Claire Whitney, star in "The Innocent Idea," a play now running at the Fulton Theatre, New York, has been engaged by director Robert G. Vignola for the role of "Esther Canter" in "The Passionate Pilgrim," the Samuel Merwin story which he is now directing for Cosmopolitan Productions at the International studios on Second avenue and 127th street, New York. Last season Miss Whitney had a prominent part in "The Net," a play that ran for many weeks at a Broadway theatre.

Robert C. Bruce on a Motor Jaunt Abroad

Robert C. Bruce, creator of "Scenes Beautiful," has left London for his motor jaunts through England and Scotland, according to advices received by Educational Films Corporation. After making a number of pictures in those countries and in Wales, Mr. Bruce will go to the Continent. In Scotland he will have an opportunity which probably has never fallen to the lot of another scenic artist—that of picturing the haunts of a national hero whose name he bears. Of course, reference is made to Robert Bruce, famed in song and history.

Will Rogers' Son Died—Two Others Ill

Frederick Rogers, aged three years, son of the Hollywood comedian, died June 17th, of diphtheria, while his father was on location at Sacramento, California. Mr. Rogers' other sons, Willis and Jimmy, are ill with the same disease, but their condition is not considered critical.

Levey Opens Remodeling Department

A "re-modelling department" has been opened by Harry Levey, general manager of the Industrial and Educational Department of the Universal Film Company. In this department, old industrial and educational films will be cut, have new captions written for them, new scenes interpolated, and be re-assembled and brought up to date generally, Mr. Levey announces.

What Makes For Stardom?

Realart Submits Question to Jury of Notable Persons for Opinions



Scene at "Romona's Home," San Diego Cal., where Wanda Hawley is taking scenes for her second Realart picture

REALART Pictures Corporation announces that it has submitted the question, "What constitutes motion-picture stardom?" to a jury of twelve persons well-known in the artistic and professional fields. This was done, says Realart, to determine the selection of the company's sixth star. The names of these judges as submitted by the Realart Corporation are as follows:

"Hugo Riesenfeld, composer, conductor and manager of the Rivoli, Rialto and Criterion theatres,

New York City; Madam Frances, America's youngest and considered its greatest creator of gowns and fashion; Charles Hanson Towne, distinguished poet and editor of McClure's magazine; Harrison Rhodes, essayist, novelist and short story writer for the Saturday Evening Post; Robert W. Chambers, America's foremost novelist; Penrhyn Stanlaws, artist, whose portrayal of beautiful women for magazine covers is famous the world over; Cosmo Hamilton, playwright and author of international fame; Paul Chalfin, architect and connoisseur; F. Lynn Jenkins, renowned English sculptor; Arnold Genthe, artist photographer; Frank Crowninshield, editor of Vanity Fair, considered one of the country's best judges of beautiful women; E. R. Thomas, president, The Morning Telegraph Company.

"Although all twelve agreed," says the Realart report, "that beauty, intelligence and personality were the primary requisites, the interpretation which each one put upon these qualities varied so greatly it was considered remarkable that they were able to reach a unanimous verdict.

"A number of candidates who in the opinion of Realart officials were exceptionally qualified for stardom, were submitted to the jury with the request that an agreement be reached on one or that all be rejected in case it was found that none was ideally equipped. After a short deliberation, a verdict was reached and this is to be announced next week by Realart."

"Bonnie May" Is Completed

Bessie Love's Second Independent Starring Vehicle Has Good Cast

BESSIE LOVE has just completed in Los Angeles the production of "Bonnie May" the second of her new, specially produced photoplays for the Andrew J. Callaghan Pictures Corporation. The film has been adapted to the screen from the popular novel of theatrical life by Louis Dodge and carries out the advertised policy of Andrew J. Callaghan, head of the western concern to feature this young actress in well known novels and plays.

Supporting Miss Love in her latest Callaghan offering is a distinguished cast of picture players, foremost among them being Charles Gordon, the well-known English leading man, who has recently transferred his film activities to this country. Mr. Gordon plays opposite the star and is declared to have created a distinctive and appealing role as his first important contribution to motion pictures in America. As a leading man Mr. Gordon has to his credit a long and varied list of cinema achievements abroad.

Joseph de Grasse, who collaborated with Ida May Park in the direction of Miss Love's initial Callaghan photoplay, "The Mid-

landers" has repeated his first success in directing "Bonnie May" according to reports from the Bessie Love studios. Mr. de Grasse is now directing the cutting and titling of the film, and upon its completion will be in a position to add another high standard photoplay adaptation to the other quality contributions which have earned for him a serious and intelligent position among leaders of this art.

The producer, Andrew J. Callaghan, in announcing the news of the completion of his second Bessie Love, photoplay laid considerable stress on the fact that its theme was so close to contemporary American life, and as such contained not only a powerful appeal from the entertainment and story angle, but likewise from the point of view of exploitation was abundant in advertising elements.

Play Is Purchased for Norma Talmadge

"The Sign On the Door," by Channing Pollock, in which Marjorie Rambeau is now appearing at the Republic Theatre, has been sold to Norma Talmadge.

Big Houses Are Booking "The Deep Purple"

Following its successful run at the Capitol theatre, New York, R. A. Walsh's initial independent production, "The Deep Purple," presented by the Mayflower Photoplay Corporation through Realart, has been booked for runs extending from one to two weeks by many of the largest houses in the country, it is stated. Sales reports together with the large volume of advance bookings already received by John W. McKay, General Manager of Mayflower, indicate that Walsh's debut as an independent producer will, from a financial standpoint, prove a decidedly auspicious one.

Among the advance bookings that show the calibre of the theatres, seeking the Walsh production, are the Majestic theatre, Columbus, Ohio; the Grand, Cincinnati; the Temple, Toledo, Ohio; the Doric, Kansas City, Mo., and the Rialto, Washington, D. C.

Censors Change Title of "Sex" Feature

The Hodgkinson Corporation has just been informed that the Board of Censorship in Pennsylvania has changed the title of J. Parker Reed's production of "Sex." They are reported to have requested several changes in the film, and also that the title be changed to "Sex Crushed to Earth."

In New Jersey, at Bloomfield, the local Board of Censorship has asked for a private showing of "Sex" before it can be shown in Bloomfield, and this is being arranged by the Hodgkinson representative, George Fowler, of Newark.

Roswell Dague Heads Editorial Dept.

Roswell Dague, the new Eastern production editor of the Famous Players-Lasky Corporation, has taken over the editorial department, following the recent resignation of his predecessor, Gardner Hunting. Before entering upon his new duties, Mr. Dague was assistant scenario editor under Mr. MacAlarney.



Joseph L. Kelley, publicity director for Hallmark Pictures Corporation



John S. Robertson, director of Paramount-Arcraft Pictures

Universal-Holubar Controversy Settled

CERTAIN disputes arose some time ago between the Universal Film Manufacturing Company on the one side, and Allen J. Holubar and Dorothy Phillips on the other side, as to the performance of the obligations of the parties under certain agreements previously executed between them, and as to the rights and certain options of the respective parties under the terms of these agreements.

These disputes have been settled, and an amicable disposition of the contentions of the respective parties has been accomplished, it is stated.

Harry C. Balance Has Been Promoted

Harry G. Balance, who for two years has served as manager of the Los Angeles branch of Famous Players-Lasky, has been promoted to the position of special representative of the New England territory, embracing three big exchanges. He leaves for the East shortly to spend two weeks at the New York office before taking up the new position. Mr. Balance has been engaged as exchange manager in the West for a number of years. Previous to his present position he served as manager for Metro in Los Angeles after conducting independent exchanges at Denver and Seattle.

Dorothy Orth Engaged by Christie Staff

A new beauty has been added to the forces making Christie Comedies for release through Educational Exchanges. Miss Dorothy Orth is the young lady who has just started work at the Los Angeles studios, leaving a prominent part in the Nora Bayes company. Miss Orth attracted much newspaper attention with the expression of her demand to "danth inethanantly." She is like to get the opportunity as one of the Follies Girls.

Al Lichtman Issues Statement

THE recent announcement of production and distribution plans of the Famous Players-Lasky Corporation has struck a responsive chord among Paramount exhibitors everywhere, according to Al Lichtman, general manager of the department of distribution, who states that more than two hundred telegrams of approval from representative theatre owners and managers have been received.

"Many of these telegrams were received by me in Cleveland during the exhibitors' meetings and indicate that their senders believe firmly in the Famous Players-Lasky policy and are looking forward to the coming year and succeeding years with optimism and with confidence in our organization."

"Without a single exception, these messages voiced the keenest satisfaction with and praise of the productions and service furnished by Paramount and a desire and purpose to continue and in most cases to broaden their business relations with our organization. These exhibitors plainly recognize that we are in a position to furnish them an ample supply of the best pictures that unlimited artistic and financial resources can provide. They are getting what they want and they are making money with what they are getting. Consequently they are both contented and prosperous."

"This feeling of satisfaction is characteristically reflected in a message from R. E. Hicks, of the Cabrillo theatre, San Diego, Cal., who wired: 'It is with great

Says Exhibitors Indorse F. P.-Lasky Policies in Their Letters

pleasure that I have perused Paramount's list of releases for the coming year—a list which is the equal or better than that of last year which enabled me to play forty-five weeks of high class material with you. This means another year of prosperity for me and I trust many more years of the pleasant relations with your company."

"Andrew Karzas, of the Woodlawn theatre, Chicago, wired: 'After looking over the list of productions for the coming year and the announced policy for bookings, I feel that the success of exhibitors who play these pictures will exceed all expectations. Congratulations and best wishes for continued success.'"

"Ed C. Paul, of the Fairbanks theatre, Springfield, O., registers his satisfaction as follows: 'Just received Motion Picture News. Congratulations on September, October and November releases. Have used all Paramount and Arcraft pictures with few exceptions and Cincinnati manager advises we will be able to do business with you this year as in the past. Best wishes.'"

"You have a wonderful lineup for next year. Wish you and Paramount success," wired Louis Marcus, of the Majestic theatre, Council Bluffs, Ia.

"Decidedly to the point is the following from Peterman & Klein, of the Palace theatre, Ardmore, Pa.: 'Your productions have shown, through box-office receipts, that the independent exhibitor makes no mistake in tying up with Paramount.'"

"Louis R. Greenfield, of Kahn & Greenfield, San Francisco and Santa Cruz, Cal., wired at considerable length, and I will quote only a part of his telegram: 'It is product such as yours that has caused exhibitors to build bigger and better theatres each year. In laying the foundation stones of the New Mission, New Fillmore, Realart and Progress theatres, San Francisco, and New Santa Cruz theatre, Santa Cruz, we were encouraged by the fact that we would receive the support of this company. Their present policy of entering in a slight degree the exhibition field we believe is justified and it is not their intention to put any exhibitor out of business.'"

"We have seen the list of releases for the coming year and we believe that the product which this company will release will be even bigger and better than in the past."

"I could go on indefinitely, quoting messages such as these. Here they are, more than two hundred of them, and every one voicing satisfaction and reflecting prosperity. Moreover, they serve still further to strengthen our own confidence in the wisdom and stability of our policies of production, distribution and exploitation."

Special Celebrates Anniversary

ON the twenty-eighth of June the Special Picture Corporation will celebrate its third "birthday," not the third year of its existence, but the third month, and in that time the baby organization has grown from the germ of an idea in the minds of four enterprising members of the film industry to a goodly sized corporation with four releases a week, and more to come later.

The Special Pictures Corporation was formed about March 28 with Louis W. Thompson, former special representative of Mary Pickford, as president; H. J. Roberts, general sales manager; Earl D. Shanks, business manager, and Ward Lascelle, director general of production. It was financed by the Aronson and Hellman interests representing the largest bankers of the West.

Starting with one release a week, termed "Comedyart," which was made up of a 1,400-foot comedy, a 400-foot scenic and a 200-foot novelty, the Special Pictures Corporation will by July have four distinct short reel offerings each week. According to Sales Manager Roberts, more prints are made of each week's "Comedyart" release than any other short reel subjects.

Negotiations were recently concluded for the Sunset-Burrod scenics made and released in combination with Special Pictures. An expedition is being sent to Alaska

Third Month of Career Finds Organization Flourishing

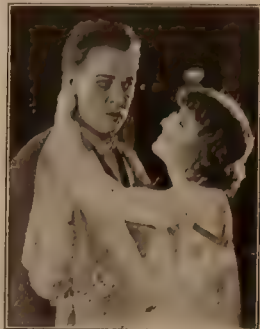
via the Inside Passage to film picturesque bits of scenery never caught by the camera before, all presented to the public in the form of a scenic serial. Wallace Irwin and Stewart Edward White, the two well known writers, will accompany the expedition.

The third release will be an Animated Mud Cartoon, presented in a new and distinctive manner. The reel will be entirely different from anything previously shown along this line, and original scenarios for real characters in mud will be prepared before the cameraman and the putty sculptor starts his work. These are being specially made for Special Pictures by Jack Dawn and his organization.

A fourth release, which for the present is being kept secret, will be announced within two weeks, according to President Thompson. The Special Pictures has practically taken entire possession of the Balboa studios at Long Beach, and have four comedies there under the direction of Ward Lascelle producing four comedies each month or one a week for their part in the "Comedyart" release.

In addition to the Alaskan trip Special Pictures has sent a cameraman to Norway and Sweden to secure scenes of the twin lands of the midnight sun.

Under the direction of Sales Manager Roberts, an exceptionally efficient exchange organization has been built up all over the country, while a general exploitation bureau has been organized in Los Angeles to furnish exhibitor aids in putting over the products of Special Pictures.



Scene from "A Live Wire Hick," an American Film Co. Inc. production, in which William Russell is starred



Ben Turpin and his cast of four men who are providing great entertainment in the Mack Sennett five reel comedy for First National release, "Married Life"

Good Cast for Miss Daniels

Star's Initial Attempt for Real-art Marked by Excellent Support

THE following statement has been issued by the Realart Corporation regarding the principal members of the cast selected to support Bebe Daniels in her initial starring vehicle under the Realart banner, "You Never Can Tell." The production is now under way at the Hollywood studios under the direction of Chester Franklin.

"Realart's policy of surrounding its stars with casts of consistent and balanced excellence and providing its productions with perfectly appointed settings is to be demonstrated emphatically in 'You Never Can Tell,' the initial starring vehicle for Bebe Daniels.

"Jack Mulhall has been chosen as the first leading man for 'The Good Little Bad Girl,' a name given Miss Daniels to fit a style of role she will interpret as a Realartist. He is an actor of much experience, having played as leading man for many of the country's

screen stars and as a featured player in a number of special productions.

"Harold Goodwin has also been assigned to an important role. He comes to the Bebe Daniels' company from a part in the production which Mary Miles Minter has completed recently for Realart at the Hollywood studios.

"For a character 'sport' type Nelly Edwards has been obtained. Edward Martindale and Leo White, both well known players, have also been cast in the production. Mr. Martindale came to motion pictures after prolonged success on Broadway in middle-aged roles. He was under contract to the Frohman's for many years in many of their productions. Leo White is widely known for his French and 'wop' characterizations, particularly as the amorous barber in 'Mrs. Temple's Telegram.'"

Editing "Trumpet Island"

Despite Call for Prints at Once
Its Release Is Set for September

ALTHOUGH "Trumpet Island," the next big special production, will not be released until September, Vitagraph reports extraordinary interest and eagerness among exhibitors throughout the United States and Canada. Inquiries from exhibitors have caused several of the Vitagraph exchange managers to wire the executive offices for early prints of the special, but the same care which characterized the production of the picture is being given it by Mr. and Mrs. George Randolph Chester in their final editing, says Vitagraph. Mr. and Mrs. Chester wrote the scenario on this feature, and announce that it will still be a couple of weeks be-

fore the final picture will be seen by Vitagraph's managers. About one-half of Vitagraph's key-city men have taken trips to New York to see the film, even before its final editing, and representatives from San Francisco, Los Angeles, Seattle, Portland and Salt Lake City saw the film in Hollywood, before the final Eastern scenes were taken. All have pronounced it the best Vitagraph film to date, and predict that it will be the big feature of the year.

"Even better than 'The Courage of Marge O'Doone,' has been the verdict. The latter picture was the first of the Vitagraph specials to be released, and was greeted with praise wherever it was shown.

Cameraman Describes Trip

Letter from Martin Johnson Tells
About His Experiences in Borneo

MARTIN JOHNSON'S present trip into the wilds of Borneo is his most successful expedition, according to a letter just received by Roderick Ross of Chicago and written by the noted explorer and camera man at Sandakan, British North Borneo, May 10th.

In the letter Mr. Johnson says in part:

"We are getting our equipment in shape to start up the Kinetabangan River, one of the largest rivers in Borneo, a trip that I am confident will be the biggest thing we have ever done.

"We leave in a few days with twenty police boys, and a white officer, twenty coolies and a number of camp boys. We do the first hundred and forty miles in a steam launch, then we take to canoes and travel for fourteen days in canoes. Then we will have a walk of about five days, when we will come into the country of the most primitive people in Borneo, who use blow guns, and who are living in such an out of the way place that they have only been visited once—by a government party several years ago.

"We pass through the best animal country in Borneo and I am expecting some great material for the movies.

"About a week ago we caught a crocodile alive, measuring twelve feet seven inches. We have caught a wild cat, several monkeys and many birds and reptiles, and I have photographed hundreds of wild monkeys in the trees, and have a fine pet orang-outang."

Mr. Johnson also says that he knows that his new film, "Wild



Mrs. Martin Johnson and her pet orang snapped by Martin Johnson at Borneo

Men of Makekula," is going to be enjoyed more than anything he has ever turned out.

Word also has reached Chicago to the effect that an Universal Camera, which he took into the wilds with him on a previous trip, is still in service and getting splendid results and that a new Universal supplied to him by Burke & James with the latest built-in dissolve, is producing wonderful pictures despite adverse conditions of work in the tropics.

Screen "Inside of the Cup"

Cosmopolitan Executives Witness
Showing and Express Satisfaction

THE latest Cosmopolitan Production to be finished is "The Inside of the Cup," a picturization of Winston Churchill's famous novel of the same name. The first showing of this picture, for the benefit of the officials of the company, took place last week. It was most enthusiastically received, the opinion being general that "The Inside of the Cup" is as strong in its appeal as Cosmopolitan's wonderfully successful "Humoresque" now enjoying a sensational pre-release New York run.

The picture was directed by Albert Capellani, who has utilized to the fullest extent the splendid material provided in the famous novel.

The theme of the story—that practical Christianity, belief in the brotherhood of man and the practice of that belief, will remedy the ills of modern civilization—is even more topical today than it was when Winston Churchill wrote the book.

"One does not have to turn to hysterical methods to straighten out the tangle in which the world admittedly finds itself today," said Mr. Capellani, in talking of the picture

he directed. "The remedy is found in this production—a remedy whose effectiveness is even now beginning to make itself felt throughout the world.

"And this all-embracing theme," continued Mr. Capellani, "is developed in a tensely dramatic story. Never have I seen five characters, so big and at once so human woven into a single story. The character of Eldon Parr, the dominating financier, who ruins the lives of his son and his daughter in his blundering, stubborn way, is one of the strongest in fiction. No less interesting are the careers of Elison Parr, the daughter, and Preston Parr, the son. Kate Marcey, the girl whom the son loves is the most human of heroines. John Hodder, the young minister, who is first aligned on Parr's side till the tremendous awakening comes, is as virile a man as can be imagined. In short, every one of the characters is a real person whom all will understand, and I look upon this production as the great achievement of my many years as a producer for the screen."



Harry Garson Presents

CLARA KIMBALL YOUNG

"FOR THE SOUL
OF RAFAEL"

MARAH THIS IS A WONDERFUL
LOVE STORY OF OLD CALIFORNIA

EQUITY PICTURES

INCORPORATED

"A Gem of Superiority
far above the ordinary
drama of today." "Billboard"

THIS is a striking example of the testimony and tribute being paid to Clara Kimball Young in "For the Soul of Rafael" by critics, trade papers, press and public in every part of the entire country.

In such difficult picture territories as Chicago, hardened critics pronounced "For the Soul of Rafael" the *PERFECT* film production. That it stands head and shoulders above the average super special of today is convincingly demonstrated by the millions of lovers of fine photo plays who are flocking to see it wherever it is being shown. Elaborate exploitation has been prepared for this magnificent picture. Your nearest Equity Franchise Holder will present this matter and will arrange playing engagements.

EQUITY PICTURES

CORPORATION

ACOLIAN HALL NEW YORK



ALBERT
VARGAS

Simplex Notes

Among the Simplex Distributors that are going along on "high" as far as the Michigan sales is concerned, is the Michigan Motion Picture Supply Company, 63 East Elizabeth Street, Detroit, Mich. Mr. Bert Weddige, the head of this enterprising theatre supply house, is surely planting the Simplex Standard throughout the automobile stage, judging from the reports received at the Simplex factory.

Among the recent Simplex installations in the Michigan Motion Picture Supply Company's territory, are the following: St. Stanislaus Church, Detroit, Mich.; St. Albertus Church, Detroit, Mich.; Linwood Theatre, Detroit, Mich.; Family Theatre, Jackson, Mich.; Rex Theatre, Detroit, Mich.; Kramer Theatre, Detroit, Mich.; White Eagle Theatre, Flint, Mich.; Koberger Furniture Co., Flint, Mich.; Orpheum Theatre, Lansing, Mich.; Gargen Theatre, Lansing, Mich.; Majestic Theatre, Jackson, Mich.; J. L. Hudson Co., Detroit, Mich.; Delphine Theatre, Vassar, Mich.; Lyric Theatre, St. Charles, Mich.; D. & G. Theatre, Detroit, Mich.; Fitzpatrick & McElroy, St. Joseph, Mich.; Mr. White, Detroit, Mich.; Dr. H. N. Torrey, Grosse Pointe Shores, Mich.; Medbury Theatre, Detroit, Mich.; Bradley Opera House, Tecumseh, Mich.; Star Theatre, Flint, Mich.; Ludwick Theatre, Detroit, Mich.; Warfield Theatre, Detroit, Mich.; Martha Washington Theatre, Ypsilanti, Mich.; Rev. Francis Gzella, Detroit, Mich.

The five-story factory building at 327-329 East 34th Street, New York City, belonging to the Simplex factory group, and which was destroyed by fire on January 31st last, is again quite ready for occupancy, according to Mr. E. M. Porter, General Manager of the Precision Machine Company.

"The trade will remember," says Mr. Porter, "the many wild rumors that were sent in action all over the country concerning our manufacturing conditions immediately following the fire, which destroyed only one building, the loss of which could not possibly put us out of business, as our main factory is located in the twelve-story building. The fire did, however, slow us down somewhat, which was quite natural.

We are pleased to announce that the roof and new floors in the burned building is now completed, and within another week some of the departments that were temporarily housed in the main factory building will again occupy their former locations in the new building. The new building plans afforded us an opportunity of embracing new ideas for introducing systems that could not have been worked out in this building previous to the fire. We will now be enabled to transfer our Shipping Department from its present location on the twelfth floor to the ground floor of the new structure, allowing us to entirely re-design our offices and executive departments, which will, when complete, occupy the entire top floor of our main factory building."

"Skirts" Chosen as Sunshine

AFTER failing to find a satisfactory title for its new Sunshine six-reel comedy in the thousands of suggestions reported to have been submitted by exhibitors, the heads of the several Fox departments were called upon to give their ideas, and from the various titles recommended that of "Skirts" was finally selected. The Fox Film Corporation has the following to say about its new Sunshine release.

"'Skirts' is a comedy spectacle,—something entirely novel and original, with an appeal that will reach alike men, women and children. Everybody will find what they like, and lots of it in 'Skirts.'"

"This picture was presented as a screen revue. That is, it combines comedy and spectacle, beauty and girls, dancing and thrills, and all those features—and many more—that make revues the most popular form of entertainment at present on the speaking stage.

"There never was a revue, however, that contained so much entertainment as 'Skirts,' or had anything like the number of persons in it, or one-twentieth part of the features that make this motion picture comedy spectacle—according to the producer's assurance. All the most celebrated revues that go around the country charging double prices, and sometimes more, for seats wouldn't make an episode in 'Skirts.' They wouldn't be big enough.

"Hampton Del Ruth wrote and directed 'Skirts.' It took a little more than five months to make the picture, and then two months were devoted by Mr. Del Ruth and his staff of experts to the polishing and finishing process.

"Three thousand persons appear in the comedy spectacle. These include seventy-five famous Sunshine Widows and one thousand comedy girls. The girls in 'Skirts' supply one of the big features. Never, it is asserted, were so many beautiful young women seen at one time and in one place as are shown in this picture.

"Many of the girls who appear in 'Skirts' are socially prominent, not only on the Pacific coast, but elsewhere. Also, a number of



Scene from the William Fox feature, starring Tom Mix and written by H. H. Van Loan "3 Gold Coins"

young women from the East who were visiting in California went into 'Skirts' as a lark. Perhaps those who see the picture may recognize an acquaintance.

"How the girls were chosen by Mr. Del Ruth, and the process of selection and elimination, make another story.

"And the costumes they wear! Nothing so costly and rich has ever before been employed in a photograph. There are ball and dinner gowns, dancing frocks, bathing suits and other varieties of feminine adornment all of a kind to make women and men sit up and take notice. This display of girls and costumes alone would provide an unusual entertainment but it forms only a part of 'Skirts.'"

"A highly amusing story is capably acted by the entire comedy organization at the Fox Hollywood studio. Among the funmakers are Chester Conklin, Jack Cooper, Harry Booker, Alta Allen, Laura La Vame, Ethel Teare, Alice Davenport, Glen Cavender, Bobbie Dunn, Ed Kennedy, Dorothy Lee,

Dave Morris, Jim Donnelly and Harry Gribbon. All these artists are popular with the public.

"Also there are the famous Singer Midgents. William Fox engaged this entire company of gifted little folk to participate in 'Skirts.' There are nineteen of them. They introduce their clever antics and many novelties, and use their entire managerial in their share of the performance. All the Midgents' elephants and dogs and ponies and lions and deer and monkeys contribute liberally to the comedy as well as to the spectacular element of 'Skirts.'"

"As to thrills, there are tense scenes that hold spectators breathless. There is a daring rescue of a girl from a runaway horse by a naval officer in a motor car. There is a rescue from the top of a speeding railway train by a hero in an airship, and a parachute drop from an airship into the water to save lives of people on a train that has plunged through a burning bridge. And other scenes are scarcely less exciting."

Enlarging Film City Studios

EXPANSION of the leasing department of Universal Film Manufacturing Company's Pacific coast studios at Universal City, California, has made necessary a number of additions in order to accommodate the leasing producers and the fourteen companies of the Universal working at the big plant, according to Sigmund Moos, manager of the leasing department at Universal City. The improvements include additional enclosed stages, offices, dressing rooms, projecting rooms and cutting rooms.

"In the last twelve months sixteen of the leading west coast producing firms have taken advantage of facilities offered by Universal City. Mr. Moos told a News representative this week. This list includes Famous Players Lasky, Gold-

wyn, Vitaphone, Metro, Robert Brunton, Brentwood, Katherine MacDonald, Jesse D. Hampton, Hayworth, Christie, Fox, Ben Wilson, McCarthy, Numa, B. B. Hampton and producing units of other companies."

At the present time leasing companies working at Universal City include Maurice Tourneur productions which has a separate studio and have entered into a long term contract to make subjects with two companies at this plant; Kosmic Film Company; A-scher Enterprises, Inc.; Mack Swaine Comedies; James Oliver McLeod Productions; Hyams-McIntyre Productions and others."

"Universal City offers many opportunities to producers that make production at this plant more economical than at an individual studio

for the reason that a number of permanent sets are maintained which include those representing New York, Western, Spanish, Japanese, Canadian, Mexican, Moorish, Turkish and colonial streets. Then Universal City has a small lake, canyons surrounded by big pine trees with a background of high mountains; a big zoo is maintained and leasing producers have the use of a mammoth theatre recently constructed at the cost of \$30,000 and hundreds of other settings that can be erected at a moment's notice."

"The Universal company are paying particular attention to leasing space to producers, according to Manager Sigmund Moos of the leasing department at Universal City and they plan to expand this department during the next few months."

Salisbury Company Starts

New Producing Unit Is Now Well-Organized; Good Array of Talent

FULL details were given out on the West Coast this last week concerning the organization that is backing Monroe Salisbury, the former Universal star, in his first independently produced feature, "The Barbarian." The company is known as the Monroe Salisbury Players, and is capitalized at \$150,000, with all the stock paid for in cash. There has been no promotion stock, and no salaries are permitted to be paid to the officials.

S. I. Monarch is president; Monroe Salisbury, vice-president; Harrison Post, second vice-president; Eugene Butler, treasurer; Jack Cudahy, assistant treasurer; and other incorporators are Mrs. Jack Cudahy, Alexander M. Silver, and Mrs. John Cudahy of Chicago.

Mr. Monarch, Mr. Butler and Mr. Silver are Los Angeles capitalists; Mr. Post is a brother of Guy Bates Post, and a ward of W. A. Clark, jr., well known millionaire, while Mrs. John Cudahy owns a \$13,000,000 ranch in Imperial Valley, California.

It will be the policy of the organization to feature the Monroe Salisbury Players, rather than any one star or stars. Those who have joined the organization so far are Jane Novak, Alan Hale, Lillian Leighton, Eleanor Hancock, Barney Sherry, Guy Milham, Larry Steers, Sydney Dean, Milton Markwell, Harrison Post and Marcelle Daly.

In addition Mr. and Mrs. Jack Cudahy are permitting their children, Miss Ann and Master Michael, to appear in the pictures. The company is now on location at Castle Lake, in northern California, a road having been built from Sonoma to Castle Lake by the residents in order that it might be used as the exterior locals for the big punch scenes of "The Barbarian."

Donald Crisp is directing. The story was written by Theodore Solomons, the well-known magazine writer. Two cameras are used, one for black and white, the other securing a negative for color purposes.



Miss Anne and Master Michael Cudahy and Monroe Salisbury, the screen star. The two youngsters are to appear in "The Barbarian," the first independent feature production of the Salisbury Players, which is being made at the Brunton Studios, Los Angeles

Diggs is Made Manager

Will Take Charge of Advertising for Hallmark Pictures Corporation



Harry P. Diggs, advertising manager of Hallmark Pictures Corporation

HARRY P. DIGGS, for the past three years, handling special exploitation for Frank G. Hall, president of Hallmark Pictures Corporation, has been made advertising manager to succeed Hopp Hadley, recently promoted to production manager of Hallmark Pictures. Mr. Diggs takes office immediately assuming all the duties in connection with the advertising of Hallmark Productions and a series of 52 recreated Triangle productions. One of Mr.

Diggs' first duties in assuming the responsibility as advertising manager for Hallmark is writing copy for a 14-page insert for the motion picture trade papers.

Mr. Diggs' association with the motion picture industry has included the handling of executive and creative work in connection with nearly every one of its phases. Prior to his connection with Frank G. Hall he was a prominent theatre manager, operating some of the biggest and best houses throughout the South, his activities in this capacity being confined in a greater degree to the State of Georgia. Before his entry into the motion picture business, Mr. Diggs was prominently connected with the speaking stage, acting in the capacity of advance-man and manager of many of the prominent road shows which played through the southern states. He also acted in the capacity of manager and promoter of a number of champion wrestling bouts.

Mr. Diggs' duties in his new office as advertising manager for Frank G. Hall will include the writing of all copies in connection with Hallmark releases. Joseph L. Kelley will handle the daily, trade and fan-paper publicity, holding the office of director of publicity.

Marie Shaffer Is Cast in Metro Special

Miss Marie Shaffer is playing "Lady Margaret" in the "Metro Special," "Marriages of Mayfair," a Drury Lane production by Cecil Raleigh. George Terwilliger is the director.

"La La Lucille" Completed

Now in Editing Stage; Strong Cast Engaged to Support Lyons and Moran

UNIVERSAL reports the completion of Eddie Lyons and Lee Moran's second comedy feature, "La La Lucille." After the first cut the film was viewed by Isadore Bernstein and a number of invited newspaper critics, and although it was in nine reels it is said to have kept the "hard boiled" audience laughing, continually. When it is edited down to 5,000 feet and supplied with the completed art titles, the opinion is that it will firmly establish Eddie Lyons and Lee Moran among the most important of the comedy stars.

"La La Lucille" is from the pen of Fred Jackson, author of "A Full House," "The Naughty Wife," "The Velvet Lady," and other stage successes. Philip Hurn made the screen adaptation of the farce, planning a comedy of rapid fire action, containing twice the number of

scenes to be found in the usual five reeler.

Lyons and Moran engaged a strong company to support them in "La La Lucille." Little Anne Cornwell, star of several Universal successes, is the feminine lead, playing opposite Eddie Lyons, while Gladys Walton, a fascinating ingenue, appears as the bride of Lee Moran. The vaudeville juggler is portrayed by Burton Halbert; Henry Meyers and Frank Earle play the parts of the opposing lawyers; Rosa Gore and Charles McHugh are the Amazonian wife and her henpecked husband; Arthur Thalasso and Dorothy Wolbert enact the roles of the huge janitor and his unprepossessing wife; Fred Gamble has the role of a fire-eating Southern colonel; Sam Appel plays the hotel detective; Marion Skinner appears as the puritanical aunt, and there are many other characters cleverly played.

Big Publicity for Picture

"Don't Ever Marry" Movement Helps Advertise Marshall Neilan Feature

A "Don't Ever Marry" movement started by Marjorie Daw is spreading over the country. The newspapers are featuring publicity stories on the idea which, of course, are direct advertisements for the Marshall Neilan picture of the same title by Edgar Franklyn.

Stories and pictures advising young girls to join the movement which will insure real bliss for those who do finally marry, have hit the fancy of newspaper editors everywhere and front page display is being given the idea. In the stories the phrase, "Don't Ever Marry" is being conducted by the is repeated frequently, no reference being made to the picture.

The "Don't Ever Marry" movement publicity department of Marshall Neilan Productions and many feature displays and layouts are being supplied newspapers on request, in addition to news announcements heralding the progress of the movement from day to day.

It is stated that already many thousands of dollars worth of advertising has been realized for the picture on this idea and exhibitors are tying up to this publicity by announcing the presentation of the Neilan film a few days after the stories have appeared, playing up the clippings on the subject originally printed in the text pages of the newspapers.

Mazda Company Sends Author on Tour

Arrangements have now been completed by the Mazda Productions, Inc., whereby Miss Margaret Montgomery will visit many countries of the world in quest of true color and life-character studies for a number of picture plays she has contracted to supply the productions company this year. The date set for Miss Montgomery's embarkation for Europe is July 1st, her itinerary taking her through Naples, Florence, Rome and other places of interest in Italy, Switzerland and France, where she will spend some time at work on her first picture scenario, "The Aftermath." From there Miss Montgomery and party will proceed to the British Isles, visiting England, Scotland, Ireland, and then on to Norway and Sweden, seeking at all places inspiration for other stories of her series.

The Mazda Productions, Inc., is a new independent producing concern with studios and laboratory at Provo, Utah. The first production of the Mazda concern will be a nine-reel feature, titled "The Call of the Unknown." This will be ready for distribution in September or October.

Press-Book Issued for "Li Ting Lang"

The campaign and exploitation book which Robertson-Cole is issuing this week on "Li Ting Lang," Sessue Hayakawa's newest picture, will be quite the most pretentious in connection with a Hayakawa picture, it is stated by that organization.

"Li Ting Lang" is an unusual study of race problems as related to love and inter-marriage, founded on "Li Ting Lang, Chinese Gentleman," the Green Book magazine story by Howard P. Rocky. Inter-racial marriages is the exploitation angle followed.

The exhibitor is urged to push the question of whether or not it is proper for a Chinese Prince to marry a white girl, and whether such a marriage should it take place, would result happily. To this end the exploitation book suggests that in all cities where there is a Chinese colony that the exhibitor have his publicity man inquire into the results of any inter-racial marriages which have taken place.

Goldwyn Publishes a Release Catalogue

For the benefit of exhibitors who may have missed some strong productions on the program of Goldwyn Pictures Corporation during its first and second years, a complete catalogue has been prepared covering the entire output of Goldwyn. The catalogue is in sixteen pages, and gives a convenient survey of the feature photoplays that carry the stamp of Goldwyn, starting with Mae Marsh in "Polly of the Circus," and continuing up to the current releases.

The catalogue is conveniently arranged so that an exhibitor may learn at a glance the general nature of the pictures available.

Equity Reviews Achievements

Issues a Statement to Answer Inquiries on Point of Policy

"THE growth of the Equity Pictures Corporation, under the guiding hand of Joe Schnitzer, its president, who sets its policy at few but great productions, has made another leap to the forefront by the release of two special features that toe the mark of perfection and excellence of its Clara Kimball Young pictures," announces a statement just issued from the headquarters of the Equity Pictures Corporation. "On the heels of the success of Equity's first venture, 'Silk Husbands and Calico Wives,'" continues the Equity statement, "comes 'Keep to the Right,' with the fascinating Edith Talaferro, in her screen debut and 'Whispering Devils,' with Conway Tearle and Rosemary Theby.

"This expansion of Equity's output sets at rest the inquiries of many interested friends who could not understand how Equity's nineteen exchanges could be kept busy with the product of Clara Kimball Young alone. Up to recently, Equity's answer to this unprecedented concentration on a single star has been that one genuine pearl



Clara Kimball Young in her latest picture for Equity release, "For the Soul of Rafael"

is worth a hundred pieces of polished glass. That is why Equity has spent more on its 'one and only' Clara Kimball Young than other producers have spent on a dozen stars—and only three of the series of ten Young pictures have been released as yet. Producer after producer besieged the Equity stronghold with requests to market their pictures through its solidly organized exchanges, but Equity held off till the right picture came. If anything passed the test it must match up to the Young calibre.

"So when 'Keep to the Right' appeared starring the irresistible Edith Talaferro, Equity decided that here at last was a production that paralleled the quality standard of Young. It cost a small fortune, but the 'class' was all there—it was a picture that was 'different.' And then to cap the climax of quality came 'Whispering Devils,' with Conway Tearle and Rosemary Theby, making the good news complete, and adding two 'sure fire' features to the 100 per cent Equity banner."

The "Mollycoddle" Acclaimed

THE receptions accorded the initial showing of the new Fairbanks' picture, "The Mollycoddle," at Cleveland during the sessions of the exhibitors' convention in that city and later at the various big cities throughout the country when the picture was given its first-run screenings, are made the subject of an enthusiastic statement just issued from the headquarters of the United Artists. The statement follows in part:

"The preview of this picture at Cleveland was given for the

benefit of the Independent Exhibitors who had gathered there in convention. It was a hot night and a sticky night, such as only Cleveland knows. Yet the Stillman Theatre was jammed to the doors and as each exhibitor entered the picture house he did so through curiosity and not desire. A shower bath would have been much more inviting, so it was thought.

"Two hours later these same critics and curiosity seekers ventured forth into the night. It was just as hot and just as sticky.

But they didn't know it, they had forgotten all about the heat and everything. They were chilled to the bone. They had seen a hot weather picture, one that made the cold chills run up and down every fevered spine, and they were happy. 'The Mollycoddle' was declared a winner. Advance bookings had even been surpassed.

"In Cleveland the anvil had been struck. A great chance had been taken, so it seemed, but the sparks of approval flew forth like the welcome sprays from a garden hose in July. Doug scored.

"Last week 'The Mollycoddle' was thrown on the screens of theatres throughout the entire nation, and in less than a day after it had had its initial showing for public approval it was declared the greatest picture ever offered by Fairbanks.

"There was speculation about releasing this latest Fairbanks' 'Big Four' production at this time because of the hot weather. But not so now. Heat has been knocked into the land of the forgotten, and the crowds are elbowing every box office holding this attraction.

"Even particular New York swarmed out on one of its very hot days and nights to watch 'The Mollycoddle.' The Strand Theatre's opening of 'The Mollycoddle' was just as enthusiastic as any mid-winter offering. Between the two important evening shows Broadway was blocked by the eager thousand who sought to enter the Strand. Six of Father Knickerbocker's burly policemen were summoned at eight-thirty to clear a passage wide enough to permit pedestrians to walk along Broadway for a half a block each side of the theatre.



Mary Pickford as she appears in a most wonderful characterization in her latest feature for United Artists' release, "Suds," an adaptation of the well remembered play, "Op o' my Thumb"

Recreated Triangle Successes Now Being Released by Hallmark



(Top row) Dorothy Dalton in "Wild Wincups"; Douglas Fairbanks in "The Americano"; Norma Talmadge in "Fifty-Fifty." (Center) Douglas Fairbanks in "The Lamb" and Rod La Rocque, stars, and Burton King, director of Hallmark productions; Charles Ray in "The Deserter." (Bottom row) William S. Hart in "Hell's Hinges"; Louise Glaum in "Love or Justice."

The "Gumps" Regularly Seen at Big Houses

Joe Friedman points with pride to the list of big houses which have made Sid Smith's cartoons, the "Gumps," a part of their program.

In Chicago, Andy and Min Gump are appearing at McVicker's, one of the biggest theatres in the heart of the loop, and at the Riviera, the theatre beautiful with a city wide drawing power; New York's Strand is likewise an habitual exhibitor of the Gumps; the patrons of the sumpinous Valentine at Toledo now look upon the Gumps as a fixture at that theatre; in Louisville the Majestic is Gump headquarters; the Alhambra, Mall and Stillman, three of Cleveland's leading movie palaces are regular exhibitors of the cartoons.

Many Letters Received Laud "Miss Hobbs"

As an indication of the great personal success Wanda Hawley has scored in "Miss Hobbs," her first starring vehicle for Realart, the flood of congratulatory telegrams and letters showered upon the new star by exhibitors in every part of the country is convincing proof, says Realart.

Demand for prints is heavy.

Comedy Stars on Hall List

Schedule of Releases Announced by President of Hallmark Corp.

FRANK G. HALL, president of Hallmark Pictures Corporation will release during the year twenty-six Mack Sennett two-reel comedies, one release every two weeks. The first scheduled for immediate release is "Dodging His Doom" featuring Chester Conklin and Dora Rogers. Following in release, Mr. Hall announces, "Madcap Ambrose" with Mack Swain and Polly Moran; "Thirst" with Mack Swain and Ethel Tearle and "The Betrayal of Maggie" with Charles Murray, Louise Fazenda and Chester Conklin.

In the series of twenty-six Sennett comedies, Mr. Hall believes he has the greatest list of stellar comedy lights of the screen. The list includes in addition to those mentioned above, Wahn Trask, Bobby Vernon, now starring in Christie comedies; Gloria Swanson who has since become a De Mille star; J. Hanson, R. Milliken, M. Trick, F. Dwiggins, F. Shade, Ford Sterling, Wayland Trask, Slim Summerville, B. Armstrong, Geo. Bums, Blanche Payson, Harry Gribbon, Fay Tincher, Mary Thurman, Ben

Turpin, Glen Cavender, Peggy Pearce, Ethel Tearle and Al St. John.

As announced last week, Mr. Hall is also releasing a series of fifty-two Triangle star productions including five-reel features with Douglas Fairbanks, Norma Talmadge, Constance Talmadge, Charles Ray, Frank Keenan, Bessie Barriscale, William S. Hart, Dorothy Dalton, Louise Glaum, Bessie Love and others.

Title-Artists Open Up New York's Office

Irvin J. Martin, Neil McGuire and Warren A. Newcombe have opened studios at 727 Seventh Avenue, New York, and will engage in the handling of art-titles and special effects. Owing to their former associations with Thomas H. Ince, William S. Hart and the Triangle Film Corporation, the partners in this new venture are not newcomers in this particular field and expect to have a well-going business organized in a short time.

"Checkers" Is Lauded by Visiting Showman

"It is motion pictures like 'Checkers' that will build up for the exhibitor a business which is both a pleasure and a profit." So said Arthur L. McGrory, president of the Orpheum Circuit, which operates a chain of six picture theatres in and around Boston, while on a visit to New York City last week in search of decorative material and ideas for the ornamentation of the seventh Orpheum Theatre, now in course of construction in East Weymouth, Mass.

Mr. McGrory while in New York visited the new Fox Building in West 55th Street and incidentally met the directors now engaged in making special productions there. Among those was Richard Stanton, who staged "Checkers" for William Fox.

Story for Universal by Beranger and Halsey

Clara Beranger and Forrest Halsey, co-authors of the popular Broadway stage success, "His Chinese Wife," have written an original story for Universal. It is called "White Youth," and is a comedy-drama, said to be filled with highly amusing situations.



Scenes from "Moon Madness," a Hawthorth special feature to be released by Robertson-Cole, and in which Edith Storey and Wallace McDonald have the leading roles

"The Wonder Man" Gets Special Showing

The Robertson-Cole special, "The Wonder Man," starring Georges Carpentier, was given a special showing in Missoula, Montana, at which officials, including the mayor and chiefs of different departments, and leading citizens attended. The showing was arranged by the local Robertson-Cole sales representative and the Northwest Theaters Company which controls a string of theatres in Montana and Idaho.

Capitol Booking Said to Add to Demand

The increased demand for contracts on "Passers-By," the J. Stuart Blackton production of C. Haddon Chambers story which Pathe is distributing is ascribed to the engagement of the picture as the main attraction at the Capitol theatre, New York, for the week of June 20.



Conway Tearle and Rosemary Theby in "Whispering Devils," a new six-reel Equity production

"Moon Madness" Issued Soon

Romantic Story with Desert and Paris as Backgrounds

THE next big special production which Robertson-Cole will give to exhibitors, for distribution is "Moon Madness," which is scheduled for release in the early future. Robertson-Cole has the following to say regarding this release:

"The glamorous Latin Quarter of Paris, and the fascinating and mysterious border-line where desert and jungle meet, are two of the chief backgrounds for 'Moon Madness,' which was produced by Hawthorth. In this picture there appears an all-star cast which includes Edith Storey (who has two distinct roles at different times) Same De Grass, Josef Swickard, Wallace McDonald, William Courtleigh, Irene Hunt, Frankie Lee and Fred Starr.

"The picture is one which will appeal to the exhibitor by reason of the certainty of its interest to the picture-goer. Its backgrounds as named above hold out an alluring promise, which is fully kept by the action of the picture. The story combines a dramatic love theme, with another of even greater intensity: the tale of a man who waited for years to revenge himself upon the intruder who despoiled his home.

"There is great box-office value in exploiting the very incident about which the name 'Moon Madness' is built. It is a custom among the Bedouins, who brought up the heroine of 'Moon Madness' (played by Miss Storey) that each time when a new moon appears the young men of the tribe may ride a wild race on horseback, the winner being allowed the privilege of selecting from the girls of the tribe his choice as fiancée.

"Won in this manner by the son of a chief, the central character in 'Moon Madness' finds that, although she has a certain affection for the young man, she does not love him well enough to marry. There is in her soul a strange longing, which she cannot fathom. She realizes what this is when a

Parisian artist, a man somewhat older than herself, comes to the desert and woos her. She wants to go to Paris, and does go, only to find that the man is a profligate. Then enter into the story several other forces which bring about a most startling climax.

"'Moon Madness' has, in addition to its dramatic love story, and its rich background, a wealth of scenic effects. It starts off, for example, with a most thrilling rain storm, which destroys a tree, and causes a violent death. After this come interesting scenes showing the interior and exterior of the tents of the Arabs, and life along the edge of the jungle. When the scene shifts to Paris, and the climax of the picture pushes in, other sumptuous sets appear. The highest moment of the story takes place in an artist's studio in the Latin Quarter.

"It was necessary in order to carry out the theme of the story to make the apartment suggest the character of the occupant. Furniture, rugs, hangings and pictures of the type seen in ancient Florentine castles were decided upon as the most suitable, and there is a living room furnished in this style. Then there is the 'piece de resistance': a circular room with huge marble columns and gold tops, the artist's private sanctum.

"The walls of this room are divided into hollow panels some five and a half feet in height, and in each of these is a life-sized statue. In the centre of the room is a pool filled with floating lily pods, over which water is constantly sprayed from an artistic little fountain in the middle of the pool. This unusual setting was designed by Robert Ellis, art director of the

Haworth Studios, and is typical of the ultra smart and unique settings which characterize the entire production.

"'Moon Madness' is from the pen of J. Grubb Alexander. In a setting of exquisite interiors and outdoor scenes rivaling in beauty films of scenic wonders, Miss Storey is seen as Zora, a French girl which has been reared from childhood by a family of wealthy Bedouins on the African desert. Although ignorant of the tragedy surrounding her birth and her parentage, there is in her blood the call of her own people, a longing for the lights, music and gaiety of another world. When Adrien Fleuret, a noted French artist comes to Africa and Zora poses as his model for his masterpiece 'Love,' he fans into a flame her desire to leave behind her the dry monotony of desert life.

"From this point scene after scene of dramatic intensity follows, and in a startling climax Zora learns of her birth and parentage, and is reunited with her lover Jan, whom she finds returning eagerly to the desert once more, forever cured of her longing for the sham and hypocrisy of a tinsel world."

Garsson Believes He Can Beat the Heat

Murray W. Garsson, president of the Fine Arts, Inc., announces that during the months of July and August an intensive campaign will be conducted for "Up in Mary's Attic." One of the special objects of this drive at this particular time will be to counteract the depressing effect of the hot-weather season on the exhibitor's box-office. The character of the comedy itself is designed to make people forget the heat, in the opinion of the Fine Arts executive, his theory being that when people are vastly amused they forget about the weather.



G. Selmer Fougner

Noted Correspondent Joins Hemmer Co.

G. Selmer Fougner, author and publicity expert, who was in complete charge of all direct newspaper publicity for the liberty loans in New York, has been appointed publicity director for the Hemmer Superior Productions, Inc.

An active newspaper career, both here and abroad covering a period of upwards of twelve years, taken together with his career as head of the United States Treasury Press Bureau in New York during the Liberty Loans, has established G. Selmer Fougner, senior member of the G. Selmer Fougner Syndicate, as perhaps one of the best trained publicity experts in the field.

During the war, Mr. Fougner served in the fighting zone on the western front as the correspondent of the Sun and was also a contributor to the London Daily Mail and the London Evening News. He has also translated "Private Gaspard," one of the best-known books of the war period. The publicity campaigns for the Boy Scouts of America and the Actors National Memorial Fund were also handled by Mr. Fougner.

Song Publication to Aid Exploitation

The Henry Burr Music Company, which is publishing the "Tillie" song, written by Byron Gay, author of "The Vamp," is now arranging a national publicity campaign for this number.

Lines to Be Read by Cast

Recitation of Lines with Full Voice to Mark the "Mid-Channel"

A NOVEL development in the staging of a motion-picture was marked in the picturization of Sir Arthur Wing Pinero's greatest drama of domestic life, "Mid-Channel," in which Clara Kimball Young is to take the feminine lead. Instead of the occasional outbursts of speech, mostly unstudied and spontaneous, that a film-actor gives vent to in the crucial moments of a photoplay, the lines of Pinero's play are to be memorized in full, and spoken outright with full dramatic force before the camera, it is stated.

In connection with this innovation, Equity has issued the following statement:

"This is an unusual procedure in the production of a photodrama, in view of the fact that the camera does not record speech. The circumstances explaining this innovation in the 'silent' drama, however, fully justify the step. Those who recall the play, either from reading or from its presentation on the legitimate stage with Ethel Barrymore in the leading role in 1910,

know that the terse dialogue and insinuating repartee which runs throughout the play form some of its chief charms. It was while Miss Young, in the role of Zoe, the abused and neglected wife of Theodore Blundell, was about to 'register' indignation at the merciless accusations of her husband by expression of feature and appropriate gesture, that the enthusiasm and heat of the scene seized her, and a volley of violent protest shot out in a torrent at the astonished 'husband,' played by Mr. J. Frank Glendon.

"The effect of Miss Young's interpretation was so marked in the added strength of emotion and naturalness of action displayed, that she, in conjunction with the director, Harry Garson, decided then and there to have the entire play done over orally, with every member of the cast memorizing his respective role, and uttering the lines with full vocal force."

Two New Goldwyn Films

Tom Moore and Will Rogers, Stars of New Features, on Summer Schedule

GOLDWYN PICTURES CORPORATION'S list of feature attractions to be placed on the market during the early summer, was augmented this week by the addition of Tom Moore in "Stop Thief!" and Will Rogers in "Cupid, the Cowpuncher." These productions have been included on the schedule that already numbers Tom Moore in "The Great Accident," Pauline Frederick in "Roads of Destiny," Mabel Normand in "The Slim Princess," Madge Kennedy in "The Truth," Rex Beach's "Going Some," and other productions, such as Rupert Hughes' successful comedy, "Scratch My Back," that is now going the rounds of first-run theatres.

In "Stop Thief!" the Cohan & Harris stage success, written by Carlyle Moore, Goldwyn has one of the hits of the past decade. After a prolonged Broadway run, this mystery farce was taken to all the principal cities and towns of the country by road companies. Harry

Baumont directed a company including Hazel Daly, Irene Rich, Kate Lester, Molly Malone, Otto Hoffman and Raymond Hatton, in support of Tom Moore.

Will Rogers has a role after his own heart in Eleanor Gates' story of the West, "Cupid, the Cowpuncher." He has plenty of opportunity to ride and throw a rope and to be his natural self in the interpretation of the cowboy, who is dubbed "Cupid" by his fellows because of his success as a promoter of romance among his friends. The story hinges upon Cupid's efforts to unite the daughter of his boss and his closest friend, the "Doc."

Clarence Badger, who has been so successful with earlier Rogers pictures, directed this one. The beautiful Helene Chadwick is the heroine who wins the heart of Cupid, while others in the cast are: Andrew Robson, Lloyd Whitlock, Roy Laidlaw, Gwynn Williams, Catherine Wallace and Nelson McDowell.

Educational Announces

Its New Exchanges

EDUCATIONAL FILMS CORPORATION announces that its exchanges at St. Louis and Kansas City will be opened shortly as a result of a contract signed with S. P. Skouras, a leading exhibitor of St. Louis, who will participate in the ownership of the exchanges. Mr. Skouras owns the New Grand Central theatre and a number of other houses and has the First National franchise for his territory. Separate Educational Exchanges will be opened in both St. Louis and Kansas City just as soon as it is physically possible.

All arrangements have also been completed with Jensen and von Herberg for the Seattle Exchange. Jensen and von Herberg are the dominating exhibitor interests in the Pacific northwest, assuring a large number of first runs for all of the Educational releases.

Educational expects all of its offices in the twenty-four principal exchange centers to be in operation within thirty days, many of them having already been opened.

"The Tiger's Coat" Is Well Under Way

The Dial Film Company telegraphs W. W. Hodkinson that the next production following "King Spruce" is "The Tiger's Coat." This is now well under way at the Brunton Studios in Los Angeles. Lawson Butt and Myrtle Stedman have two of the principal roles in "The Tiger's Coat," and the cast also includes Tina Modotti, Helene Sullivan, Jiguel Lanoc, Myles McCarthy and Charles Spere. The production is being made under the direction of Roy Clements.

Many Offers Made for Van Siclen Serial

Alvin Wortham of the foreign sales department for Bech Van Siclen & Co., Inc., says that he has had many offers for the serial, "The Mystery of the Hope Diamond," but has not closed as yet for any foreign territory pending the arrival this coming week of "Jack" Wheeler with the completed print. The serial was made under the exclusive supervision of "Jack" Wheeler with Stewart Paton as director.

JAMES OLIVER CURWOOD'S

powerful drama of the snow country

"GOD'S COUNTRY AND THE WOMAN"



Fannie Ward in "She Played and Paid," a French production released by Aeolian Film Sales Co.

To State-Right Fannie Ward Picture

From the offices of the new Aeolian Film Sales Co. comes the announcement of Fannie Ward's latest motion-picture, "She Played and Paid"—a six-reel feature taken in Paris, with all the exquisite coloring and gay romance of Parisian life. From scenario to studio, "She Played and Paid" is French and teems with spice and spirit that only France possesses. The picture will be state-righted.

It will be remembered that Miss Ward left Los Angeles last year for Paris. At the time her object was a mystery. "She Played and Paid" solves that mystery. This "teasing" photodrama is declared to be the greatest emotional drama of Miss Ward's career.

Big 'Territories Sold on 'The Lone Hand'

The Alexander Film Corporation have closed contracts on the following territory for the Roy Stewart "Lone Hand" picture: Upper New York State to the Robbins Film Co., of Utica, N. Y.; Texas, Oklahoma and Arkansas to the Specialty Film Company, of Dallas, Texas; Georgia, Florida, Alabama, North and South Carolina and Tennessee to the Criterion Film Service of Atlanta, Georgia.



Tom Carrigan as "Nick Carter" in "The \$100,000 Kiss," produced by the Broadwell Productions, Inc.

Washburn Plans Own Company

BRYANT Washburn is now completing the details for the formation of his own producing company to make four or five special productions annually. Lee A. Ochs will be associated with Mr. Washburn in the production of these special features. Under the Washburn-Ochs arrangement all of the four or more features to be made each year will be given a particularly strong exploitation and advertising campaign. It is planned to make this far reaching in its scope and to conduct it in such a way as to not only give each separate picture the finest kind of publicity but at the same time have the combined campaigns add to the already great popularity of Bryant Washburn himself.

Both of the men most concerned in the latest independent producing agreement have entered into the undertaking with their whole hearts and souls. Mr. Washburn is most enthusiastic and is determined to spare no money to make available for the exhibitors of the country the finest series of box office attractions that it is possible to produce. He will overlook no detail insofar as the production end is concerned and both he and Mr. Ochs will give very careful attention to the matter of stories, direction and supporting cast.

Bryant Washburn is now completing his last picture for the Famous Players-Lasky company. This it is expected he will finish work on by June 29th. He will immediately leave for a tour of Texas, later coming to New York and then sailing for Europe. Washburn will arrive in San Antonio on July 1st,



Bryant Washburn

where he will be the guest of the Rotary Club, the Chamber of Commerce and W. J. Lytle of the Lytle Circuit of theatres. Mrs. Washburn will accompany her husband and will be entertained by the various women's clubs en route.

The following statement has been issued in connection with the new venture:

"On the evening of July 1st, Mr. and Mrs. Washburn will leave for Dallas, where the star will address the Exhibitors' League of Texas, being the guest of E. T. Peter, National Treasurer, and M. H. Gwynn of Terrell, Texas. He will leave Dallas so as to arrive in New York city on July 5th, and while in town will stop at the Hotel Biltmore with Mrs. Washburn.

"Mr. Washburn will spend a short time in the city while he is completing the various details of his producing company and on July 10th, he and Mrs. Washburn will sail for the other side on board the "Kronland." The trip abroad is for the two-fold purpose of giving the star a much needed rest and to permit him to film some scenes for his first independent production.

"Mr. Washburn has decided on an English story for his first feature under the new arrangement. A point worthy of note in this connection is the fact that it will be the first story of this nature to be filmed in England with an American star, an American director and an American company. It will, therefore, permit of the presentation to the American public of locations that have not previously been seen in pictures offering them fresh backgrounds for the exterior action.

"Bryant Washburn has acquired a following second to none during his career as a screen star. Lee A. Ochs is, of course, an experienced exhibitor and producer. This combination of men seems to indicate that Messrs. Washburn and Ochs will turn out pictures of the kind that will win favor with the public, bring them into the theatres and so put money into the pockets of the exhibitors.

"As yet Mr. Ochs has made no arrangements as regards distribution. An announcement relative to this will be forthcoming later at which time further details of the producing arrangement will also be given out."

Y. W. C. A. in Exchange Tie-Up

MOTION-PICTURES made by and for the Young Women's Christian Association will hereafter be distributed by Educational Films Corporation through its own exchange system as the result of a contract just signed with the association's National Board. The exact date at which distribution will begin and the detailed plans will be announced later.

This agreement adds another powerful organization to the list cooperating with Educational and which includes the American Red Cross, the world survey of the Interchurch World Movement, the New York State Conservation Commission, the Alaskan pictures of the National Geographic Society and a number of others. Additional organizations are now seeking the same methods of distributing their pictures and other announcements may be expected in a short time.

The Y. W. C. A. has already produced a number of pictures which show the various phases of the organization's work and many others are planned for the immediate future. Their range is a wide one, from the outdoor camps of the young women to the work that they do among the tenements of the cities. All of the pictures have a

Educational Film Will Distribute Association's Pictures

decided educational value and unusual interest not only to members of the association but the public generally. This latter appeal will be developed greatly, under the present plans.

Started largely as a social organization for young women in the cities, the work of the Y. W. C. A. has expanded until it includes the widest variety of activities. In practically every city of importance the association has either a building of its own or rented quarters with gymnasiums, often schools in the domestic sciences, in nursing and in some of the cities many branches of instruction in industries which up to a few years ago were dominated by men. Many of the motion pictures therefore are decidedly instructional in their effects.

Cooperation in publicity for these pictures will be afforded by the Blue Triangle, the national Y. W. C. A. publication.

Work will be started in a few

days in putting in the proper shape all of the material ready and the various committees will then outline the scope of future productions. The association will have the benefit of the expert advice of the entire Educational staff in preparing its material and affording aids in its exhibition.

"We appreciate the confidence in us that is shown by the Y. W. C. A. contract," says a statement from Educational. The organization had many other offers to distribute these pictures, some of them without charge, and the members of the National Board made their final selection because they believed that this was the one organization equipped to distribute the pictures and the one with the past record of perfect cooperation with national organizations of the highest class.

"We believe, too, that this is another very strong evidence of the vital uses of motion pictures in our national life. When such organizations as the Y. W. C. A. take an interest in distributing through the nation the benefit of their works, it is a decidedly healthy sign. We are pleased to be associated in a movement which has such apparent benefits."

Noted Publisher Enters Producing Field

Summer Charles Britton, well-known producer of "best-sellers," has become the head of a new picture producing company to be known as the Summer Charles Britton, Inc. It is a New York corporation with an authorized capital of \$200,000, and present plans anticipate early production. This firm will produce only superfeatures, it is stated, and each picture will synchronize with the publication of the story in book form, the company announces. This, it is pointed out, will effect a tie-up between the picture, the book and newspaper syndication field. Mr. Britton has been associated with prominent publication organizations, and has been intimately engaged in the publishing of many popular novels, and was for a long time associated with the sale and exploitation of the works of Harold Bell Wright.

"The Money Changers" Is Completed

Benjamin B. Hampton's latest all-star production of famous novels, "The Money Changers," was completed this week at the producer's studio in Hollywood. It is an adaptation of Upton Sinclair's novel of the same title.

Jack Conway directed the production, which was photomatized by William H. Chiford. An unusually fine cast consisting of Robert Mc Kim, Claire Adams, Roy Stewart, George Webb, Audrey Chapman, Betty Brice, Stanton Heck, and a number of other noted screen artists take the leading roles.

Myrtle Stedman Comes Back to Screen

Myrtle Stedman's sincere liking for motion pictures has brought her back to the silver sheet after an absence of two years, spent in light opera. According to Miss Stedman, who is now supporting Mildred Harris Chaplin in the Louis B. Mayer-First National production, "Old Dad," the legitimate stage has not the appeal of the studio.

Special to Open Big Houses

Alice Joyce's Vehicle, "The Prey," Will Be Given National Campaign

VITAGRAPH announces that it intends to make the Alice Joyce special, "The Prey," known throughout the country by the beginning of the fall by carrying on a national campaign in behalf of the picture. It will be released in September. A Broadway New York house has already expressed its intention of running it during the first week of September, and Vitagraph says it will be used to open several new houses at the beginning of autumn.

Harry Benham appears in the role opposite the star, and L. Rogers Lytton, the best known polished villain on the screen, has the "heavy."

"The Prey" is made up practically all of interiors, the opening scene showing a massive ballroom set. Helen Reardon (played by Alice Joyce) is having her engagement announced, and a big society dance, in honor of the event, is in progress. Her betrothed, James Calvin, is called aside by her father, Robert Reardon, a financier who has specu-

lated with a trust fund placed in his care—and lost it. Helen goes to her room, cooing over her engagement ring.

Reardon asks Calvin, whom he has aided in his career as a successful attorney, to lend him money to enable him to form a partnership with an unscrupulous promoter. Calvin, a reform candidate for district attorney, refuses, declaring the promoter to be a crook, and that he intends to prosecute him.

Helen, in her boudoir, hears the voices raised in anger and creeps down the stairway in time to hear her father upbraid her fiancé. She asks her lover to explain, and he refuses, being unwilling to denounce the father of the girl he loves.

Reardon takes his own life, and in the midst of Helen's grief she discovers that her brother committed forgery and is in the power of the promoter. To save her brother she marries the promoter, although disliking him, and comes to loathe him.

"Pay on a Royalty Basis"

Richard Stanton Suggests This to Eliminate the Mediocre Elements

FOLLOWING the lead of the Federal Reserve Board which has ordered the banks to call in their loans as a protection against gambling on the national productive-ness, Richard Stanton suggests that the same principle of risk elimination be followed in the moving picture industry.

Speaking of this Mr. Stanton declares, "Now that competition among the producers has greatly strengthened the quality of the whole output of motion picture features, it is high time that the people of the industry turn their attention to the eradicating of all gambling in production. This subject is the least thought of and at the same time one of the greatest obstacles in the path of motion picture achievement.

"For instance, the loss on every mediocre feature that is released is paid by the profits of the real successes, thereby being a tangible draw-back in the business of satisfying the entertainment requirements of the general public. The failures may be traced to the deadwood in the production organization. It is the mediocre director, the mediocre star and the scenario writer of the same classification who are responsible for the vast number of poor pictures. Eliminate them and the mediocre picture will vanish with them, for it is the people of average ability who are responsible for the greatest gamble in the manufacturing of pictures.

"To do this I suggest that the directors, the stars and the scenario writers be paid on a royalty basis.

"Humoresque" Is Still Bringing 'Em In

"Humoresque," the Cosmopolitan Productions' picturization of Fannie Hurst's great mother love story, is now in the fourth week of its pre-release run at the Criterion Theatre, New York, and the record-breaking crowds that have attended this theatre since the picture's opening remain undiminished. Every seat at every performance is taken and many are the unfortunate ones who are turned away.

The picture's general release, throughout the country, is scheduled for September and, from present indications, it seems extremely likely that the pre-release showing at the Criterion in New York will continue until that time.

Betty Ross Clark Cast as Arbuckle's Lead

Betty Ross Clark has been specially engaged to enact the leading feminine role for Roscoe Arbuckle in "The Traveling Salesman," a new Paramount Picture to be directed by Joseph Henabery, which starts at the Lasky studio this week. Walter Woods wrote the scenario. Miss Clark recently appeared in the cast with Doris Keene in "Romance."

Joe Kelley Rejoins the Hallmark Forces

Joseph L. Kelley has resumed the office of director of publicity for Frank G. Hall enterprises. Mr. Kelley's duties will include the preparation of press books and exploitation matter on the 52 Triangle recreated productions and 26 Mack Sennett produced comedies, which Mr. Hall has acquired for distribution.

Tests Made to Select Strong Support

In order to secure a cast of qualified talent, photographic tests are being recorded by Arthur Rosson, who will direct Betty Compson's second starring picture. The members of the supporting cast, it is stated, will be required to play unusually difficult roles, which will portray characters of different periods.

ALBERT E. SMITH *presents*

JAMES OLIVER CURWOOD'S

powerful drama of the snow country

"GOD'S COUNTRY AND THE WOMAN"

JESSE D. HAMPTON

WILLIAM DESMOND A BROADWAY COWBOY

The Broadway Cowboy
Directed by Jesse D. Hampton

 Pathe 
Distributors





J. STUART BLACKTON
FEATURE PICTURES INC.,
present

PASSERS BY

with HERBERT RAWLINSON

from the famous stage success
by C. HADDON CHAMBERS

Directed by
J. STUART BLACKTON
Scenario by
STANLEY OLMSTED

 **Pathe** 
Distributors



His sister drove away the woman he really loved, the mother of his child.

Bored in his gilded social circle, a whim moved him to call into his mansion denizens of the street who sought shelter from the storm.

Fate brought in with the miserable crowd the mother of his child, the guardian of his flesh and blood. What did he do? What would you do?

In building this most remarkable of all his great productions, J. Stuart Blackton has created the finest "type" picture of the screen.

He has achieved an amazing analysis of the human heart in all its emotions. Truth dominates the picture's joys and emotions.

Leila Valentine, Ellen Cassidy, Pauline Coffin, Tom Lewis, W. J. Ferguson, and Dick Lee are among the reasons for this distinct success.

 **Pathe** 
Distributors

A BLACKTON PRODUCTION

THE BLOOD BARRIER

With
**SYLVIA
BREAMER**
and
**ROBERT
GORDON**

From the story by
Cyrus Townsend Brady
Personally directed by
J. Stuart Blackton

A picture is successful or unsuccessful, according to whether audiences like it or don't like it.

Exhibitors report that "The Blood Barrier," Cyrus Townsend Brady's last story, went over big with them.

That means that it is worthy of your serious attention.

The tale of a man who tried to put a barrier of his blood between his wife and the man she truly loved.

Distinguished for its action, dramatic suspense and the fine production given it.





Three of Realart's ingenue stars who have earned their promotion to stellar roles: Left—Bebe Daniels, who will soon appear in "You Never Can Tell"—Mary Miles Minter, whose latest feature is "A Cumberland Romance"; Wanda Hawley, whose latest feature is "Miss Hobbs"

Warner's Pathe Dubut Set for August 1

H. B. Warner is to make his debut as a Pathe star on August 1, when "One Hour Before Dawn," the Jesse D. Hampton production of "Behind Red Curtains," the novel by Mansfield Scott, will be released, it was announced this week by Paul Brunet, vice-president and general manager of Pathe Exchange, Inc.

Warner's formal introduction to the public as a Pathe attraction is to be an auspicious occasion according to the Pathe officials, who have extreme confidence in the production in which he will appear, and who predict "One Hour Before Dawn" will prove one of the most sensational successes of the year.

The cast includes Anna Q. Nilsson, Dorothy Hagan, Thomas Guise, Augustus Phillips, Ralph McCullough, Lillian Rich, Adele Farrington, Frank Leigh, Howard Davies and Winton Taylor.

Hopp Hadley Tackles Big Tinting Job

Hopp Hadley, who recently was made manager of productions for Frank G. Hall, is engaged in re-editing and tinting a series of 52 Triangle productions and 26 Mack Sennett produced two-reel comedies, recently acquired by Hallmark Pictures Corporation for distribution. Harry P. Diggs succeeded Mr. Hadley as advertising manager for Hallmark.

Pictures Judged by Records in Other Houses

An example of co-operation between two exhibitors is illustrated by a letter received by Manager Jack Johnson of Pantages theatre, Portland, from Eugene Levy, of the Orpheum theatre, Seattle. Mr. Levy tells his fellow showman the records made by the Pathe serial, "Trailed by Three," in his house.

Realart Releases for July

"You Never Can Tell" and "A Cumberland Romance" Listed

THE Realart Pictures Corporation announces two of its releases for July to be "A Dark Lantern," in which Alice Brady plays the stellar role, and "A Cumberland Romance," featuring Mary Miles Minter. The former is now nearing completion and will be available for exhibitors about the middle of July, says Realart; the latter is already finished and is due for release in the early part of the month. The following paragraphs have been selected from the statements issued by the Realart headquarters in connection with these releases:

"A Dark Lantern," Alice Brady's forthcoming production for Realart, is nearing completion in New York City and will be available for exhibitors about the middle of July. The picture is said to contain a variety of architecture in its sets, in strict accordance with the scenes depicted in Elizabeth Robins' novel from which it was adapted.

"Miss Brady completed camera work on the production recently in Chicago, simultaneously with the closing of her stage engagement there in 'Forever After.' The star is now taking a thorough rest before starting work in a few weeks on another picture in New York City.

"The locale of 'A Dark Lantern' is in three countries—Italy, England and Argentina. The characters range from an Austrian Prince to titled Englishmen and the action moves from a small English country home to a coronation ball in Argentina. A number of elaborate sets were necessary to make the production.

"Robert M. Haas, art director, faced a difficult research and persistent effort were necessary to obtain the desired results. It was finally decided to reproduce several famous examples of European architecture which suited the requirements of the story.

"John S. Robertson was Miss Brady's director in this picture. James Crane, who was Miss Brady's leading man in her former Realart pictures, 'The Fear Market' and 'Sinners,' plays the leading male again in this production. A large cast of capable players was engaged in New York and taken to Chicago to make the picture.

"A Cumberland Romance," in which Mary Miles Minter is starred, has been completed and is announced by Realart Pictures Corporation as available early in July. It is an adaptation of John Fox, Jr.'s novel of the Cumberland Mountains published under the name of 'A Mountain Europa.'

"Charles Maigne, who recently won considerable recognition as the director of 'The Copperhead,' di-

rected the new Minter picture. He is a Virginian by birth and his intimate knowledge of the scenes and people that are depicted in 'A Cumberland Romance' is said to have given it many human touches.

"J. S. Woody, general manager of Realart, declared, after viewing the picture, that it was, in his opinion, the greatest piece of work that Mary Miles Minter had ever made. Emphasizing his opinion strongly, Mr. Woody immediately used wires to urge exhibitors to increase their playing dates on the pictures as they did on the star's last picture, 'Jenny Be Good.'

"A cast that approaches all-star proportions supports the star, Monte Blue, who had the leading male role in 'Pettigrew's Girl,' 'Love' and 'Everywoman,' is Miss Minter's leading man. John Bowers, who has played with Geraldine Farrar, Madge Kennedy and Pauline Frederick as leading man, has an important role. Others in the cast include Guy Oliver, Martha Mattox and Robert Brower."

Pathe's Cartoons Popular Comic Strip Exploiting Harold Lloyd Is Praised by Exhibitors

"UNQUESTIONABLY the most effective exploitation material furnished the exhibitor," is the way a group of the most prominent exhibitors of the Harold Lloyd comedies characterized the cartoon strip which Pathe's Exploitation Department issued for each release of the comedian's productions.

The strip of cartoons spoken of thus highly by showmen are designed for general purposes of advertising. In order that they may recommend themselves to the editors of the biggest newspapers, Pathe has them sketched by the cartoonist of the Hearst publica-

tions, Merle Johnson. Mr. Johnson, whose cartoon illustrations of humorous articles and comic verse are familiar to millions, views the Lloyd comedies and then illustrates the high lights. Thus the cartoons are suitable also for use in advertisements in newspapers, handbills and lobby frames.

The cartoon service, inaugurated by the Pathe Exploitation Department some time ago, proved its value immediately the exhibitors experimented with it and ever since these pictures have been appearing in newspapers all over the country.



June Mathis and her pet parrot on the Metro lot at Hollywood

British Firm to Sell Our Films Abroad

Gustave A. Rogers, representative in America of the Alliance Film Corporation, Ltd., announces that this company will be placing on the American market, via the First National Exhibitors' Circuit, in September films made in Great Britain, "directed by American technicians who have been drafted into the service of the company from their former positions." The literary and dramatic effect will be British in character, according to the Rogers announcement, but the production, direction and photography will be under the supervision of American experts.

The British company, it is stated, will also purchase the foreign rights on American-made pictures for distribution in European countries. A separate organization will be formed to take care of this activity, Mr. Rogers announces. More definite information is to be published later, concerning this new organization.

Goldwyn Goes to Coast for Conference

Samuel Goldwyn, president of Goldwyn Pictures Corporation, left on June 17 for the Goldwyn Studios in Culver City, where he will confer with Vice-President Abraham L. Ehr, manager of the studios, who has a long list of elaborate productions scheduled for the coming season. Before leaving for the Coast, Mr. Goldwyn, in consultation with other officials at the home office, prepared a detailed plan of operation which will be followed by the company.

During the past few months, the Goldwyn Corporation has secured the rights to a large number of famous stage successes and novels by world-renowned authors, a number of which will be adapted into super-features.

Hodkinson Business on Rise

Reported Increase Due to Exhibitor Endorsement Is the Belief

SPEAKING on this subject, Mr. Hodkinson said:

"I am delighted to find that the exhibitors are beginning to find out in a practical way, how the mechanism and the selective machinery which I have been at pains to build up is coming to their aid, at what may be described as a very critical moment in their existence.

"Personally I have always strongly opposed producer control. It was my opposition to producer control which caused the severance of my relations with Paramount. I have attempted to set my case simply and clearly before the exhibitors of the country in a little booklet called 'An Appeal to Common Sense,' which will be forwarded free of

charge and post-paid to any exhibitor who is interested in the subject.

"The Hodkinson organization has no stock to sell, no franchise plan to promote, and does not present to the exhibitor any complicated scheme of so-called cooperative booking. Our plan is exceedingly simple. I have no doubt of its ultimate success, and the decided increase in the volume of our business in the days immediately following the Convention at Cleveland convinces me that the methods and policies of our organization are beginning to be understood generally and what is more important are beginning to be used by the exhibitors in a definite and practical way."



Al Christie and Harry Gribbon, Christie comedy producer and star respectively. Gribbon is a new addition to the Christie company and has begun work on a new production to be released by Educational as are all Christie comedies

Frank L. Shellabarger Joins Arthur Kane

The Arthur S. Kane Pictures Corporation announces this week the addition of Frank L. Shellabarger to its publicity staff. Mr. Shellabarger, former editor of the Paris edition of the New York Herald, and a well known newspaper and publicity man, will succeed Silas F. Seadler, who has been handling the advertising and publicity for the young concern since its inception, several months ago. Mr. Seadler has secured a leave of absence from the Kane company during July and August.

Mr. Shellabarger comes to the Kane corporation with a long record of achievement in journalism, and at the same time renews an old acquaintance with President Arthur S. Kane.

With an educational background gained at Washburn College and the University of Kansas, Mr. Shellabarger turned immediately to newspaper work as a chosen profession and was on the staff of the Topeka Capital, and later the Kansas City Journal.

First of "Travelaugh" in Pathe Review 67

The first of Hy Mayer's series of Capitol "Travelaugh" will appear in Pathe Review, No. 67, which will be issued on September 5. This announcement was made in connection with a statement from Pathe Exchange, Inc., that "The Melting Pot" had been selected as the first of the "Travelaugh" to be issued generally following the showing at the Capitol theatre in New York.

Prize Beauty for Universal

Winner of Elks Contest in Chicago Will Be Given a Trial at Studios



Gertrude Olmstead of La Salle, Ill., winner of the Chicago Elks-Herald Examiner beauty contest and who has been signed to appear in Universal pictures

THE most beautiful girl in Illinois has been signed to appear in Universal pictures, Mr. Carl Laemmle has just announced. She is Miss Gertrude Olmstead, a school girl of La Salle, Ill. She was picked in a beauty contest, held by the Chicago Elks lodge in conjunction with the Chicago Herald and Examiner.

Mr. Laemmle, president of Universal Film Manufacturing Com-

pany, was present in Chicago during the concluding days of the beauty contest, and as soon as the young LaSalle girl had been definitely selected, he offered a place in Universal's galaxy of stars and near-stars.

As a result of the arrangement, she and her mother will be sent to Universal City, California, very soon, it is stated. After a brief period of preliminary training, Miss Olmstead will be cast in a Universal production. If it develops that she can act as well as she looks, she will be signed for a year at \$10,000. If not, she will have her expenses paid home, and draw a handsome salary for the time of her stay at the Universal studios.

Before she goes to California Miss Olmstead will be kept busy with one round of entertainments. First, however, she will be graduated from high school. That will not delay her long, however, as she was passing through her final examinations at the same time she was being chosen as the representative beauty of the middle west. She is only 17 years old.

The beauty contest was primarily for the purpose of choosing the "Queen of the Elks"—the most beautiful girl to be found, for the coming Elks' convention in Chicago early in July.

JAMES OLIVER CURWOOD'S
powerful drama of the snow country
"GOD'S COUNTRY
AND THE WOMAN"

New Site Is Purchased for Rothacker Studio

In order not to delay actual construction on the Rothacker Coast laboratories another site has been purchased at Melrose and Gower streets in Hollywood. The site originally intended for the laboratories was at Sunset Boulevard and Van Ness street, but the Los Angeles city council looked upon this property and found it good in their eyes for a park site. Watterson R. Rothacker did not want to wait for the council to make a definite decision so the other site was purchased. The Rothacker Film Manufacturing Company now owns two of the choicest properties in Hollywood.

H. J. Aldous, treasurer of the Rothacker Company, who negotiated purchase of the new site, has just let contracts for the construction and equipment of the laboratories. He leaves for Chicago next Wednesday.

The Rothacker laboratories, being on the Melrose-Gower site, will adjoin the big Brunton Studios and will be next-door neighbor to the million dollar studio units now being erected by Robertson-Cole.

It is expected that the formal opening of the Coast Laboratories will take place about November. Watterson R. Rothacker, accompanied by officers and executives of the home office in Chicago will make a pilgrimage to attend the opening.

Geo. B. Seitz Will Go Abroad for Scenes

George B. Seitz has completed the serial, "Velvet Fingers," in which he will star with Marguerite Courtot. On Monday, June 14, he commenced production of "Rogues and Romances," the feature in which Pathe will star him with June Caprice. Mr. Seitz intends filming, but few of the scenes, interiors of "Rogues and Romances" in his New York studio, for on July 6 he will sail with a company to Algiercas, Spain, where the major portion of the scenes will be taken.

The first feature in which he will appear is to be a picturization of his own play, "The Golden Senorita." Marguerite Courtot has been cast for a leading part, and Harry Semels is another member of the company, assembled for the trip to Spain.

King Seeks to Better National Relations

Basil King, the Goldwyn "Eminent Author," whose "Street Called Straight," is one of the most inspiring photoplays ever made, and who soon will be represented on the Goldwyn program by a production of even greater magnitude, "Earthbound," has found time to write a scenario calculated to strengthen the friendship between the United States and England. Under the title of "The Ultimate Aim," the scenario is dedicated to the Anglo-American Unity League, Inc., an organization for the purpose of promoting, fostering and maintaining good will and comradeship between the American and British peoples.



Two scenes from the forthcoming Pathe feature, "A Broadway Cowboy," in which William Desmond is starred

Pathe Features on July List

THE two feature productions for July release by Pathe are "A Broadway Cowboy," a farce produced by Hampton, with William Desmond in the name role, and "Man and His Woman," a powerful dramatic offering produced and directed by J. Stuart Blackton. The release dates are July 4 for "A Broadway Cowboy," and July 11 for "Man and His Woman."

Pathe has issued the following statement in connection with these two forthcoming releases:

"The pictures offer widely differing subjects and are both up to an especially high standard. The sponsors of these pictures are so deeply impressed with their excellence that they are confidently expected to be important factors in realizing Pathe's plans for a total during July that will set new records for summer business."

"The Blackton picture will present an eminent cast. Headed by Herbert Rawlinson, the cast of 'Man and His Woman' has in an important role a comparative newcomer to the Blackton forces, May McAvoy. Miss McAvoy has the role of the heroine. The other principals are familiar figures in

Hampton and Blackton Contribute to Next Month's Schedule

Blackton productions. Among them are Warren Chandler, Eulalie Jensen, Charles Kent and Louis Dean.

"Mr. Chandler plays a heavy role. He appears as Hugh Conway, a wealthy intriguer, whose deception and dishonorable dealings with women brings the hero to the brink of destruction."

"Mr. Rawlinson's part gives him excellent opportunities for powerful dramatic characterization. He is cast as Dr. John Worthing, a young physician, who is about to succeed in the aim of his scientific pursuits, to which he applies himself with such ardor that for a time he neglects the dictates of his heart when he learns that a base intriguer has wrecked the life of the woman he loves. His descent to the very gutter, from which he is rescued through the influence of another woman, gives Rawlinson some exceptional scenes in which he appears as a drug addict deliberately wel-

coming the destruction toward which he is headed.

"May McAvoy's performance in 'My Husband's Other Wife,' the Blackton production in which Sylvia Bremer and Robert Gordon are featured, won her the role given her in 'Man and His Woman.' It is an exacting part and Miss McAvoy's performance is a surprising revelation of histrionic ability."

"Man and His Woman" is an original story by Shannon Fife, whose contributions to the screen have been numerous, and among them are some of the most distinguished successes.

"In contrast to 'Man and His Woman' in subject, while equal to it in expressiveness, is William Desmond in 'A Broadway Cowboy.' This is a rollicking farce, telling a thoroughly diverting story in which humorous situations and melodramatic incidents are compactly done up in a picture which has something doing for every minute it holds the screen. Desmond's leading lady is Betty Francisco, who won a reputation on the stage as a beauty and whose qualifications to play in the pictures are evident in every gesture she puts forth. Miss Francisco's accomplishments in the saddle promise to give her a place with the screen's famous cow-girls, while her comedy and love scenes register with equal effectiveness."

Executive Committee Is Pleased with Result

At a special meeting of the executive committee of the board of directors of Sterling Feature Pictures, Inc., held in the offices of The Film Market, Inc., in The Times Building, New York, last Thursday, extensive plans for future productions were approved, and a large appropriation made for advertising "The Fighting Kentuckians" and productions to be made by J. Harrison Edwards, director general of the company.

The committee reviewed "The Fighting Kentuckians" at a private screening and expressed keen delight with the story and unanimous approval of the production. Robert W. Priest, who has been appointed exclusive sales agent for the entire world's rights to Sterling Feature Pictures output, stated also that he was delighted with the production.



Ensemble of girls of the Fox Sunshine Comedies company



A moment from "Double-Dyed Deceiver," in which Samuel Goldwyn presents Jack Pickford

Real Rural-Drama Promise

Irvin Willat Picturizing Frank N. Westcott's Novel, "Dabney Todd"

RURAL New England and New York drama on the screen will be approached from a new angle in Irvin V. Willat's first production under his own banner, Willat Productions, Inc. It is promised by the Hodgkinson organization. Mr. Willat selected Frank N. Westcott's novel, "Dabney Todd," to introduce himself to motion picture fans as an independent producer. Mr. Willat, however, has long been known to the public as one of the talented motion-picture directors through his work for Thomas H. Ince among others.

Mr. Willat is now at work on the picturization of "Dabney Todd" and has made arrangements for the W. W. Hodgkinson Corporation to release his productions. The chief character in the novel has been called a blood relation to "David Harum" in the book of that name which was written by Mr. Westcott's brother, Edward Naves Westcott.

"The rural drama," said Mr. Willat in commenting on his first production for his own company, "has been produced both in pictures and on the stage so many times and under so many guises that it has become stereotyped and fails to succeed because all but a very few of the versions have missed the keynote of true rural drama by not giving a faithful insight into the life of this great class of the American people."

"'Dabney Todd' is a blood relation to the famous American literary character, 'David Harum,' and his droll, human and humorous philosophy will find its way into the hearts and minds of all persons who either read the book or see the picturized version which I am making. The novel lends itself ideally to picture interpretation. I am producing the book as it was written with very few minor changes. It was not necessary to go outside the story for action and scene."

Tarkington Here to Confer To Discuss with Goldwyn Chiefs Future Original Screen Stories

FOLLOWING the announcement that Booth Tarkington has agreed to write long feature photoplays to be released by the Goldwyn Pictures Corporation, the well-known Indianan arrived in New York to confer with officials of the corporation respecting the projected pictures.

Mr. Tarkington, who has declared himself as eminently satisfied with the short-reel productions which Goldwyn has made of the "Edgar" themes which he wrote for the screen, said that he was preparing a statement dealing with his decision to apply himself to the screen as a medium for serious expression.

While no definite announcement of the nature of the new photoplays has as yet been made, it is known that they will be predicated on American life and developed much in the manner which has brought Mr. Tarkington the repu-

tation of being one of the excellent literary craftsmen of the age. The author of "Edgar" recognizes, however, that the screen, as a vehicle of expression, is peculiar to itself and needs certain original elements of creation aside from those commonly used in a novel or play. He has already shown in "Edgar" his comprehension of film problems, and what is rarer among screen writers, he has shown how to meet them.

The rights to the long photoplays on which he will now begin work were secured some time ago by Tarkington Baker, a cousin of the author. Mr. Baker was recently called to India on business, and through his attorney, Henry Hertzbrun, arranged for the production by Goldwyn, giving as the reason for the selection of that company the artistic and financial results from "Edgar."

Paramount Releases June 20

"Rebecca of Sunnybrook Farm" and
"The City of Masks" are Available

JUNE 20 was selected for the release of "Rebecca of Sunnybrook Farm," the Artacraft feature starring Mary Pickford, which is now issued for the second time by the Famous Players-Lasky Corporation. Robert Warwick in "The City of Masks," a Paramount picture, was also scheduled for the same date.

A story of romantic adventure is "The City of Masks," which is described as something quite unique among photoplay adaptations. In it the author, George Barr McCutcheon, who wrote "Graustark," "Brewster's Millions" and a score of other world known stories, has brought to light in a delightful manner a little known corner of New York life. On the screen it has no mission except to furnish a wholesome evening of entertainment. Nothing like it has ever been screened before, it is declared, and the chief characters are

the queerest, most likable lot imaginable.

According to the picture, New York is a veritable "city of masks." There are chauffeurs and governesses and dressmakers in the big city who are really of noble rank and are masquerading in humble occupations for various reasons. The plot concerns the romance of two of the masqueraders and their adventures with politicians and the police and the bouncer-son of a rich family who tries to upset their affair.

Robert Warwick plays the role of a chauffeur who is in reality a nobleman. He is in love with a young woman who, to all intents and purposes, is a governess. This part is played by Lois Wilson and the large cast includes, among others, Theodore Kosloff, Edward Jobson, J. M. Dumont, Robert Dunbar, Helen Dunbar, Anne Schaefer and Richard Cummings.

ALBERT E. SMITH presents

JAMES OLIVER CURWOOD'S

powerful drama of the snow country

"GOD'S COUNTRY
AND THE WOMAN"





Molly Malone, who has a prominent role in Goldwyn's production of Mary Roberts Rhinehart's story, "It's a Good Life".

Dempsey Exoneration Brings New Demand

Bookings on "Daredevil Jack," the Pathe Serial starring Jack Dempsey, have received a tremendous impetus as a result of the verdict by a jury in the United States District Court in Los Angeles, which acquitted Dempsey of the charge of evading the Selective Draft. Following the verdict, the second indictment charging Dempsey and Jack Kearns, his manager, with conspiracy to evade the Selective Draft Act, was dismissed. Therefore Dempsey has been cleared of all the charges held against him, and his war record given a clear bill.

George Melford Starts New Production

Work on George Melford's big Paramount production, "The Juke-lins," started when the entire company took leave of Hollywood last week for a location in Northern California, where a large street scene is to be built and where much of the important action will transpire. A complete lighting equipment was taken along, as it otherwise would have been necessary, it is stated, to string lights over a number of miles to secure the proper illumination.



Picture of Thomas Meighan, the Paramount-Artcraft star, and David Warfield taken recently on the Coast. They are warm friends and appeared together in the "Return of Peter Grimm," in former years.

Opposes Haphazard Producing

FRANK E. WOODS, supervising-director of Famous Players-Lasky's West Coast studios, who in his long connection with the motion-picture industry has been an intimate witness of all the ups and downs of the producing business, has placed himself on record as opposed to the indiscriminate formation of so-called producing companies without further warrant than the fact that they are built around some star, director or author of more or less prominence.

Mr. Woods, while declaring that he has no desire to discourage any individual who believes he has something worth while to contribute to the development of motion picture art, believes that the production of pictures has emerged from its pioneer stage, and that the most effective and lasting contributions can be made through one or another of the time-tested organizations. He says:

"It is interesting and in a sense amusing to note the efforts of various elements of the motion picture industry either to attempt the production of pictures individually or else insist upon an interest in the products of others by reason of their essentiality.

"Stars, in many instances have formed their own companies with various degrees of success; directors have undertaken to become producers; exhibitors have had a try at production; eminent authors have

Famous Player Official Says Each Unit Must Stick to Own Job

had their fingers in the pie; business managers have frequently endeavored to go it alone; continuity writers are organizing independently, and are demanding an interest in the productions and will possibly organize to produce for themselves. I recall at least one costume designer who thought he could produce and there are two or three instances of technical directors and press agents taking a fling at the business. It only remains for the film cutters and the stage managers to get busy and the cycle will be complete.

"Now, why all this?

"Each of these component parts of the great film producing industry maintains that it is of greater importance than the others, when as a matter of fact, there is scarcely any difference. Certainly without any one of these elements it would be virtually impossible to produce or exhibit a picture. But individually and without the help of the others they are unable to accomplish anything like satisfactory results. It requires a union of all the forces, co-ordinating, working smoothly in

a bath of oil, to produce the final achievement, i. e., perfect pictures for the screen.

"What does it prove? That, indubitably, a complete and comprehensive organization is essential. The otherwise there is waste, false motion, and lost effort. It takes three years of experience and a commingling of artistic instinct and business acumen to create an organization such as Famous Players-Lasky Corporation, for example. It is patent, or should be, that only by such complete and efficient organization can worth while results be achieved and the industry be made a practical one.

"If every unit would admit its own importance but realize that it is valueless without the co-operation of all the other units, there would be less time and money wasted on endeavors to form rival companies headed by one element or another. It should be evident that as the lobster grows a claw when the old one is broken off, so the dismembered organization will merely repair its loss by defections and go merily on. The organization has to build up itself by starting with the claw and gaining an entire body with all the other members essential to its success. This takes time and is sometimes a fatal experiment.

"Better let the man who knows the business do the organizing and like the shoemaker, 'stick to your last.'"

The Scenarist of the Future

IN a statement just issued J. Parker Read, Jr., producer of the Louise Glaum and Hobart Bosworth features, discusses the prevalent vogue of adapting popular books and plays to the screen and predicts that a new type of scenarist will emerge from the present period. The statement follows in full:

"The expenditure of hundreds of thousands of dollars by motion picture producers for stage and lit-

erary successes for screen adaptation is neither a passing fad on the part of the screen magnates nor a permanent condition, for that matter.

"It is my belief that while the vogue of the novel and the play is at its height; while plays like 'Polyanna,' 'Mary's Ankle,' 'Way Down East,' 'Romance' and the like, are commanding extravagant figures, this period is just an interim during which the scenario writer—that is, the original writer—is girding his loins for the final test.

"However, I draw to your attention another condition with a pointed bearing on the motion picture industry. Manuscripts like 'Twenty-three and a Half Hour's Leave,' 'Gouverneur Morris' 'Behind the Door' and other magazine stories have brought more on the cinematic mart than through literary publication.

"I believe that these stories would have been purchased at approximately the same figures paid after publication, had they been presented to the several purchasing film producers before appearance in magazine form and that this fact is exerting a tremendous influence in weaning authors away from writing for literary publication to create especially, if not exclusively, for the screen.

"It means that a newer and better type of screen author is being brought to the service of the motion picture in its progressive battle

for better entertainment, more effective drama.

"I have heard the opinion expressed that the hegira of stage and literary writers to the studios might prove detrimental to the stage, but I disagree with this.

"Take Louis Joseph Vance for example. He wrote 'The Lone Wolf's Daughter' for me. I produced it as a vehicle for Miss Louise Glaum. It was the first Vance story written especially for the screen and produced antecedent to its appearance in print. Now Vance is making up his 'defection' by writing a novel from 'The Lone Wolf's Daughter.'

"The confidence I place in the original screen-writer certainly is evidenced in the use I have made of C. Gardner Sullivan's stories. Miss Louise Glaum made 'Sahara' and 'Sex' for me from Mr. Sullivan's stories and has just completed 'Love Madness,' another Sullivan script. And I have another Vance story in production—an idea created expressly for the silversheet."

"I also have Bayard Veiller's first made-for-the-screen story as a vehicle for Miss Glaum and shall always favor the writer whose talents and efforts are directed primarily and dominantly toward the screen.

"To sum up briefly: Good drama is always in demand. The screen must have it and would rather get it from its own particular devotees, I am sure, than from the cullings of another craft."



Petite Bonnie Love and her producer, Andrew J. Callaghan, discussing the forthcoming production of "Bonnie May" from the novel by the same name from which the star's second vehicle under her present affiliation is to be made

Ray Studio Is Completed Of Attractive Architecture and Has New Features in Equipment

WHAT is declared to be the last word in coming picture studio construction has been written with the completion, this week, of the Charles Ray studios at Hollywood, Los Angeles. The building is not only admirably adapted to the purposes of production by the young star, but is distinctly an ornament to a neighborhood in which attention to artistic effects is the invariable rule.

Before letting the contract Mr. Ray is said to have had his commissioned architect to inspect the finest existing studios. This study yielded many ideas worthy of adaptation, but in the main the design finally selected was entirely original, the features incorporated being suggested by the latest demands of high-class film production.

Despite the high costs of labor and of materials and the inevitable perils of labor unrest, the building was completed just three months from the day on which Mr. Ray, in the presence of other officials of his company, turned the first shovel of earth. While the work proceeded the star himself did not disdain to shed his collar and coat and lend a helping hand occasionally, while Whiskers, his faithful ter-

rier, was on constant volunteer duty as inspector and overseer.

Perhaps the most striking feature of the studios is the glass-enclosed stage, topped by a glass roof. The sides may be removed to permit openings when the shooting of street scenes is required, and with comparatively little additional construction the stage itself may be enlarged indefinitely. A number of columns supporting the roof of the building may be taken down without imperiling the stability of the structure, and the open space within the walls thus increased.

The placing of a tank beneath the stage was a unique arrangement, tanks in most instances being outside the studios. This pool may be drained and utilized as a cellar, a trap-door in the movable floor of the stage affording access. Though the glass walls insure a wealth of California sunshine for daylight effects, the complete electrical equipment fits the stage for use in interior night scenes when the windows are curtained. The installation includes a brilliant array of new and artistic lamps, twins and spots, and a 300 kilowatt K. C. generator.

Stroheim Is Back at Studio Vacation Over, Star-Director Is Preparing Details of New Film

AFTER enjoying a six weeks' visit to New York, where his latest Universal-Jewel production, "The Devil's Passkey," was shown to the critics and declared even a greater achievement than his first creation, "Blind Husbands," Erich Von Stroheim is back at his desk at Universal City.

He took only sufficient time to shake hands with his co-workers at the huge studio before setting to the task of making elaborate preparations for the filming of his next super-feature, which will be a story of Continental Europe, tentatively called "Foolish Wives."

The scenes of Von Stroheim's story will be laid in Southern France, with the most important sequence at Monte Carlo. The famous casino at this world-renowned resort, it is stated, will be duplicated in every detail both in interior and exterior, and for greater realism the Universal technical department will probably erect the sets on Catalina Island within sight of the Pacific.

One of the important announcements in connection with Von Stroheim's next production is the fact that he will enact one of the important roles himself—a Russian prince. He has already selected for his cast Sam De Grasse, who played the leading male roles in both his former suc-

cesses, "Blind Husbands" and "The Devil's Passkey." Maude George, who played the Parisian modiste; and Mae Busch, who had the role of the Spanish dancer in "The Devil's Passkey," will also have splendid parts in the forthcoming production.

Von Stroheim is now combing the theatrical field for the type of leading woman he has in mind. She must be young, stately, beautiful, a blonde, and must be capable of the highest flights of emotion.

President Sees "Sand" at White House

At the conclusion of the long interview with Louis Seibold, which was published in the New York World on June 18, President Wilson, accompanied by Mrs. Wilson and the interviewer, went into the East Room of the White House to see William S. Hart in his new Paramount picture, "Sand!" The President, impressed by the glowing editorial indorsement by Dr. Frank Crane, of "Humoresque," the Paramount feature now being shown at the Criterion theatre in New York, has requested his private secretary, Joseph P. Tumulty, to procure the picture for a White House showing.

"Old Dad" for Fall Release Print Is Now on Way East to Be Inspected by Mayer Organization

AFTER five months spent in preparation, "shooting," cutting, titling and assembling, Mildred Harris Chaplin's Mayer-made special, "Old Dad," is now complete and a print is on its way to New York for inspection by Mr. Mayer's Eastern organization. The story, which has had tremendous circulation through its appearance serially in the Woman's Home Companion and in book form, was written by Eleanor Hallowell Abbott and adapted to the screen by J. Grubb Alexander and Madge Tyrone.

It concerns a wife wedded to art, a husband wedded to business, and a daughter practically an orphan thereby.

Mr. Mayer has used the utmost care in selecting a supporting cast for Mrs. Chaplin and that he has succeeded will readily be seen by a glance over the list, which includes John Sainpolis, who assumes the title role, Myrtle Stedman,

Irving Cummings, star of many photoplays, George Stewart, a brother of Anita Stewart, Hazel Howell, Edwin Brown, Loyola O'Connor, Bess Mitchell and Tula Belle.

The picture was directed by Lloyd Ingraham, who jumped into fame through his wonderful work in the Douglas MacLean and Doris May series.

The settings are said to exemplify to the "nth" degree the Mayer policy of lavishness. Newspaper critics of Los Angeles who viewed the production before it was shipped East, are unanimous in declaring it the best thing Mrs. Chaplin has yet done and some go so far as to predict that it will prove one of the really big specials of the year.

It will be released early in the fall through First National, the distributor of all of the Mayer-made Mildred Harris Chaplin productions.

JAMES OLIVER CURWOOD'S
powerful drama of the snow country
**"GOD'S COUNTRY
AND THE WOMAN"**

"Movie Chats" Meeting with Big Demand

Mr. Charles Urban announced last week that his "Movie Chats" have been meeting with such demand that Messrs. Butcher, of England, have increased their order fifty per cent. David P. Howells' office, according to Mr. Urban, is meeting with equal success in the foreign distribution of this product and the Kineto Reviews, in other parts of the world. In the United States, the Empire State Film Corp., A. G. Whyte, manager, (covering New York State and Northern New Jersey); the Celebrated Players Film Corp., J. L. Friedman, president, (covering Illinois and Indiana); the Standard Film Service Co., Harry Charnas, president, (covering Ohio, Michigan and Kentucky); the Elliott Film Corp., (covering Minnesota and the Dakotas); and with several other distributors, the contracts with whom have already been drawn, the business on these subjects is said to be excellent.

T. Roy Barnes Engaged by Christie Film

T. Roy Barnes has arrived in Los Angeles to do "So Long Letty" with the Christie Film Company. Work is to start within a week under Al Christie's direction. Barnes, who is assigned to one of the biggest parts in the screen version of "Letty," changed his plans in order to come West again for another picture. After completing his work in the recent Goldwyn picture, "Scratch My Back," Barnes went East and was to have started rehearsals for another stage play, when negotiations were started by Christie to secure him for the important role which Walter Catlett played in the stage version.

American Cinema Will Conduct Campaign

American Cinema Corporation, through its president, Walter Niebuhr, promises an interesting announcement shortly relative to reorganization and plans for the distribution of its screen productions. Extensive advertising has been arranged for, the campaign on the E. K. Lincoln feature, "The Inner Voice," and the Mollie King Film, "Women Men Forget," being already well under way. Two new productions are now practically ready for release—"Stolen Moments," and "His Brother's Keeper."



A scene from "Up in Mary's Attic," a Fine Arts picture

Activities of the Independents

STATE RIGHTS—EXPORT

Lakeside Studio Ready Soon

Plant of the Yellowstone Productions, Inc., Is Elaborately Fitted

THE new Lakeside Studio of Yellowstone Productions, Inc., recently organized with a capitalization of \$300,000, is rapidly nearing completion. Machinery of all sorts is being installed, and indications give grounds for the assertion that when finished it will be one of the most adequately equipped photoplay plants to be found among the independent companies.

The main stage, built entirely of matched hardwood polished as smooth as a ballroom floor, measures 90 by 200 feet. The company has installed its own motor-generating plant to supply a heavy flow of direct current to the lighting equipment, which is sufficient to flood the stage to the farthest corner. The stage is surrounded by twenty-four well-furnished dressing-rooms, and several larger dressing-rooms for extra talent and lounging rooms for the screen workers are located upon a balcony above which also affords a place for spectators and guests of members of

the company to observe the making of photoplays.

A laboratory of great capacity and with every modern improvement has been installed under the direction of an expert, formerly superintendent of a big Los Angeles commercial laboratory. The Yellowstone corporation is prepared not only to finish its own productions, but those of other companies who are less qualified in the matter of equipment and chemical staff.

Officers of the corporation are: George W. Plummer, president and treasurer; Sam M. Thompson, secretary; and Charles E. Bartlett, a photoplay-producer of broad experience, vice-president and director of productions. Had Hoadley, formerly of Universal's writing staff, has been engaged as scenario editor, and already has the continuity of the company's first production well on its way to completion. The Yellowstone Corporation plans to produce only Western features taken from popular books.

Brandt to Enlarge His Field

Anticipates an Expansion of His Sales and Producing Activities

ON the eve of his leaving for the East, Joe Brandt announces that he will materially broaden the field of his sales and producing operations. It will be remembered that Brandt, at a recent convention of the Independent Exchange-men and Producers at Chicago, laid the foundation for a plan whereby the independent producers would be assured of a ready market for their productions. This plan has since worked out in a most practical way and the first evidence of its feasibility is the completion of the organization of the Federated Film Exchanges.

Brandt has been busy on the Coast supervising "The Son of Tarzan"—a serial which is being directed by Harry Revier and produced by the National Film Corporation. Brandt is enthusiastic about the progress of the serial to date and had no hesitancy in say-

ing that it would, without doubt, be the best serial that he had ever supervised. Although "Lightning Bryce," which was the first serial made by the National under Brandt's supervision, proved to be an international success, Brandt predicts that "The Son of Tarzan" will eclipse the records of any serials that ever have been made.

"While each episode," says the Brandt statement, "will be replete with thrills, nevertheless, each situation will be consistent and the general outline of the story, as it was written by Edgar Rice Burroughs, will be followed. Just enough license has been taken with the original manuscript to inject dramatic situations and exciting scenes wherever necessary in order to make it a fast-moving production. Roy Somerville, the best available scenario writer in the East, arranged the continuity."

Namara to Start New Production Soon

Namara, star of the operatic stage, and remembered for her stage success in "Alone At Last," is shortly to start work on her second screen production for American Cinema Corporation. Her first appearance for the cinema, "Stolen Moments," has been completed under the direction of James Vincent, and is to be given an invitational showing in the near future.

Second Release Out for "Screen Snapshots"

Jack Cohn reports that the second issue of the single-reel bi-monthly, "Screen Snapshots," which has just been released, is made up of shots of sixteen different stars, a combination, he claims, which has never been equalled in his long experience in turning out single-reel features.

Critics who have viewed this film agree, according to Cohn, that it is a very live number and a big improvement over the first issue.

A. L. Miller Completes New Comic Series

Word has been received by the Radin Pictures from A. Lincoln Miller, the West Coast humorist, that he has shipped three new releases of "The Weekly Indigestion" to New York. This series of single reels are said to be the only ones of their kind on the market.

Gary Leaves Robertson-Cole for Goldwyn

R. C. Gary, who was publicity director for Robertson-Cole's Central Exchanges, has severed his connections to become director of publicity and exploitation with Goldwyn Distributing Corporation, at Atlanta, Georgia.

Announces Release of "Tit for Tat"

Jack and Harry Cohn, producers, report the release of "Tit For Tat," their latest Hallroom Boys Comedy, in which Percy and Ferdie, the famous cartoon pair, are featured. This two-reeler was directed by Harry Williams, who also wrote the scenario.



Shirley Mason, who is featured in the George Kleine revivals



Al St. John and a bevy of bathing girls who appear in the latest Warner Brothers' comedy with St. John as the star, "The Aero-Nut"

Reports Territories Sold

"His Pajama Girl," Starring Billie Rhodes, Sold for Big Territories

M R. C. A. MEADE, sales manager of the C. B. Price Co., Inc., has returned from his trip through the Central West. While in the various exchange centers, Mr. Meade screened Billie Rhodes in "His Pajama Girl," the C. B. Price Co. state-right feature, which they are now marketing. In practically every center which he visited Mr. Meade succeeded in disposing of the picture. New York State was purchased by the First National Exchange. In Chicago, the Superior Screen Service, Inc., Harry Weiss, president, bought the production for Illinois and Indiana. The Clune Film Service bought it for the territory of California, Arizona and Nevada. In Kansas, City, Mr. Meade sold the picture to the N. & N Film Exchange for Kansas, Missouri, Texas, Oklahoma and Arkansas. In Detroit he disposed of it to Hennessey & Moross for Michigan. North Carolina, South Carolina, Georgia, Florida, Alabama and Tennessee were secured by Wassman & Stephens of Atlanta, Ga., Louisi-

ana and Mississippi were secured by the S. T. Stephens Distributing Corporation.

In addition to these sales, some of the foreign territory has been disposed of, and other domestic sales are about to be closed. Mr. Meade within the next ten days or two weeks will visit other buyers in the territory for whom he will screen the production.

Canada has also been sold on this production to the Canadian Exhibitors Exchange of Toronto for the entire Dominion of Canada. This sale was recently effected when Mr. Price made a trip through Canada in the interest of this production, and the other subjects which are handled by his company.

Some of those who have purchased this production already report splendid bookings on it. Mr. Weiss in Chicago stated that he has never had a picture in his exchange that has caused such immediate demand as "His Pajama Girl" has. He has asked for extra prints of the production.

"Rich Slave" State-Righted

Photo Products Export Co. Puts Six-Reel Production on Market

MABEL TALIAFERRO is starred by the Jaxon Film Corporation in a six-part production entitled "The Rich Slave," offered on the state right market. The Photo Products Export Co., of 220 West 42d street, New York, which is releasing the picture, has issued the following statement:

"This is a remarkable picture in very many ways—especially for the wealth of well known names identified with the production. The authorship is ascribed to Lloyd Lonergan; and Romaine Fielding plays the lead and also has the credit of directing the picture. In the cast are the names of June Day, Joseph Smiley, Edgar Veller, Ira M. Hards,

Barney Gillmore, Ben Hendricks, Herbert Standing, Emile Le Croix, Robert Forsythe, Morgan Thorpe, Joseph Webber, A. H. Brady and Master Bert Hopkins.

"This is not a fashion-plate, silk stocking, kimono, pink-nelice story of The Cosmopolitan Magazine and Saturday Evening Post variety. Lord bless you, no. It's a thriller and no mistake. The story of a lost heiress gives rise to innumerable adventures, sensations, surprises, plots, and counter-plots; and the picture is so stuffed with action that your attention must never relax if you want to keep track of what is going on in the drama."

Famous "Sleuth" on Screen

First of Nick Carter Series is Nearing Completion in the East

THOMAS JAY CARRIGAN will be starred as "Nick Carter" in the "100,000 Kiss," the first of the "Nick Carter" series of two-reel productions to be produced by the Broadwell Productions, Inc. The "100,000 Kiss" was started on June 3rd at the studios located at Filmland City, Medford, Mass., and is now nearing completion. In the supporting cast Colin Chase plays the part of "Chiek," and Mae Gaston is given the role of "Peggy."

In the story, based on "The 100,000 Kiss," Carter aids the Customs Inspectors to trap a clever diamond smuggler who has outwitted them for years. The smuggler swears revenge on Carter, and his methods to obtain it, combined with the operations of his gang of smugglers, to defraud the Government, and the consequent outwitting of them by Carter and his two assistants, makes one of the greatest two-reel detective dramas that has ever been staged.

In its statement just issued, the Broadwell organization devotes considerable attention to the career of Tom Carrigan, the star. Following is the statement in part:

"Carrigan was educated in the schools of Lapeer, Mich., attended the University of Michigan and took a post-graduate course at Stanhope, and by a peculiar coincidence, played his first professional stage engagement in 'Brown of Harvard.' Since then he has had a wide and varied experience in both stage and screen work, having played in such famous plays as 'Monte Cristo,' 'Mother Carey's Chickens,' 'The Copperhead,' etc., etc. The larger appeal of the motion-pictures attracted his to screen work, its progress artistically and also educationally combined with the varied interest and fascination of the work itself, tempted him from the footlights, and he has been shining resplendently in the glare of the Kleg's ever since.

Pioneer Has Strong Array

Well-Known Screen Players Cast in Coming Releases for Autumn

IN the list of productions which the Pioneer has scheduled for release during the coming fall, there will appear a notable assemblage of well-known screen players.

Marie Doro will make her first appearance under the Pioneer banner in "Midnight Gambols." She will be followed by Louise Huff who will have the stellar honors in the new Pioneer production "What Women Want." Following this, Miss Jose Collins will return to the screen in a new emotional drama in which Godfrey Tearle will appear as co-star. Following Miss Collins, Alma Rubens who has scored such a brilliant success in "Humoresque," now playing an extended

engagement at the Criterion theatre in New York, will be seen in Daniel Carson Goodman's production "Thoughtless Women."

One of the biggest fall releases of the Pioneer will be the appearance of Emily Stevens in the picturization of Harold McGrath's novel "The Place of Honeymoons." In this picture Montagu Love will appear with Miss Stevens. The "Place of Honeymoons," which is now rapidly nearing completion at the studios of the Atlas Film Corporation, will be one of the most pretentious screen productions to be offered during the forthcoming season. The story gives Emily Stevens full opportunity for the display of her emotional abilities.



Charlotte Merriam and Earl Rodney in the new Christie comedy, "A Captivating Captive," to be released by Educational

Hallmark Mgr. Entertains Exhibitors

G. N. Montgomery, general sales manager, Hallmark Pictures Corporation, while present at the convention in Cleveland, received a wire from Harry P. Diggs, home office, suggesting that a print of the Willard-Dempsey fight pictures was available for exhibition. Mr. Montgomery got an idea. It was hot in Cleveland, some of the boats operating up and down the river could accommodate 1,200 people. He chartered one for a moonlight excursion, rigged on deck a projection apparatus and screen, invited every exhibitor at the convention to be present and to the strains of a brass band and the light of a full moon, gave more than a thousand visiting exhibitors their first glimpse of the championship battle.

Some stunt was the unanimous acclaim.

The pictures were also shown at the Strand Theatre, admission free.



Views of two of Arrow Film Corporation's latest attractions: Left—Hank Mann in "Dr. Jekyll and Mr. Hyde," a burlesque on the famous story; Right—Muriel Ostriche in "Betty Sets the Pace"

Hank Mann Stages Big Thrills in Comedy

In his latest two-reel comedy for Arrow, Hank Mann, who is heading his own company, has incorporated a number of thrilling situations which are declared to be equally as interesting and exciting as those seen in the average Western serial.

Quoted among the thrilling scenes in the story is Hank's daring leap from one aeroplane to another, while both machines are traveling at a high altitude. Another exciting incident in the picture is seen in Hank's dangerous climb up the side of an eight-story building. Reaching the top of the structure he makes a thrilling jump eight feet across to the roof of an adjoining building, thus performing two hair-raising stunts in succession.

Additional State
Right News will be
found on page
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Reelcraft Makes Big Changes

INCREASED production activities of the Reelcraft Pictures Corporation have necessitated several important changes in the Production department. Up to the present time the comedy-producing units have been widely scattered, using three separate studios and organizations, one in Los Angeles, one in Hollywood and another in Chicago at the Reelcraft Studio.

Under the new arrangement the comedy units are to be centralized and unified under the direct supervision of Western Coast Production Manager Nat Spitzer at the Hollywood Studio of Reelcraft, which up to the present time has housed the Billy Franey single-reel comedy unit under the direction of George Jeske, and the Texas Guinan Western unit, under the direction of Jay Hunt. Commencing July first the comedy units will all be at Hollywood.

Alice Howell, the comedienne, who has been making her series of two-reel comedies at the Chicago Studio of Reelcraft, will at the completion of her present picture, titled "Lunatics in Politics," be transferred to the Hollywood Studio with the principals of her staff. Dick Smith, who has been chief director for Alice Howell will also

be on the directorial staff at Hollywood.

Reelcraft has several other important announcements to be made shortly in connection with its forthcoming releases for its exclusive short-subject program. At the present time, it is chiefly concerned with the inauguration of another series of two-reel comedies to be known as the "Royal Comedies." The Reelcraft statement on its new brand of comedy-releases follows:

"In response to the demands for more two-reel comedies from the distributors of its exclusive short-subject program throughout the United States and the principal foreign countries, the Reelcraft Pictures Corporation announces the completion of plans for the distribution of another series of two-reel comedies to be added to its rapidly growing list of releases. The new series will be known as the Royal Comedies and released on a weekly schedule.

"Reelcraft plans to feature the brand name rather than the names of the individual stars who may appear in the series from time to time. Leon Errol is announced as the star in one of the first pictures to be released.

"Leon Errol has a world-wide

reputation in vaudeville and the varieties and is said to have made more people laugh than any other comedian with his satire of the good humored 'Souse,' a character in which he has appeared in nearly every vaudeville house of prominence in the United States.

"Errol makes his motion picture debut in a two-reel farce comedy titled 'Buggins,' a story that has been closely related to and along the lines of his famous vaudeville act. The screen version is said to contain even more laughs on account of the time provided in its screen length.

"With Leon Errol as a criterion of what is to be offered in this Royal Comedy series, the exhibitors may expect a complete program of excellent comedies. Reelcraft has set a standard of quality which every release must surpass before being distributed to the exhibitors.

"In establishing a standard of excellence for the Royal Comedy Series, Reelcraft insists that the production shall have received the same individual attention as that given to the best of features, from the selection of the story to the finished advertising of the individual release to the exhibitors."

ALBERT E. SMITH *presents*

JAMES OLIVER CURWOOD'S

powerful drama of the snow country

"GOD'S COUNTRY AND THE WOMAN"



H. H. VAN LOAN



THE NOBLEMAN

• EUGENE O'BRIEN •

SELZNICK PRODUCTION

THE MAID OF MOLOKAI

• HOPE HAMPTON •

HOPE HAMPTON PRODUCTION

THE GREAT REDEEMER

ARE SOME OF MR VAN LOAN'S
STORIES FOR FALL RELEASE

METRO

ANNOUNCEMENT is made from the Hollywood studios that Doralinda, the eccentric dancer, who has appeared in several Shubert Broadway productions and played in films, has been engaged by Metro to be starred in a series of productions from stories especially written to suit her talents. The first of the series will be "The Passion Flower" and expectations are that filming will be started by July 1st. Doralinda was featured in "Naulahaka" with Antonio Moreno and since produced "The Charm of Nasoni," which has not been released. For the past season she has been in New York.

An all star production is to be made of "Someone in the House" from the stage play of the same name and Lois Zellner is now writing continuity for the subject which will be directed by John E. Ince.

Cast for "Blackmail" from the Lucia Chamberlain story and scenario by A. S. LaVino, which is to star Viola Dana, has been selected and includes Wyndham Standing as leading man. Alfred Allan, who recently completed an important role in "Burning Daylight," has been cast for the role of leader of the band of crooks. Dallas M. Fitzgerald will direct the making of the production.

Arthur Stringer's story, "Are All Men Alike," starring vehicle for May Allison, is now in production under the direction of Phillip Rosen. Ruth Stonehouse plays one of the leading roles in this and John Elliott has been cast to appear as the uncle of the harum scarum heroine taken by May Allison. Others in the cast are Winifred Greenwood and Emanuel Turner. This story originally appeared under the title of "The Waffle Iron" and is laid principally in New York and particularly in the Greenwich Village, where situations produce a series of highly melodramatic thrills.

Although all scenes have been filmed for the initial Buster Keaton two-reel Metro comedy no title has been selected for this by Director Eddie Cline. The subject will be ready for preview by studio officials within the next week and at this time the title will be decided upon.

The new building for the Metro scenario department will be ready for occupancy within the next week and will afford the persons of literary mind ideal environment. The department is located in the secluded part of the Hollywood plant and arbors of vines completely enclose gardens which surround the L shaped structure.

Hayden Talbot is a new member of the Metro staff of scenario writers and the first work assigned to him by Bayard Veiller, head of the Metro scenario department, is that of preparing script for "Body and Soul," which is to be Alice Lake's next starring vehicle. Talbot recently returned from Europe, where he served the Northcliffe papers as special writer during the late war and wrote a book which has been published under the title of "After 'the Day.'"

News Notes from the West Coast

By J. C. JESSEN

Previously he wrote a number of plays which were produced on Broadway, the number including "The Truth Wagon," "The Lesser Evil," "Hail Columbia" and during the coming season George Tyler will produce "Her Bachelor Husband." He is author of the original film plays, "Matrimony" and "The Married Virgin."

Sarah Y. Mason of the Metro scenario department is writing continuity for the Irving S. Cobb story, "The Five Dollar Baby," and Albert S. LaVino is at work on the script for the third of the Jack London stories series, which will be "The Star Rover." Mitchell Lewis is continuing as star of this series being made under the supervision of C. E. Shurtleff.

SELIG

COLONEL WILLIAM N. SELIG is shortly to produce the B. N. Bower story, "Andy of the Flying U Ranch," which will be a comedy-drama directed by Nat Watt. At the present time the Selig activities include the making of the final scenes for "Riding the Wind," by William E. Wing, which is the first of a series of features

Colonel Selig is producing with Franklyn Farnum as star. Genevieve Berte is playing the opposite lead.

The six-reel animal comedy special, "In for the Night," is nearing completion and the only scenes yet to be made are those with wild animals. Irene Wallace is playing the featured role in this subject, but reports from the cast are to the effect that there are more animals than people, the script requiring tigers, lions, pumas, bears and a number of other species.

J. D. HAMPTON

THE Jesse D. Hampton production for Pathe starring H. B. Warner, which is adapted from the John A. Morosoff novel, "The People Against Nancy Preston," is to be titled "Going Straight." Complete cast has been named for this subject which has Lillian Rich playing opposite Warner and a supporting cast including Harvey Clarke, Howard Davies, Claude Payton, Frederick Huntly and Fred Kohler, which will be directed by Henry King. To this organization was added this week Eliot Howe, who will serve as as-

sistant director with King. Howe recently directed four Frank Keenan productions and more recently finished one starring Dustin Farnum.

The last scene for "Half a Chance" consisted of a knock out as the final of a twenty round fight between Maylon Hamilton and William Lyon West. The big fight was staged in specially constructed arena occupying the entire Hampton stage and was directed by Robert Thornby. This film is now being edited by K. F. Anderson. With this work completed Thornby is to direct the filming of "That Girl Montana," starring Blanche Sweet.

Jesse D. Hampton is having a series of three publicity films made under the direction of Penny Wright, featuring Blanche Sweet, H. B. Warner and William Desmond, which will be used in connection with an exploitation campaign shortly to be launched by Pathe.

UNIVERSAL

UNIVERSAL production staff was increased by two units this week, both of which are to make special productions with all star casts. One is to be in charge of J. P. McGowan, who was formerly with the Universal, but for the past six months has been playing in special features. Director McGowan's first work will be "Below the Dead Line," and the cast selected in part includes Bob Anderson, Bert Sprotte, James Warner and Lillian Biron. This production will be from an original story and scenario by Arthur Henry Gooden.

The other special feature being made is of a story dealing with the conflict continually going on between the upper and under worlds. William Craft has been selected to direct this and the cast includes Joe Moore, Eileen Sedgwick, Ed Brady and a number of other very well known players.

Everything is in readiness for the filming of the Priscilla Dean picture, "Outside the Law," by Director Tod Browning, and the first scenes will be taken June 21st. The cast for this as previously announced includes Wheeler Oatman, Lon Chaney, Ralph Lewis and E. A. Warren. Miss Dean has just returned from San Francisco, where she spent a week in Chinatown familiarizing herself with people and conditions preparatory to playing in this production. While this picture is being made preparations will go forward for the making of "The Cat That Walked Alone," an original story by John Colton of the Universal scenario department, so that filming can be started on this picture immediately upon completion of the present one.

The work of filming "The Watchmaker," a story laid in New York, was begun by Director George Hull this week, and it will costar Rudolph Christians and Lee Kohlmar, recently placed under contract by Universal. Harry Franklyn has been selected to direct this subject and the supporting cast includes a number of well known players. They are Gladys Walton, Carl Gerard, Frederick



A scene from "Peggy Rebels," an American Film production, starring Mary Miles Minter



Two scenes from "The Joyous Troublemakers," in which William Fox presents William Farnum as the stellar principal. The picture is an adaptation of Jackson Gregory's novel of the same name. J. Gordon Edwards is the director

Gamble, Carl Ullman, Jennie Lee and Verne Winters.

Jack Jacard and company, headed by Leonard Clapham, are in Bear Valley this week securing the final Canadian Northwoods scenes for "Under Northern Lights." Virginia Faire is playing opposite Clapham and other numbers are William Buckley, Herbert Bethew, Charles Brimley and a number of others. Upon completion of work in this picture Clapham is to go in training to be in condition to enter the Olympic games tryout at Pasadena at an early date. Director Jacard will next film "When the Devil Laughs," with Miss Faire and Clapham, and this week the Universal purchased a story titled "The Timber Wolf," which will be filmed later.

The two additional stories have been purchased for Carmel Myers, one of these being "Kate of Crime Street," by Edgar Wallace, which will be made immediately following the completion of the play Miss Myers is now working in under the direction of Rollin Sturges titled "In Folly's Trail." The other story purchased is at present titled "The Orchid" and is a story by Marguerite C. Storms. "In Folly's Trail" was a magazine story by Katherine Leiser Robbins and in it Miss Myers is supported by Thomas Holding and a cast of well known Universal players.

Harry Carey, under the direction of Reeves Eason, has completed work for "Fightin' Job" and the present plans of the Universal provide that he shall next play in "The Hooh Hound," which is an original play by John Colton.

Eddie Lyons and Lee Moran are giving their attention to the editing and titling of their second re-

lease, "La La Lucille," and while this is being done continuity is being prepared for their next attraction, which will be an adaptation of the Edgar Franklyn story, "Once a Plumber." They will probably not be ready for filming this for another two weeks.

While playing in a wrestling scene this week Frank Mayo dislocated his wrist. This scene is for the story laid in the south during the reconstruction period titled "Hitchin' Post," which is being directed by J. R. Ford. The cast is composed of Beatrice Burnham, Dagmar Godowsky, Joe Harris, J. Farrell McDonald, Mark Fenton and others.

CHRISTIE

THE first announcement of the Christie Film Company concerning the series of twenty-six two-reel comedies to be released through the educational film exchanges was made this week and gives a list of the first four films for this new distribution system. The first will be "Kiss Me, Caroline," with a cast made up of Bobby Vernon, Teddy Sampson, Niel Burns and Charlotte Merriam, which will be ready for the exhibitors on Sunday, July 4th. The second release for July will feature Fay Tincher and is titled "A Seaside Siren." This is a typical Christie beach picture with a big bevy of bathing beauties. For August the first release will be "Out for a Night," now being finished by Director Reggie Morris, with a cast that includes Eddie Barry, Niel Burns, Margaret Fitzroy and Charlotte Merriam. Al Christie is making the second August release as yet untitled which

will have Harry Gribbon, Helen Darling and Teddy Sampson as principals. The first Al Christie special, "So Long Letty," will be in production during the next week. T. Roy Barnes, who is to play one of the leading roles in this comedy from the stage musical farce, arrived from New York this week. The cast is now all completed and consists of Grace Darmonth, Walter Hires, and Colcen Moore as principals, with important parts taken by Harry Gribbon, Vera Stedman, Niel Burns and others.

The first of the Arsene Lupin Robertson-Cole series starring Wedgewood Nowell has been completely filmed by Director Scott Sidney and continuity for others of this series is now being prepared. The entire series will be made at the Christie plant. The first has a remarkable cast of well known players, the principals in support of Nowell being Wallace Beery, Ralph Lewis, William V. Mong, J. P. Lockney, Colin Kenny, Kathryn Adams, Marguerite La Plante, Vera Stedman and others.

GOLDWYN

SAMUEL GOLDWYN, who recently returned from Europe, is expected in Los Angeles early during the coming week. The rumors that Goldwyn is to have a London or Paris studio have preceded the president of the company to the coast and it is expected a volume of applications will be made by members of the

producing staff for transfer to the new European plant. Mr. Goldwyn plans to be on the coast about two weeks.

Simultaneously with the arrival of Mr. Goldwyn production work will be started by three companies. Casts are now being selected for the George Ade play, "Just Out of College," which will be filmed by Al Green and star Jack Pickford. Victor Schirzinger is to continue as director of Mabel Normand in "Head Over Heels," and E. Mason Hopper will begin the making of the fifth of the Edgar series.

The Reginald Barker production making "The Black Pawl," with Russell Simpson, Helene Chadwick, John Bowers and James Mason has returned to the Culver City studios after five weeks at work on boats and cliffs at Catalina.

F. P.-LASKY

CECIL B. DE MILLE in completing plans for his next production has placed Forest Stanley under contract to appear as leading man following his very successful career on both speaking stage and in films and a very persistent rumor has it that Ann Forest, who scored such a decided hit in "Dangerous Days," the Goldwyn Mary Roberts Rinehart production, will be the featured leading woman. The latter report could not be verified at the Hollywood studios. The cast selected to support Wallace Reid in "The Charm School" is headed by Lila Lee and



Three views from the latest Universal feature-production, titled "Human Stuff," and presenting Harry Carey in the stellar role

other principals are Adele Farrington, Beulah Baines, Edwin Stevens and Lincoln Stedman. Work was started by the Reid company under the direction of James Cruze Monday this week, when Reid returned from a six weeks' vacation. The continuity was written by Tom Geraghty.

Mountain and lake scenes in the vicinity of Truckee, California, will serve as exterior location for the George Melford production of the Opie Reed novel, "The Jucklins," and this film will have one of the biggest casts of any of the recent releases of the Paramount-Artcraft program. The company left for Truckee this week and party consisted of almost fifty people. The principal players are Mabel Julian Scott, Ruth Renick, Monte Blue, C. Ogle, F. Medgley, Vell Covington, Winter Hall, J. M. Dumont, Clarence Burton, Guy Oliver, Robert Brower, Jack Herbert, Jack Hull, William Scott, Arthur Treboal, Jack Byon, Frank Weatherway, Charles Weldash and George Perry.

The little town of Jamestown, in Tuolumne County, California, has all the atmosphere required for the exteriors of the Roscoe Arbuckle production, "The Traveling Salesman," which was the starring vehicle for Frank McIntyre on the stage and screen and which is now being produced from script by Walter Woods under the direction of Joseph Henabery. Betty

Ross Clarke is playing the leading feminine role.

Ethel Clayton is to depart for the east and Europe early next week where she is to make two pictures at the new studios of Famous Players-Lasky and for this reason Director Tom Forman is making all scenes in which Miss Clayton appears this week. The subject now in the making is tentatively titled "Rosane Ozanc," written for the screen by Mary H. O'Connor, the editor of the Lasky studio's scenario department.

Several mammoth bulls were used in scenes for the Bryant Washburn production being directed by Major Maurice Campbell at the Morosco studio this week and the animals injected a number of thrills that were not in the script written by Douglas Bronson for the screen production at present titled "Wanted a Blemish." The star and director both qualified as toreadors and all the members of the company escaped without injury. With the completion of this picture Washburn leaves Famous Players Lasky and reports have it that he will make a trip to New York and possibly Europe before resuming work.

Script now being prepared by Genevieve Daniels from the Cosmo Hamilton story "His Friend and His Wife" will be ready for production the latter part of June and is to be made by William C. deMille.

TOURNEUR

THE first subject to be put in production for the Big Six Productions of the newly organized Associated Producers is that for which plans were made this week by Maurice Tournour. This producer expects to begin work on the first release by July 1st but no information is given out by his organization other than Barbara Bedford will play a featured if not the leading featured part. Miss Bedford is a recent discovery by Tournour.

Clarke Irvine who for the past year has been associated with Goldwyn in the publicity and film library departments has been added to the Tournour organization and will serve as director of publicity. Irvine has been identified with the film industry for the past five years.

At the present time Mr. Tournour is making final scenes for "The Tiger Lady" from the stage play by Sidney Toler which will star Hope Hampton. This will be the last production for Mr. Tournour's present contract. He intends to remain at Universal City for the filming of Big Six productions.

VITAGRAPH

VITAGRAPH expansion preparatory for fall and winter filming at the western studios was

commenced this week when grounds were cleared for the erection of an enclosed glass stage which is to be built during July and August. Other improvements totaling a cost of \$100,000 are included in the expansion plans and they consist of additional dressing room buildings and office buildings for the staff.

William Duncan completed the last scenes for "The Silent Avenger" serial on June 15th, thus requiring a trifle more than six months for the making of the fifteen two reel releases. The Duncan company which includes Edith Johnson as leading woman has been given a two weeks vacation and at the end of this time will begin the filming of another serial now being prepared by president Albert E. Smith and Cleveland Moffett at Oyster Bay, New York.

Director Chester Bennet and Daniel Williams company have returned from San Francisco and San Pedro where water scenes were made for "The Purple Cipher." A number of boats of the U. S. Navy stationed on the Pacific coast were used for scenes in this film, the company spending several days aboard the submarine H-U.

Director William J. Bowman and Antonio Moreno company are working at Chatsworth, California, this week on the fifth episode of "The Veiled Mystery" and director William Bertram and the "Hidden Dangers" company are using two complete trains for the making of railroad scenes.

Director Jess Robbins has prepared the script and is now working on the first scenes for Jimmy Aubrey's comedy titled "Paradise Alley." The principal players for this are Babe Hardy, Evelyn Nelson, Katherine Myers, Jack Ackroyd and Jack Duffy. Norman Tauroy is directing aeroplane scenes at the Mercury aviation field for the next Larry Seeman comedy. This director has completed all scenes for "The Stage Hand" which has been shipped East.



JANE JENNINGS
Mother Parts

Prospect 2270

The Buffum Process OF ART TITLE MAKING

J. H. BUFFUM
541 Union League Building
Los Angeles, Calif.

SAM POLO

Playing "Pinchers"
IN THE CURRENT

Vitagraph Serial
"HIDDEN DANGERS."

BUFFALO

The Famous Players-Lasky company has taken over the operation of the Star theatre, according to reports. Harold B. Franklin, managing director of Shea's Hippodrome, says the Shea Amusement company was approached by a representative of the producing company on a plan whereby the Star was to show the F. P. L. super-features and the Hippodrome the remainder of the program. The proposition was turned down. It is said that the new operators will spend a large sum in making over the house, changing the entrance to the Pearl street corner and erecting a marquee in front of the theatre.

Eddie Hayes, former manager of Metro and Robertson-Cole offices, has accepted the salesmanship of the First National office here.

Charles Nickum, owner of the Gem theatre in Olean, N. Y., will build a new theatre in that city at First and State street, where Mr. Nickum has purchased the Whitton property which he will remodel into a modern picture house. The "New Gem" will be ready August 1.

Jack G. Edwards is in charge of a company making a picture for the Sterling Pictures corporation in and around Olean, N. Y., where the villages, oil fields and lumber camps are being used as background for a big feature.

Morris Pincus, vice-president of the Olympic Amusement company, operating the Olympic and Lyric theatres, died suddenly at his home, 180 Ashland avenue, recently.

Dan Savage, manager of the Empire State Sales company, has engaged Leo Murphy and Marian Mack, formerly with Robertson-Cole as salesman and bookkeeper, respectively.

Clayton Sheehan, district manager; J. H. Greenwald, local manager, and Frank Moyihan, in charge of the Syracuse territory for Fox, were joined by H. J. Sheehan, district manager for the Pacific coast recently, and all journeyed to the Fox convention in New York. Clayton Sheehan reports the new Albany office in South Orange street will open shortly. O. R. Rieffel in the new cashier at the Buffalo Fox office.

Jack Kirach of the Dooley office reports the purchase of "A Child for Sale," by his company. Mr. Kirach visited Thomas W. Dooley in Syracuse recently.

Harry Lux of the De Luxe and Alhambra theatres was a Buffalo visitor recently. Mr. Lux toured to Buffalo. While here he saw "The Deep Purple," which was screened for him in Shea's Hippodrome by Lee Marcus, assistant Realarl manager.

A. W. Young, formerly with Gardiner Pictures, Inc., has joined Fred W. Zimmerman, former sales manager for Gardiner, who has entered business for himself. Mr. Zimmerman has office space at the Realarl office. He is handling all the Clara Kimball Young subjects and other productions.

R. H. Clark, general sales manager for First National, was in Buffalo a short time ago, for a conference with P. H. Smith, manager of the Buffalo exchange.

Frank S. Hopkins, Universal manager, has gone to the mountains to regain his health. The Universal office is preparing to move into the new Warner building in Franklin street soon.

Henry W. Kahn, manager of the Metro office, left Buffalo recently for a tour of the territory and ended in New York for the Metro convention. Mr. Kahn reports booking "Old Lady 31" with the Shea Court street house and Shea's Hippodrome. Victor O'Shea has been engaged by Mr. Kahn as a salesman.

DETROIT

John H. Kunsky this week announced his plans for his new theatre adjacent to

Breezy Items from Many Cities

GET THE HOME NEWS

Grand Circus park, the new center of Detroit's business district. It will be in the block bounded by Broadway, Madison and John R. streets with entrance on both Broadway and Madison, office buildings taking up much of the frontage on both streets with the theatre auditorium in between. The house will be known as the Capitol and plans prepared by C. Howard Crane, call for about 4,000 seats. One of the office buildings will be 10 stories in height and the other of six stories, and the larger will be exclusively for physicians and dentists. George W. Trendle, who

is Mr. Kunsky's general manager, will take direct charge of the construction and operation of the new enterprise.

William S. Hart in the first of his new super-specials, "The Toll Gate," did so well at the Broadway Strand that the picture was held over by Manager Phil Geichman for a second week.

M. Harlan Starr has resigned as manager for the Triange exchange to take charge of the Educational Films Corp. releases in Michigan.



Eileen Percy, Fox star

INDIANAPOLIS

M. E. Rice, formerly of Dixon, Ill., now owns the Majestic in Ft. Wayne and will remodel it during the summer.

S. Barrett McCormick scored his greatest triumph recently with the most pretentious pageant yet staged as a part of "Circle" atmosphere. The pageant, "Pagan Purple," was devised and staged by McCormick with scenery done by Frank J. Zimmerer, Circle art director, and music written especially by Norma Gregg. A cast of thirty-five was required in the piece, which was built around an old Chinese love tale as part of the exploitation for "The Yellow Typhoon." Preparations for the pageant required three weeks. Publicity given the exploitation equalled that given the picture.

The United Exhibitors Productions Company, which announced several weeks ago that it intends to invade the Hoosier field as a league of exhibitor-producers made its first public move last week when it purchased the Sipe theatre, a legitimate house, in Kokomo, Ind., at a reported price of \$60,000 and announced plans to completely remodel it this summer. Merrill Moore, formerly with the Universal business staff in Los Angeles, will have charge of the Kokomo house, the company announced. The company also announced that by the time the Sipe is rebuilt it will have productions of its own ready for exhibition.

SALT LAKE CITY

Frank Newman, manager of the local Pantages theatre, recently announced that the Pantages will run continuous shows every day, beginning at 1 p. m. and continuing until 11 p. m.

The Paramount-Empress theatre is showing a picture this week which was made in Salt Lake with Salt Lake boys and girls as the actors. It is called "A Romance of Salt Lake." The picture is shown in addition to the regular program. The Salt Lake Telegram's contest of guessing the names of moving picture stars whose photos were published each day, proved highly popular.

CANADA

Sensational rumors have been in circulation in Toronto relative to the disappearance of Ambrose J. Small, the wealthy theatre owner, on December 2, after he had received a cash payment of one million dollars on the sale of his chain of theatres in Ontario to the Trans-Canada Theatres, Limited, the new Anglo-Canadian syndicate. It was reported a few days ago that a warrant had been sworn out for the arrest of a man who, it is claimed, had been instrumental in the kidnapping of the theatre magnate and it was also reported that Small was being held for ransom.

Two of Toronto's downtown theatres, regularly devoted to vaudeville or drama, are to have indefinite picture engagements for the summer months. "The Confession" is being placed in Shea's Victoria Street theatre by the Specialty Film Import, Limited, Pathe distributors, while "The Great Air Robbery," the Jewel Special, will be the attraction at the Grand for an extended summer run. Last year "Mickey" played for sixteen weeks in the Grand.

"The End of the Road," the health picture, played simultaneously for two weeks in two of Winnipeg's large moving picture theatres, the Gaiety and the Bijou, both of which are controlled by Jule and J. J. Allen. Prices ranged from 39 cents to 55 cents for the runs. One film was used for the two engagements.

Corporation Bulletins Register Progress

THE third volume, No. 4, of the "Arrow Bulletin," a publication issued by the Arrow Film Corporation in the interests of the State Right Buyer, is an excellent specimen of the "corporation bulletin," which is becoming more and more frequent in the motion-picture industry. There are several such now in circulation, all of them indicating that spirit of "team work" and co-operation which their publishers are seeking to instill into the trade. The field of the film industry has become so complex in the innumerable units and branches of activities that go to make it up that some medium must be utilized by each organization to keep all the other interests allied with it in touch with its plans and achievements. The corporation-bulletin helps to serve this need admirably, and the present issue of the "Arrow Bulletin," that we have before us, is a most commendable example of its kind.

Its eight pages of text, relieved by pleasing arrangements of cuts, are newsy, well-ordered and excellently written. The edition as a whole reflects a healthy trend in the right direction and stands as satisfactory work of the typographic art.

Complete Filming of "Wings of Pride"

Jans Pictures, Inc., announces that B. A. Rolfe has completed the filming of the third of the Olive Tell features. The one just finished is an adaptation of the popular novel "Wings Of Pride" by Louise Kennedy Mable. The scenario was the work of Violet Clark, who handled the continuity on the Jans special production, "Madonnas and Men."

"On Wings Of Pride," as well as the second Olive Tell-Jans feature, "A Woman's Business," the producing company is now planning an extended advertising campaign, the first advertisements of which are scheduled to appear within the next few weeks.

Canyon Pictures Gets many Inquiries

The Canyon Pictures Corporation which is now producing a series of five-reel Westerns, semi-Westerns, and Canadian woods pictures, featuring Franklyn Farnum at the Selig Studios, Los Angeles, announces that many inquiries have come in both from state right buyers and exhibitors relative to these productions.

The first picture, "Riding The Winds," from an original story by William E. Wing, is now well under way and will soon be completed. An exploitation campaign concentrating on Franklyn Farnum will be inaugurated very shortly.



The San Francisco delegation of Independent Exhibitors stopped off at Los Angeles en route to Cleveland to see the sights and enjoy a banquet given them by the city's theatre-owners. The picture above shows them grouped on a "Married Life" set at the Mack Sennett studios. The lone lady is Louise Fazenda, one of the stellar principals of "Married Life," which is to be released shortly by First National.

Science Film Is Screened

"A Trip to Mars" Exhibited for Editor of Science Publication

ACCORDING to a statement from the offices of the Tower Film Corporation, "A Trip to Mars" was screened privately for the editor of the Popular Science Magazine and several of his associates at the projection room of the corporation this week. After viewing the picture, Tower Film states, the opinion was expressed on the part of those present that the readers of the scientific publication would be interested in the story of the picture and in some of the facts connected with its production. Accordingly, it was agreed that the production should be given a special write-up in one of the issues, states the Tower Film report.

Mr. Wilson, who is the editor of the astronomy department of the Popular Science Magazine, is quoted by Tower Film as having

expressed the following opinion after the exhibition of the production had been completed:

"I consider 'A Trip to Mars' one of the most interesting photographs I have seen. It has a very fine dramatic appeal and at the same time conveys an interesting depiction of our relation to Mars and what some of the astronomical authorities claim to have discovered in their research work on Mars. I am quite sure the public in general will find 'A Trip to Mars' a very interesting photograph."

The Tower Film Corporation have now in preparation a campaign book covering every phase for the exploitation of this subject. A number of territories have already been disposed of.



Billy Franey in a scene from his one reel comedy hit, "Hard Cider"

Euclid Is Now a Going Concern in Ohio

The Euclid Pictures Corporation, an Ohio corporation, has been formed, with L. H. Finch, president and general manager; C. A. Badger, vice president; W. W. Myers, treasurer, and H. M. Stracham, secretary, for the purpose of making commercial and industrial films, and two reel comedies, in Cleveland.

"The Euclid Pictures Corporation has passed the experimental stage," says Mr. Finch. "Last season we went through the fires, when we made six two reel comedies. Jimmy Thompson, the fellow who made the character of 'Joe Jackson' famous the world over, both on the vaudeville stage and in the circus, was starred. These comedies are now being sold on a state rights basis. Ohio, Pennsylvania, Michigan, Kentucky, West Virginia, Illinois, Iowa, Indiana and Missouri have bought the comedies."

Sol Lesser Buys Big List of Pictures

Announcement is made of the following purchase of state-right pictures for the All Star Feature Distributors, Inc., of Los Angeles and San Francisco, of which Sol Lesser is president, and who distributes film in the territory of California, Nevada and Arizona.

"Tillie's Punctured Romance," from the Tower Film Corporation; "Neglected Wives," featuring Anne Luther, from the Wistaria Productions; "The Lone Hand," featuring Roy Stewart; "The Married Virgin," from the Fidelity Pictures Company; the Norma Talmadge re-issue of "Captivating Mary Carstairs," from the National Film Corporation; the Mack-Sennett-Keystone single-reel re-issues and the single and two-reel new Triangle comedies from the Majestic Pictures Company.

Shallenberger Makes Short Statement

From information gathered at the Cleveland convention, W. E. Shallenberger, president of Arrow, has formed the opinion that the exhibitors of the country are now looking forward to the independent exchangeman and producer for the solving of many present day problems. In a short statement issued this week Mr. Shallenberger said:

"Exhibitors know they can find splendid productions in the independent market today, and also know they can get a square deal," Mr. Shallenberger said. "The next few months will see, in my mind, a decided change in the exhibitors' movements. That movement will be toward the independent field."

New Exchange Opens in Harrisburg, Pa.

I. A. Farrah, widely known in eastern Pennsylvania for many years as salesman, and branch manager for various companies, has opened the Penn Film Exchange, 224 Chestnut Street, Harrisburg, Pa., handling big productions and short subjects.

"Skinning Skimmers" Is Said to Sell Fast

Radin Pictures, distributors of "Skinning Skimmers," the five-part comedy featuring Johnny Dooley, are extremely enthusiastic over the success attained by the first long-length release of the famous Ziegfeld Star. It is reported that the Radin Company is negotiating with the Dooley producers for several more of these features to be produced either from stories that have been circulated in book form or from stage successes which can be adapted to the comedian's individual style of acting.

Matthias Radin, President of the Radin organization, has been on the road for several weeks disposing of territory and, according to the word received at New York, is rapidly signing final contracts with territorial distributors who have viewed the production from a print which had been previously shipped to them for that purpose.

Pioneer Stocks Up on Short-Length Films

The coming season will in all probabilities see the Pioneer list of exchanges in a position to supply the independent exhibitor with a complete program, which will include a big feature as well as a very striking selection of short subjects.

The Pioneer has just contracted with the Atlas Film Corporation for the productions of a series of Juvenile Comedies featuring Frank McGlynn, Jr., the son of Frank McGlynn, the well-known actor.



Mae Gaston, who is appearing in the Nick Carter series being produced by the Broadwell Productions, Inc.

"A Woman's Business" Gets Wide Sales

Jans Pictures Inc., have already sold much of the state-right territory on "A Woman's Business," the second of their B. A. Rolfe-Olive Tell features. Recent contracts for territory have been made with Leon D. Netter, president of Masterpiece Pictures of Cleveland, for Ohio and Kentucky on "A Woman's Business"; and with W. G. Underwood, president of Special Film Company of Dallas, for Texas, Oklahoma and Arkansas.

Arrow Men Due for Big Sales Campaigns

Two of Arrow's home office sales force are scheduled to leave within the week for extensive trips. Guy R. Hammond, manager of the export department, will sail for Mexico, and while in that vicinity he will visit Porto Rico, Cuba, and San Domingo.

S. Rubenstein, special representative for Arrow, will leave for a trip through the South and East calling on the independent exchanges in Atlanta, Philadelphia, Washington and other cities.



Jerome Storm, Charles Ray's director on Ray's past fourteen pictures, who is now in New York considering a new affiliation

Ed. Martindel Signed by S. A. Franklin

Edward Martindel, comic opera star, has been engaged for an important role in the screen version of "Athalie" which Sidney A. Franklin is making for the Mayflower Photoplay Corporation to be distributed by the First National. "Athalie" is based on Robert W. Chambers' novel of the same name. Others cast for prominent roles in "Athalie" are Sylvia Breamer, Conrad Nagle, Robert Cain, Rosemary Theby, May Giarici, and Fred Warren.

Emerson and Loos Sign for Another Year

John Emerson and Anita Loos, photoplay authors, yesterday completed an arrangement with Joseph M. Schenck whereby they will continue to write screen stories for Constance Talmadge during the next year. They are at work on one of these new photoplays now, and will write three more during the next season. The prospective stories will be satires with a star part which will keep Miss Talmadge in the novel character which Mr. Emerson and Miss Loos built for her during the last year.

"In order to concentrate our best efforts upon the character structure of these stories, we shall devote three months to the writing of each one," said Mr. Emerson.

Pioneer Head Planning National Inspection

It is expected that within the next few weeks, A. E. Lefcourt, president of the Pioneer Film Corporation, will begin his first official tour covering all the Pioneer exchange centers from New York to the Coast.



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Projection — Camera — Music Hints and Ideas About

“New Theatres”

Pages 285-310



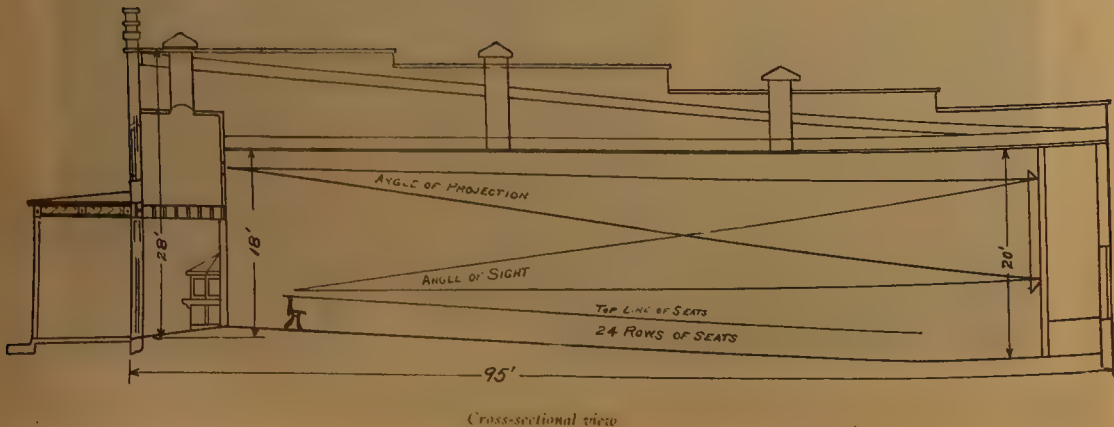
The Madison Theatre, Detroit, Michigan, as seen from Grand Circus Park

Two Drawings of a 350-Seat Motion Picture Theatre

New Gem Theatre, Huntingburg, Ind.

The theatre whose plans are shown on this page seats 350 and cost \$30,000. Seats are arranged in two aisles with an 8-ft. exit in the rear of the auditorium.

A projection room 8×12 ft. houses two of the latest Simplex machines and has a 16-in. fan for ventilation. A small private office is provided at one side of the entrance.



How the "World's Largest Theatre" Treats its Air

An Interesting Description of the Heating and Ventilation of the Capitol

THIS article on the heating and ventilation systems of the New York Capitol—the "World's Largest Theatre" has not been prepared with the thought that many exhibitors would be able to adopt the systems for their own use but rather to give a good idea of the value of expert air treatment in motion picture theatres. To a greater or less degree each theatre demands special treatment determined by size, construction, climatic conditions, etc. For these very important reasons the owner of a house of any size should employ an expert to solve his particular problems.

As practically everyone knows, the Capitol is located on Broadway at 51st St. at the northern extremity of the present theatre district. Mr. Thomas W. Lamb of New York was the architect and Mr. D. D. Kimball also of New York was retained as a consultant on the heating and ventilating problems.

From the time the patron enters the house he encounters "atmosphere," so called. The spacious lobby, the grand staircase and the luxuriously carpeted floors and passageways all work toward the same end—to impress upon the visitor that he is entering a place of rest, enjoyment, relaxation.

But these expensive furnishings could not do it all. The ever changing supply of fresh air plays an exceedingly important part, for no matter how easy the chair, how beautiful the scene or how attractive the surroundings, to enjoy them all one must at the same time breathe in fresh pure air at the correct temperature.

And this air cannot be furnished without cost. Three 135 h. p. Kewanee Boilers furnish the steam and two large fans distribute the tempered air.

From these boilers the steam at 2 lbs. pressure is carried to the various hot-blast radiators located about the building.

In the Capitol the fan chambers instead of being placed under the floor are placed above the roof of the auditorium. This was made necessary by the presence of flint rock under the floor and the cost of cutting away for the chambers was figured to be prohibitive.

On account of the immense size of the structure it was no mean task to lay out a system that would insure a plentiful supply of fresh air and a sure method of carrying away the used or vitiated air. As finally worked out it consisted of two independent systems of supply and two of exhaust. The quantity of air used is so large—the cubic contents of the theatre is over 1,000,000 cu. ft.—that if one single system had been used it was probable that the temperature of the air necessary to

THIS is the first of a series of three articles describing the heating and ventilating systems of the world's largest theatre. The same principles are employed in supplying fresh air to the smaller theatres although, of course, on a proportionately smaller scale. Credit is hereby given Mr. D. D. Kimball of the firm of Richard D. Kimball Co., for his assistance in preparing the material for publication.

lower the temperature of the auditorium would have chilled the patrons seated near the floor exhausts.

Briefly the plan as worked out was this: the air is taken in at the roof level. It is then heated and then reheated and carried through ducts to the outlets placed in the ceiling. In addition steam radiators were placed in recesses behind ornamental grills and the vitiated air taken away by exhaust fans on the roof.

To perform the work of bringing in fresh air from the outside the multi-bladed types manufactured by the Massachusetts Blower Co., and capable of

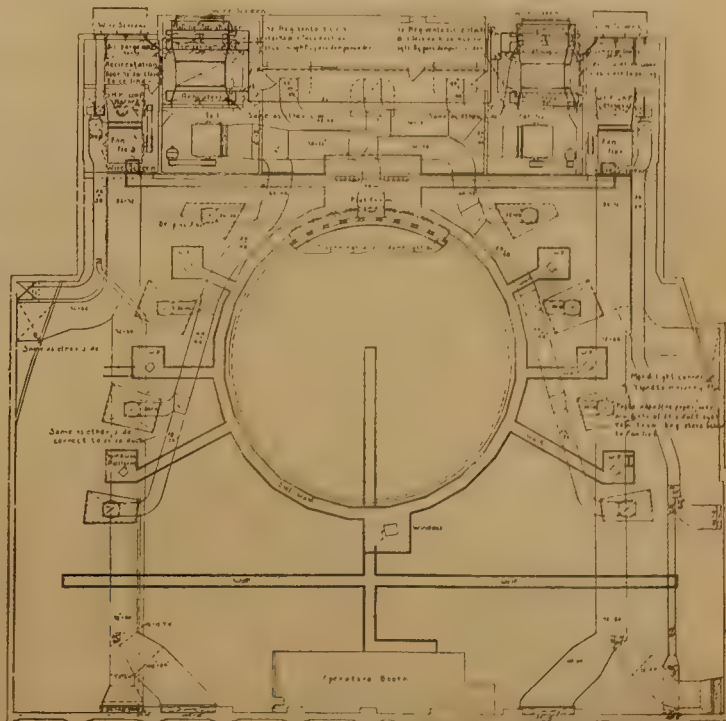
handling 80,000 cu. ft. of air per minute. This capacity may be increased to a maximum of 145,000 cu. ft. per minute, which means an allowance of from 16 to 30 cu. ft. of air per minute per person.

In one of the drawings with this article these fans are shown as No. 1 and No. 2. No. 1 supplies air to the gallery and No. 2 to the orchestra through grill work in the proscenium arch. All this air is drawn in through tempering coils to give it the right temperature.

To give the required temperature to this incoming air it was necessary to install a bank of 72" hot blast radiators. Eventually the air after being heated will be washed by passing through an air washing chamber but the latter has not as yet been installed.

Following the air washing the air will be reheated in another stack of hot blast radiators. A method of control allows the air to be shunted around either or both of the heater sections.

When the air has been reheated it is
(Continued to page 290)



Continuation layout, fan chambers and ducts

Kings Theatre in St. Louis will Include Airdome when Completed



When the Orchestra Plays Dance Music the Audience Dances With It

Combination of Theatre and Dancing Hall Is Success

An Airdome with a balcony affording a total seating capacity of 1,500.

An al fresco dance floor to be used by the audience during intermissions and following the final curtain.

The largest glass marquee known to theatredom.

And a 75-foot extension of the front wall of the present structure planned to cover the adjoining airdome.

THESE are a few of the salient features which the Famous-Players Missouri Corporation has planned in the remodeling of the historic Kings Theatre—historic because it was the first large house in St. Louis to be devoted exclusively to the exhibition of motion pictures. The corpo-

ration which was recently formed and which assumed operation and control of the Consolidated Circuit, a chain of fifteen houses, will invest a small fortune in the numerous improvements and superlatively novel additions to their present quarters. Formulated plans have already been put into execution and June 15 has been set as the proposed date for the completion.

The Kings promises to surpass all theatres in the city for beauty, serviceability and adequacy to handle large throngs by virtue of its enlarged seating capacity. Ground has already been broken in the erection of an airdome on a lot adjoining the present structure. The striking feature of the out-door auditorium will be in the form of a balcony. Such a seating

arrangement is believed to be the first in the country and was conceived by officials of the corporation when it was seen that the seating capacity would be limited by the narrowness of the lot. The operating booth will be constructed underneath the balcony, according to the present plans.

The second remarkable feature of the airdome will consist of the proposed dancing floor, which will be erected on the ground and between the first row of seats and the proscenium. Patrons will be encouraged to enjoy themselves during the intermissions and after the show is over. Officials of the company are completing arrangements with the local musicians' union whereby it is planned to have the orchestra of twenty-two pieces remain

(Continued on page 292)



When all the lights are brought into play, Kings theatre in St. Louis can be illuminated to dazzling brightness

Theatre Floors—and Romance

Benj. Franklin and his kite string are as far from our thoughts when we push the electric button, as Robert Fulton is when we cross the ocean in those huge sea giants that are the fulfillment of Fulton's great dream.

But whoever had the remotest suspicion that *Linoleum* had a *Past*? If anyone were to tell you that under your feet, in almost any theatre you could mention, was as real a romance as ever appeared behind the footlights, you'd probably laugh at him.

Yet the romance of machinery and the genius behind it is enough to stir the imagination of the most blasé theatregoer.

If you could accompany a guide of the Congoleum Company, Inc., through their great Linoleum factory, comprising thirty-three buildings covering six large city blocks in Camden, N. J., you would have a new idea of the vitalizing romance of modern machinery.

Motion-picture theatre owners whose floor-covering problems have been met so satisfactorily by the famous Farr & Bailey products, may be interested in knowing that the Congoleum Company has recently purchased the Farr & Bailey Manufacturing Company, which supplies many of the aires in the country with their well-known F. & B. Battleship Linoleum.

Picture, if you can, great vertically hanging sheets of cotton cloth on which boiled linseed oil drips until the sheets are stiff and gummy. (Perhaps you can guess how Lin-oleum got its name.) These sheets must hang for probably a period of two months until they accumulate a mass of thoroughly oxidized linseed oil approaching an inch in thickness.

This strange process, of which this is only a part, was a discovery made by Frederick Walton, many years ago, and is still in use today. He noticed one day the peculiar toughness of an oil-film on a can of paint, and through careful experimenting hit upon this process of oxidation that was the beginning of linoleum manufacture.

Linoleum has a truly American trait of descending from a most cosmopolitan ancestry and then appearing in the best society—on the deck of a battleship, on the floor of an office building, or perhaps on the floor of an American playhouse. Its jute or burlap base is Indian; the Kauri gum and resin that goes into its cement is Australian; its cork is what the Portuguese or Spanish native calls *corko*, and altogether it has a sturdy stock and strength that no other parentage could possibly afford.

But ancestry these days has to take off its hat to environment and education. If the factory can properly be called its environment, and the powerful presses and calendering machines its education, then Linoleum has every reason to turn out to be a perfect product.

The large, now heavy sheets, laden with their deposit of sticky oxidized oil, are sent through a systematic process of grind-

ing and regrinding until an evenly divided, flaked mass is obtained.

The ground-up oil is then mixed with accurately proportioned quantities of cork, Kauri gum, resin, wood, flour and pigment. The mixing process is just as systematic and involved as the original grinding process was.

The mixture when fully prepared and ready is calendered on a burlap backing which is stretched over great heated rolls. Linoleum, at this point, is recognizable to the layman for the first time, but it is not ready for use until after it has hung in great stoves for weeks at carefully regulated temperatures.

The finished product when taken from the stove must pass rigorous tests to insure that it can meet the exacting United States Navy Specifications for Battleship Linoleum.

This famous Farr & Bailey Battleship Linoleum will hereafter be known as Gold-Seal Battleship Linoleum (U. S. Navy Standard). The change is one of name only, as the same skilled workmen will continue to make it in the same F. & B. factory as they have for years back.

Farr & Bailey products are familiar to all theatre owners who buy quality floor-coverings that are economical and wear-resisting. The combination of the Congoleum Company, Inc., and the Farr & Bailey Company means an extension of a well-known guarantee to cover products equally well known for their quality.

The Fable of the Near Sighted Gent

Out of the House of Newman, the Cincinnati manufacturer of things ornamental for the theatre, comes a bit of near-sighted containing its full percentage of truth. Read it. It applies to most managers.

A certain Gent built a Motion Picture Theatre, extraordinarily large and ornate—a Palace of Mahogany, gilt, crystal and spanish leather.

The lobby was a Dream in Marble—deep and wide and very costly.

But the Gent would use these magnificent Marble Walls for Billboards—he persisted in slapping up Posters haphazard in his Lobby. They offended the Eye, like a Thistle planted in a bed of Violets.

He wondered vaguely why he catered to a certain Class, rather than to the Mass.

Nevertheless he made Money consistently; he operated the only Theatre of its kind in Town.

But opposition raised its head overnight. Another Chap opened a House not far away and hung out the S-R-O sign every night. Verily he prospered from the very Start.

This Chap built up a Stairway to success; each stair was one of his competitor's mistakes. His Lobby was a Hummer, yet he improved it Fifty Percent at slight expense by adding Brass Poster Frames and Photo Cabinets. A few (a very few) of these Frames were stood on Brass Basels, but most of them were hung on the Walls.

He took Pains to please his Patrons. To prevent congestion in his Lobby he installed Brass Railings wherever they were needed—one before the Ticket-Booth, another at the Door to separate ingoing and outgoing crowds.

When the first Gent—he of the Gaudy Lobby—finally discovered that he had failed to appreciate the Advertising Value of his Lobby it was *too late*. His Patrons were his no longer. His Business was on the Toboggan.

It may or may not be true that the Gent is now taking Tickets in his Competitor's Theatre.

Moral:—Dignity and "Class" in the Show-Window (the Lobby) never fail to Increase Patronage.

Ventilation of Largest Theatre

(Continued from page 287)

passed through Fan No. 1 which forces it into and through ducts leading to the gallery and ceiling dome. Other ducts carry air to the wall outlets. Fan No. 2 forces air through another set of ducts to the grill work in the proscenium arch as described previously.



Cold air drafts are neutralized by ventilators in door frames

Fresh air for the lobbies is supplied by another set of fans and hot blast radiators located in the basement of the theatre. This air makes its exits through high narrow registers placed beside each outside door, thus neutralizing incoming draughts.

All of the fans are made noiseless in operation by installing them on sound deadening foundations such as cork, wood, felt and lead.

(To be continued)

FOR THIRTY-EIGHT YEARS
NEWMAN'S BRASS ALL-PURPOSE RAILINGS
 HAVE GIVEN ABSOLUTE SATISFACTION

Over 9000
 Theatres
 Have Been
 Equipped
 By Us

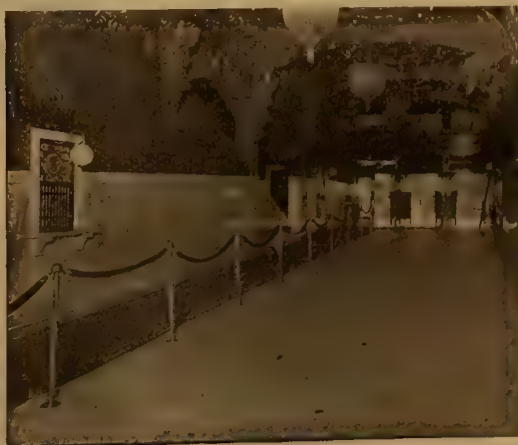
That Means
 We
 Dominate
 The Field



Miles of
 Brass Tubing
 Carried in
 Stock

That Means
 Prompt
 Shipment
 Of All Orders

Brass Railings will add materially to the dignity and beauty of your theatre both inside and out. The cost of installation is the only cost, because we "Build for Permanence." You can make your selection from a variety of sizes and styles, including portable as well as stationary fixtures. Special finishes which do not require polishing can be had.



THE NEWMAN MFG. CO.

HOME OFFICE
 CINCINNATI, OHIO
 717 Sycamore St.

BRANCH
 CHICAGO, ILL.
 68 W. Washington St.

If you are dissatisfied with your lobby and interior, or if you are planning to build or remodel a motion picture theatre, you will be interested in our illustrated catalog. It describes such items as Brass Photo and Poster Frames, Ticket Booths and Choppers, Signs and Lighting Appliances.

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**NEWMAN
 MFG. CO.**
 Cincinnati, Ohio

Send
 the
 Coupon

Send at once your
 complete, illustrated
 catalog.

Name

Address

Especially interested in.....

after the show and supply dance music for the audience from 11 p. m. until midnight.

The idea was inspired following numerous requests of patrons of the Kings to have the orchestra repeat its dance numbers. The psychology of the audience which demanded dance music (although there were no dancing facilities) was exploited to its fullest advantage and the work on the floor has already taken tangible form.

Inasmuch as the Kings' audiences are characterized by a large proportion of students of both local high schools and universities, the dance is expected to meet with unprecedented favor.

William Goldman, the director of the Kings, explained further causes which inspired the dance floor idea. He said that whenever popular dance music was being played by the orchestra or organist, invariably the audiences would beat time with their feet on the floor. The dance floor is merely a plan, he explained, to capitalize this mob instinct.

The wall separating the two auditoriums is composed of a series of doors. These may be thrown open within a few seconds, thus permitting the audience to transfer itself from the airdome to the interior auditorium in virtually no time. Certainly no better arrangement for the comfort of patrons could be devised, because of the fact that despite any possible

change in weather, the audience is assured of seeing the entire program without more than a few moments' interruption. The uncertainty of summer weather in St. Louis and the very frequent sudden changes makes the arrangement a very desirable one.

In carrying out these plans everything possible was done to make the Kings Airdome different from any other. It is the only one in St. Louis with a composition granitoid floor, eliminating the dust caused by cinders and gravel. One of the greatest drawbacks the usual airdome has is the fact that patrons invariably get cinders in their shoes and raise a cloud of dust as they enter or pass out.

The individual opera chairs are white-enamelled and look as spick and span as a hospital ward. They are scrubbed daily, and prevent the possibility of a soiled dress. The floor is sloped to bring the screen in comfortable vision of each person.

The lighting effects are composed chiefly of mild blue and red strings, while flower boxes have been placed around the walls, on the posts and on the cornices.

The orchestra is destined to prove one of the big features of the theatre. Ordinarily, airdome orchestras strive gallantly to be heard.

Another very important revision of the present structure will consist of the erec-

tion of a new front wall and a glass marquis along the entire frontage of both auditoriums. The marquis, which will be seventy-five feet in length, will be one of the most pretentious of its kind. The added front wall will provide for an increase in lobby area of approximately three-fold its present space. Accordingly additional provision is thus provided for the construction of two more ticket offices and ample shelter is afforded for the large crowds during inclement weather. Present arrangements have proved slightly inadequate in the handling of large crowds which have attended the Kings.

With three ticket windows, the facilities will be such that any crowd, regardless of size, can be easily accommodated. The Kings will also be the first theatre in St. Louis to be provided with three ticket windows, and the only picture house to have more than one.

These features, together with new house policies inaugurated by the Famous-Players and the presentations arranged by Mr. Goldman, are expected to make the theatre nationally prominent. The Kings will continue to play only the largest and first-run pictures, presented with elaborate prologues, special features, and music from the largest orchestra in the city.

The Kings, which was built by the late O. T. Crawford, has played an important part in the amusement enterprises of the city.

THE EARLY BIRD CATCHES THE WORM

BE THE FIRST EXHIBITOR IN YOUR
LOCALITY TO EQUIP YOUR THEATRE WITH

"D-B" REVERSIBLE-FABRIC CHAIR COVERS "D-B"

Beautifying—decorative—attractive—sanitary—easily attached or removed and laundered tailor-made—a perfect fit guaranteed. Inexpensive—Write today for samples and prices.

THE DWYER BROS. & CO.

"THE ARISTOCRATS OF THEATRE CHAIR COVERS"
BROADWAY FILM EXCHANGE BLDG.

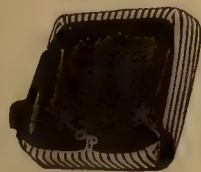
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Make sure that your box office is protected and you can then freely concentrate on your expansion plans. Don't waste time guarding your box office. Let that be done by

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No. 53101 Window Box filled with Artificial Begonias, blooming Geranium Sprays and Drooping English Ivy Vines, 42 x 27 inches, complete, \$12.50. This Window Box can be used for Proscenium Arches, on top of Sluice Cases, Chandelier Boudoirs, Walls, etc. Ask for our catalogue No. 76, illustrated in colors, free for the asking.
FRANK NETSCHERT,

61 BARCLAY STREET, NEW YORK

BARTOLA MUSICAL INSTRUMENT CO.

W. G. MAXCY
PRESIDENT AND TREASURER

H. D. HYZER
VICE-PRESIDENT

D. W. BARTON
SECRETARY

MANUFACTURERS OF

THE BARTOLA ORCHESTRA

THE BARTON PIPE ORGAN

THE BARTON RINK AND BALLROOM ORGAN

GENERAL OFFICES
AND FACTORY
OSHKOSH, WIS.

SALES AND
DEMONSTRATION ROOMS
313-314 MALLERS BUILDING
CHICAGO, ILLINOIS

CHICAGO, ILL.

May 28, 1920



Mr. F. J. Beecroft, Adv. Mgr.,
Motion Picture News, Inc.,
729 Seventh Avenue,
New York City.

Dear Mr. Beecroft:

My answer to your inquiry as to results obtained through the Bartola Musical Instrument Company's page advertising campaign in MOTION PICTURE NEWS is that both direct and indirect results have more than satisfied me.

How I feel about MOTION PICTURE NEWS value as an advertising medium covering the motion picture field nationally, is best evidenced by the fact, that, after testing it out thoroughly with keyed ads for several months, I have arranged through your Chicago representative, Mr. L. H. Mason, to continue our page advertising in the NEWS for the remainder of the year.

The advertising has brought us inquiries which have resulted in our placing thousands of dollars worth of business and I also find that practically every exhibitor I meet knows that the capacity of our plant has been trebled, has read in your columns of the new BARTON PIPE ORGAN, built especially for motion picture theatres, and is interested in the possibilities of our big new instrument. The inquiries, in regard to BARTOLAS, also continue to be received in satisfactory volume. With kindest personal regards, I am

Very truly yours,

BARTOLA MUSICAL INSTRUMENT CO.

Dan Barton
GENERAL MANAGER

DWB:IEK



Equipment
Operating

Projection

Questions
AnsweredPractical Electricity—XVI
Study Lessons for the Projectionist

AN induction coil is a means of intensifying the spark obtained when the flow of electric current is broken. This piece of apparatus while being used extensively for X-ray, wireless telegraph, etc., has its most important application in connection with the ignition system of gas engines.

Induction coils are of two types, the primary coil and the secondary coil.

PRIMARY TYPE INDUCTION COIL.

The primary type coil consists of several turns of coarse magnet wire wound over a core consisting of a bundle of soft iron wires. When the circuit is closed the current flows through the coil and magnetizes the core, the counter e. m. f. generated by the lines of flux cutting the turns of wire opposes the e. m. f. of the battery, so that a definite time interval is necessary to fully charge the iron core with magnetism.

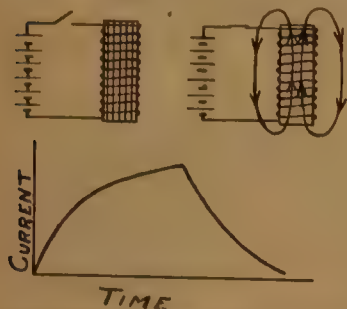


Fig. 48—Magnetic induction circuit, showing rise and fall of current

The interruption of the current is so designed as to have a quick snap action. The magnet field then decreases and tends to continue the flow of current since the turns of wire are cut by these decreasing lines of flux. The resulting high e. m. f. tends to retard the decrease of current, and thus prevents a sudden collapse of the magnetic field. Thus at the point of break in the circuit there is a bright spark the energy of which is equivalent to the magnetic energy stored in the core. This spark is used in the case of a gas engine to ignite the combustible mixture in the cylinder chamber, and is commonly known as the make and break ignition. The contact should be so designed that the current will come to its full value as shown by Fig. 48 before the circuit is broken.

SECONDARY TYPE INDUCTION COIL.

The secondary type of induction coil is made up of two separate windings. The primary winding consists of a few turns of heavy wire, and the secondary a large number of turns of

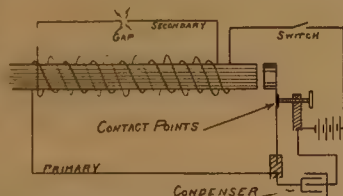


Fig. 49—Circuit diagram, secondary type induction coil

fine wire. The primary winding is connected in series with a battery and an interrupter, so that the magnetic lines set up cut the secondary turns and induce an electrical impulse in the winding. The voltage of the secondary current is in proportion to the primary voltage as the number of turns in the secondary is to the number of turns in the primary.

The secondary circuit is so connected as to contain a small gap across which there will be a spark when the primary circuit is broken. Thus when the circuit is rapidly completed and broken a series of sparks is sent across the gap of the secondary circuit. An induced current is also set up in the secondary winding when the circuit is closed which slowly rises to a maximum, but is too feeble to cause a spark to jump the gap of the secondary circuit. It is, therefore, the impulse produced when the primary circuit is broken which causes the hottest spark at the gap in the secondary circuit.

The wiring diagram of a secondary type of induction coil is shown by Fig. 49. This coil is much used for jump spark ignition for gas engines in which the spark gap is so constructed that the spark takes place inside the cylinder chamber to ignite the combustible gases.

In order that the current may be rapidly

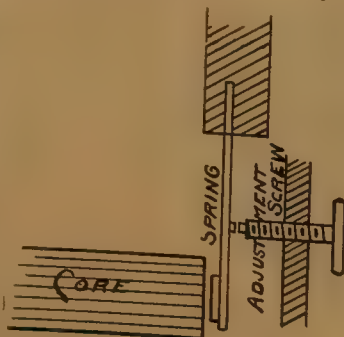


Fig. 50—Interrupter for induction coil

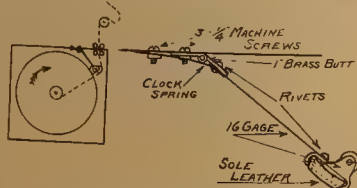
broken and cause a succession of sparks across the gap in the secondary winding an interrupter is used in the primary circuit. Thus by the building up and falling off of inductive lines of force cutting the secondary winding an induced e. m. f. is produced in the secondary. This e. m. f. being as already stated in proportion to the primary battery e. m. f. as the number of turns of wire in the secondary and primary windings.

The interrupter, a simple form of which is shown by Fig. 50, goes through the following operations. When the switch of the primary circuit is closed the current in the primary winding magnetizes the core and the vibrator will be drawn toward it. This breaks the flow of current at the contact points, and the core becomes demagnetized and allows the vibrator to return to its original position. The circuit is then completed again, and the operation is repeated as long as the switch is left closed.

In addition to the spark at the secondary gap there is a spark at the break in the primary circuit, but as this spark serves no useful purpose in the operation of the coil and is very injurious as it burns the contact points a condenser is connected across these points as shown in Fig. 49. This condenser absorbs the self-induced current of primary winding and thus decreases the sparking at the primary contacts.

(To be continued)

Brake for Take-up Reel



O. S. Shonyo, Bushton, Kan., writes:

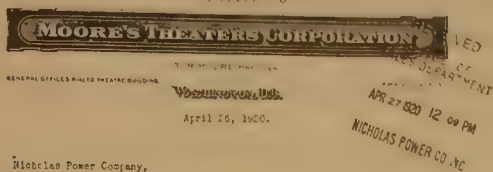
An enclosing sketch of an invention which I devised to improve my shows. My operator would press lightly on the outer rim of the take-up reel while each reel was first being run. I watched this method and noticed the success, and thus set to thinking of some means of relieving the tension for the first few hundred feet of film. The machine to which this automatic brake is applied is a practically new Edison D. And am running Universal's Big money 12, so you may know that the fault was not with an old worn machine or old films.

However, we can now run films which may have one side of the sprocket holes completely torn out. We have done it.

This device will be appreciated by film producers, as it saves a lot of wear and strain on the first of each reel. Besides helping the show because every stop lowers the name of any theatre.

Any further information will be cheerfully answered.

The cost was about one dollar.



Nicholas Power Company,
90 Gold Street,
New York City, N.Y.

Attention of Mr. Will C. Smith, General Manager.

Gentlemen:

As I am about to begin the construction of two additional theaters in this City, I am most naturally concerned as to whether or not I will be able to get six of your latest model machines. I will not require them for four or five months, but, knowing the demand for your machines, want to get my order in early.

I have, as you know, been using your machines for the past 15 years, during which time I have of course tried about every machine manufacturer, with the result that I have always had to replace each other make with your machine. I had the best. I am taking no chances of further experimenting and placing the above order.

I look upon your concern as not only having the best and the most reliable machine on the market, but the matter of personal service and attention that follows the sale of your machines is one that gains for you full confidence of the purchaser. Your accomplishments in the direction of putting a perfect picture on the screen and in the durability of your outfit are especially deserving of my high praise.

"More power to the Powers."

With thanks for past and future courtesies, believe me to be

Very sincerely yours,

Tom Moore

President,
Moore's Theaters Corporation.

TK:MG.

**Power's
is now
in Moore's
Rialto**

No. 2—Tom Moore Has Stopped Experimenting

I have, as you know, been using your machines for the past 15 years, during which time I have, of course, tried about every machine manufactured, with the result that

**I HAVE ALWAYS HAD TO REPLACE
SUCH OTHER MAKES WITH POWERS
TO BE SURE I HAD THE BEST.**

I am taking no chances of further experimenting—
hence the above order.

Tom Moore



The Methods to Be Used in Adjusting the Power's Intermittent Movement

A Clear and Detailed Account of the Separate Operations Involved

If making delicate mechanical adjustments, such as those necessitated in installing new parts of the intermittent movement of a projector, or in adjusting the intermittent to remove lost motion caused by long use, knowing how to go about the job in the simplest and most accurate manner is half the battle, and in response to numerous requests we present here with instructions for the assembling and adjustment of the Power intermittent movement, as employed on all Power 6, 6A and 6B projector mechanisms.

most operators will find no trouble in carrying out these preliminary operations, even in the absence of written instructions.

Assuming, therefore, that the intermittent movement has been rendered accessible by the removal of the above mentioned parts, and that the movement itself has been dis-assembled, we have now to set forth the procedure to be followed in assembling, or putting together again, in correct and perfect adjustment, the Power intermittent movement.

If only one new part is going to be installed, all of the other parts of the movement can be expected to fit together with the ease and certainty resulting from their having previously worked in company with each other, but let us assume the most difficult case which would occur in practice, i.e., the case when all new intermittent parts are to be installed. Under such circumstances it will be advisable to test the fit of the various parts, in order to assure ourselves that they will run properly when assembled. All parts of standard projecting mechanisms are made on the interchangeable system and similar parts are consequently exactly alike in their dimensions to a very small fraction of an inch, but it is always possible that conditions arising in individual cases may make some part a tighter fit than is advisable, which can be detected and remedied at the outset by the practical expedient of determining the fit of all running parts before proceeding to assemble them.

In assembling the Power intermittent we are chiefly concerned with the following parts, which will be designated by the names and numbers given them in the Power Company's price list of supply parts, viz

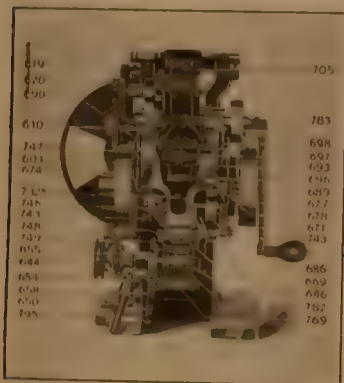
- No. 603 Framing Carriage.
- No. 602 Set Collar for Intermittent Spindle.
- No. 666 Pin-cross and Intermittent Spindle.
- No. 667 Intermittent Sprocket.
- No. 670 Intermittent Bushing (Large).

- No. 671 Intermittent Bushing (Small).
- No. 675 Cam and Spindle.
- No. 676 Collar for Cam Spindle.

Bearing the above suggestion in mind, the first thing to do, preparatory to assembling the Power movement, is to try the spindle of the cam in its bearings (*on the framing-carriage*) in order to make sure that it rotates freely and is a good running fit, after which the eccentric bushings, 670 and 671, should be slipped onto the spindle of the pin-cross, and rotated, to see that the intermittent spindle will run freely in them.

NOTE: When a new intermittent sprocket is to be installed, it is advisable to purchase an assembled pin-cross and sprocket.

If, however, the intermittent sprocket is purchased separately, it should be seen to, before assembling, that it is a good snug fit on the intermittent spindle.

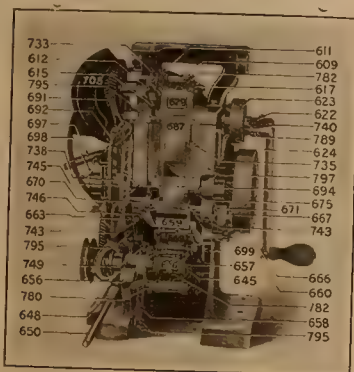


Complete head, showing intermittent sprocket and loop setter

The ensuing instructions will prove so readily comprehensible to users of Power mechanisms, and to those familiar with this make of projector, that detailed illustrations are not required, but to fix the appearance and relative positions of the various parts of the Power movement in the mind of the reader, a general view of this intermittent is shown in Fig. 1.

When the proper procedure is followed it is very little more trouble to completely assemble the parts of the Power intermittent than it is to merely make the adjustment for removing lost motion between the pin-cross and the cam, and as the latter adjustment is best made by following the method practised in originally assembling the intermittent movement, we can proceed to describe in detail the method to be followed in assembling the Power movement, after it has been taken apart for the purpose, for instance, of installing a new part, or series of parts.

In dis-assembling the Power movement the following parts of the mechanism have to be removed (1) Apron, (2) Lower sprocket and spindle, (3) Large Idler Gear and spindle, (4) Flywheel, (5) Oil-Casing Cover, (6) Cam and Cam Spindle, (7) Pin-cross and Intermittent Sprocket (these latter in conjunction with the large eccentric bushing on the intermittent spindle may all be removed simultaneously). As the present article is designed to deal only with the Power intermittent movement, detailed instructions for removing and re-assembling the above-mentioned parts of the mechanism are not given here. They will be found, however, in the booklet of "Instructions for the Care and Adjustment of Power's Cameragraph Mechanism," issued by the manufacturers, and, indeed,



Complete assembled head with gate opened

To commence the assembly of the Power intermittent movement, the large eccentric-bushing, No. 670, is inserted in its hole at the left of the framing carriage. Upon examining bushing No. 670, it will be noted that two holes are drilled in its circumference near one end, these holes being meant for the insertion of a

(Continued on page 300)

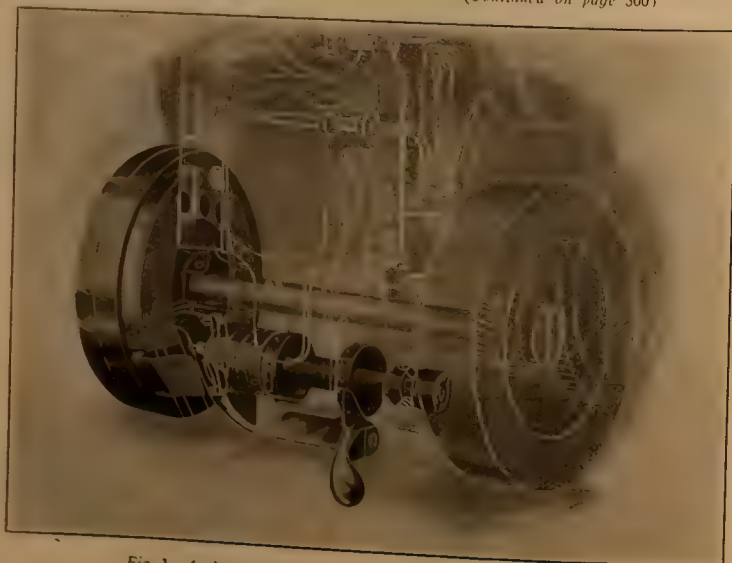


Fig. 1—A phantom view of the Powers intermittent movement

Westinghouse Mercury Rectifiers For Moving Picture Projections—

Westinghouse Cooper-Hewitt
Mercury Rectifiers

Reduce initial cost
Produce better projections
Produce higher efficiency
—Eliminate mechanical troubles

Better Projection at Less Cost—

The cost of operating one or two arc lamps for projection purposes in moving picture theatres amounts to considerable during a year.

Because apparatus must be introduced to convert alternating to direct current this expense is materially increased. Can this power consumption be eliminated, or can it be reduced to a minimum?

Westinghouse Cooper Hewitt Mercury Rectifiers represent the answer to this question.

For moving picture theatres having only one or two arc lamps, these outfits have proved very successful. Also they cost and operate for less than competing equipment. Their noiseless operation and light weight permit their installation in the projection room

Send for a copy of our leaflet on Westinghouse Cooper Hewitt Mercury Rectifiers.

Westinghouse Electric & Mfg. Co.

East Pittsburgh, Pa.

Sales Offices in All
Large American
Cities



Westinghouse

A Series of Letters that Passed Between Exchanges and a Projectionist

In Which It Appears That Exchanges Are Beginning to Realize Their Responsibilities

IN months past there have appeared in this department several series of letters written to and by exchanges on the subject of film conditions. Generally the tone of the exchange letters was one of disinterest. But now, through the courtesy of John L. Hogan of the Empire Theatre, Chillicothe, Ohio, we are permitted to print the correspondence he had had with several exchanges in his vicinity. The replies of the Exchanges are interesting in that they reflect a change of thought.

Mr. Hogan's letter describing his cue sheets comes first and then the letters from the various Exchanges follow:

I wish to call your attention to a little fact, which I personally believe will be of great help to projectionist everywhere, and I also believe it will in time stop this practise of punching holes in the film. Here is my solution of the idea. I have made up some cue sheets large enough to hold eight reels of film, sample of which I am enclosing in this letter. I also sent you sample prior to this but it was during the printers' strike and therefore they were not given publicity. But for one to use this cue sheet he must and by all means he should study look his film over before he attempts to project it to an audience.

The cue sheets are used in this manner: At about five feet from the end of each reel write down that part of the picture on cue sheet, and when the reel is run on the screen one can easily tell when to make changeover and at the proper time. Of course, one would say there is a lot of work about it, but it is not so much as is punching the film full of holes. And at the same time any projectionist can clean his film each day and thereby save time in cleaning the aperture plate and film tracts after each reel. I may say for myself that for the last year that I have been using this cue sheet I have not had one white screen. All goes to show the good the cue sheet has done for me.

And as to the cost of them they only cost \$3.00 per thousand and a thousand will last any projectionist that changes program every day almost three years, and you see that the cost of them is only a little better than \$1.00 per year. Anyone desiring to get these cue sheets may have them at the above prices plus postage to their city. I have always and always will do my very best to stop the punch-hole nuisance. Thanking you for past and future favors and assuring you I am striving for that which we all should all be striving for better projection, I am,

From H. TAYLOR, Assistant Manager, Pathe Exchange, Kansas City, Mo.

Dear Mr. Hogan:

We are today in receipt of your letter with enclosed clippings from "The Tiger's Trail," No. 14, and certainly appreciate your interest in this matter.

You noted, I presume, the silver paper along the sprockets of one side. A good many operators throughout the territory, like to sleep while the reel is being run and they have rigged up an arrangement and by putting this silver paper along towards the end of the reel, they form a contact thereby ringing a bell; then they wake up.

Glad to see, however, that you run your machine with your eyes wide open.

The reason that this film got to you in this condition is owing to the fact that we had to make a transfer, that is, getting the film off of some other show down at the depot and shipping it direct to you without giving it to our inspection department. However, we are giving these matters careful attention and certainly appreciate your co-operation along this line and wish that every operator in this territory gave these things the same consideration that you do.

Another letter from the same gentleman:

Dear Mr. Hogan:

We have your letter of September 8th with enclosed clippings.

For your information, Mr. Hogan, beg to advise that practically every exchange puts the markings on their film that we have on the clippings which you enclosed. We must have some manner of numbering our reels so as to know the reel number and also to be able to keep a record of same.

We are playing our pictures in the best theatres in the United States and while we appreciate your close attention to what you think is not right, we have never yet had anybody complain in regard to the numbers being punched on the tail end of the reel.

If you do not desire these numbers to show up on the screen, if you have two machines in your booth, merely start your next reel in time to keep these numbers from showing.

We cannot eliminate these numbers from the reels and will ask that you do not make any further clippings.

From F. W. YOUNG, Manager of Kansas City Branch of Robertson-Cole.

My dear Mr. Hogan:

We are just in receipt of your letter of the 30th relative to punch marks taken from "The Beggar Prince" film, and in reply wish to state that we are continuously watching operators who punch-mark our film, but as film is sometimes circumvented, it is pretty hard to tell just who does this work, however, we are attempting to find who put the punch marks in the "Beggar Prince" film.

Stone Is Live Motiograph Dealer

The Service Film & Supply Company of Portland, Oregon, under the management of W. A. Stone, one of the live wires of the business, is setting a mark for all other distributors of Motiographs to shoot at, according to Manager Spahr of the Enterprise Optical Company, not alone in the number of projectors he is selling, but in the splendid service his firm is rendering patrons. Mr. Stone has been selling Motiographs for three years and during that period two-thirds of the projectors he sold have been De Luxe machines and he is keeping the wires to Chicago hot with rush orders for more.

It is expected that Mr. Stone will make a visit to the home of the Motiograph during the early Spring to get in close touch with the plant organization and to get a few more pointers on "service" which is a hobby, both of his and of Mr. Spahr.

Describes Change-Over

Through an unfortunate error the name of the writer of the following letter and the designer of the device pictured was lost. The article is being printed without his name. If the author will send it to us we will publish it in the next issue thus giving him the credit he deserves.

I NOTICED in the issue of Nov. 29th an article headed Optics Amperage and Change-overs in which C. A. C. No. 118 asks how he can blend one picture on another at the end of each reel so I thought that the system I am using may also be as valuable to him as it is to me, therefore, I am enclosing a rough

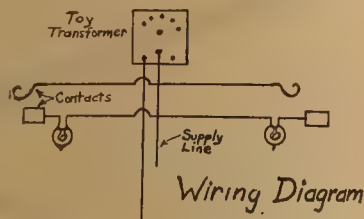


diagram of same. I have found the advantage of this changeover device, mostly in the fact that it serves a threefold purpose, it fades each reel into each other, it dissolves the slides and last but by no means least it furnishes you with light to thread each reel in frame. I am sure that when friend C. A. C. gets this little apparatus set up properly he will find it invaluable. Please note that in the diagram I have given no sizes as this will depend on the distance between machines, etc., the transformer that is used is the ordinary toy adjustable transformer which is commonly used to operate toy trains, etc., and which can be purchased for a small amount. There is a switch cut in on the line just below the transformer which can be turned off when light is not wanted, this saves the transformer from con-



W. A. Stone, Mgr. of Film Service and Supply Co., Portland, Oregon

Columbia

Columbia Silvertip Combination Carbons for D. C.



THE Columbia Cored Upper holds ingredients that permit a long and steady arc, and prevent cracking near the center.

The Columbia Silvertip Lower is unique for its current carrying capacity. Small in diameter, it does not shadow the crater of the positive.

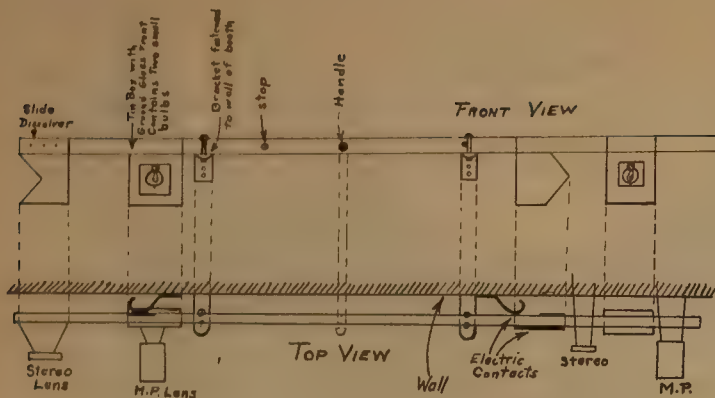
Write for information

NATIONAL CARBON COMPANY
Incorporated

Cleveland, Ohio

San Francisco, Calif.

Canadian National Carbon Co. Limited, Toronto, Canada



timidly having the juice going through it. I hope that the above is made clear.

There is a little matter which I wish to call to your attention. I have read in your pages much concerning your Anti Mistrust League and I thoroughly agree with you in all your sentiments regarding same. It is a shame the way some operators abuse film. I was very much surprised when recently I received an American film with William Russell in "This Hero Stuff" from Pittsburg Pathé Office. At the end of each reel a strip of paper was pasted diagonally across the film. I have had this same method of changovers on film received by me before, but this is the first time that I have ever had one of your labels used for this purpose. I am enclosing one of the strips of film. Evidently one of your members is not living up to the very fine sentiments of your league. Believe me no punch marks on any similar methods are used on any productions which come into my hands. Further more I use up considerable time cutting out the abuses of others.

I am enclosing a picture of my projection room which is well equipped.

This is the first time that I have ever written anything to your department, I can assure you that I read it each week and get much knowledge from same. In looking over the News of Dec. 6th I noticed an article in Equipment Service entitled "A New Depart-



The projection room where the change-over is used

ment Suggested" and would say that the idea is a good one, to me personally I would consider it a great help.

In closing allow me to say a word of praise to the only projection department which I received during the recent strike. Good luck to the News.

If brother C. A. C. finds the explanation and diagram of the changeover device at all vague and wishes to know anything about it, he may write me care of Strand theatre and I will be glad to help him out.

Instruction Booklets

A SERIES of booklets recently issued by the General Electric Company of Schenectady, N. Y., covers the design and operation of the line of GE-Compensars in an excellent manner. It will be worth the while of any projectionist to send for the set to have them on hand when needed.

Bulletin 45113 describes all the various types of Compensars both A. C. and D. C. and in addition sets forth the advantages of the various kinds of control equipment. Electrical characteristics and wiring diagrams make the bulletin complete.

Instruction books 82554, 82550B and 85101 take up the subjects of D. C. to D. C. motor

generator sets, A. C. to D. C. M. G. Sets, and A. C. Compensars respectively. These instruction books are not advertising. They contain matter of direct interest to the man who is handling control equipment and should be found in the library of every projectionist. The text matter describes in detail all parts of the devices, method of starting and controlling them and ways of correcting troubles. Send for them; study them; and use the knowledge.

Smaller booklets B3563, B3564 and B3565 treat the same devices as mentioned in the foregoing paragraph but very briefly. These pamphlets are more for the man who wants the advantages of the devices in a few non-technical words.

Although no word as to the availability of these booklets has been received it is to be assumed that they will be sent to anyone requesting them. It is to the advantage of "better pictures" that the projectionist should have them to study.

Adjustment of Powers Intermittent

(Continued from page 296)

punch by which the bushing is turned or adjusted when in place. The end of bushing 670 containing these two holes should be innermost, and the bushing should be turned downward to such an extent that the holes are visible, so that a punch may be inserted for adjusting it.

The pincross is next inserted in the large eccentric bushing, and the cam is then put in place, whereupon the bushing is turned upwards (by a punch inserted in the adjustment hole) until the pins of the pincross have a slight circumferential play on the cam, after which the bushing is locked in place by tightening its set screw.

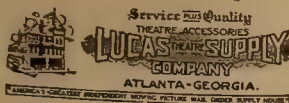
NOTE: To tighten the Power intermittent movement, or to remove lost motion, the large eccentric bushing, No. 670, should always be turned upwards.

(To be concluded)

A TIP==

A VAST EXPERIENCE IN THE COMPLETE EQUIPPING OF MANY OF AMERICA'S FINEST THEATRES IS YOUR GUARANTEE THAT WE CAN BE OF SERVICE TO YOU. OUR ORGANIZATION IS COMPOSED OF THOROUGHLY EFFICIENT PROJECTION ENGINEERS WHO HAVE A REPUTATION TO SUSTAIN. IT WILL PAY YOU TO CONSULT THE LARGEST, OLDEST AND MOST PROGRESSIVE.

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Have an Absolutely Clear Intense Picture With Less Light

Have the Best. This Does not Mean the Most Expensive Put In Mirroroid

Why Buy a Streaked Curtain, Painted by Hand, When You Can Buy Mirroroid, Built by Machinery, to Give Results?

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Practically frees the operator from giving any attention to the arc, and enables him to attend to other duties. Durably made of best materials. Can be adjusted to maintain any desired arc gap.

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Camera Laboratory

Picture Making

Studio Technique

Studio at Providence Designed and Given Over to Production of Educational Films

Peopled by Experts in Every Line This Building
Contains Every Kind of Device for Special Purposes

UNKNOWN to but few in the industry and almost equally unknown to the citizens of the city wherein it is located there is in existence at the present time one of the first studios devoted wholly to the production of educational or pedagogical films. It is located in Providence, R. I., and is owned and operated by the Educational Film Corporation of New York. It was only by chance that a representative of the Technical Section of *Motion Picture News* learned of the project but he found Mr. Skinner of the Educational Film Corporation very willing to talk about it.



Set up of apparatus for the photographing of microscopical subjects

In speaking of the proposition Mr. Skinner said: "We have found that the educational value of pictures is intensified by weaving into the story an amusement phase. Thus we have done in all our pedagogical films. In the 'Why of a Volcano' this took the form of prehistoric tribes hurling sacrifices into the crater of the volcano when the volcano commenced to become active. School children on seeing these films will remember them because of this lighter vein that runs throughout the real educational parts."



How the science of Chemistry is made both interesting and instructive

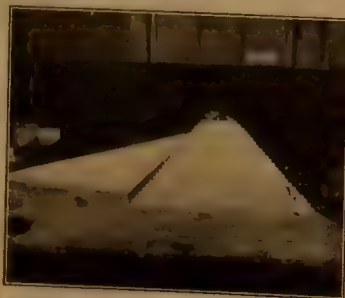


Motor mounted portable power plant used in connection with educational laboratory

The Providence structure is equipped with a laboratory for the development and printing of films produced in the building, thus making it unnecessary to send the product elsewhere for this purpose.

The authorities at Brown University have offered the use of the college laboratories for any scientific experiments it is desired to carry out. The faculty are also available for expert consulting service.

The illustrations on this page show some of the important divisions of the Educational's studio. The motor truck carries a d.c. genera-



The model used in telling "The Story of the Pyramids"

tor driven from the automobile motor, thus making available on location the best kind of current for lighting purposes. Other trucks are used for taking the personnel and accessories to "locations."

Several months ago—a year in fact—it was the feeling of certain officials of this corporation that there was a wonderful field for the educational film providing the latter were produced with truth, fidelity and care for details. In looking about for a location on which to erect a structure for the work it was decided that nearness to a State University would be of great assistance. Accordingly, Providence,

with its Brown University, was selected.

A modern building was erected on land purchased for the purpose. And in the design and erection of the building a large amount of credit should go to Mr. H. C. Burnham, technical head of the project. It was Mr. Burnham who had many of the ideas that have since worked out to perfection in the actual production of the features. In many ways he is a mechanical genius, one who prefers to spend time in order to get the exact detail in its correct relation to the whole rather than overlooking these seemingly unimportant points.

Mr. Burnham has surrounded himself with the best talent in all the needed lines. Every artisan is an artist in his own particular work. This was found to be a necessity if truthness to life was to be attained. And later events have proved their selection justified.

Vignettes for the Camera

By E. M. REYNOLDS

THE various photographic effects produced by use of vignettes or masks is a matter of no small importance. The essential feature lies in the knowledge of using the proper mask in the proper place. Needless to say many productions have too much vignetting which mean little or nothing to the advancement of the art. On the contrary just as much thought and judgment may be exercised in the choice and place of using as in the weaving of continuity. The larger the supply of masks, naturally the greater is the scope of effects. In this event it is up to enterprising photographers to work out a goodly supply of these little helpers.

Masks are not only used for the purpose of lending a finished touch to the scene, but also for visionary and multiple exposure work. There is probably no better example along this line than in the production of a character playing a dual role. The most common way is to use two masks with parallel and perpendicular edges in a mask box. In the majority of instances this will produce a hazy effect straight up and down in the scene. A remedy for this probably will be found in cutting the matched edges in the form of a compound curve, this causing no visible line upon the screen; at any rate, it will break the line from being straight and is not so easily detected.

There are two positions or methods of placing masks. One is internally or between the lens and aperture, about five-sixteenths of an inch in front of the film. This has been found by experiment to produce the diffused effect. A second method is the use of a mask box mounted upon the outside of camera, and approximately four inches in front of lens. This distance may be varied to nearly any length according to the requirements of diffusion. In using internal vignettes the demands are most always that they be made of metal. This means more expense in time and material. Cameras equipped to mask in this manner generally have a fair supply of common designs, but it is strongly recommended that the special mask, made probably for the use of a very few types of scenes, be cut from thin black

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Right photographically. Will
not go to pieces in the
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until I used the *Speer Al-
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NEW YORK

filre or cardboard and used in a mask box.

Let us keep in mind that in the external system of masking, two different principles are to be had. Namely of movable or stationary design. An example of the movable mask is the common "circle", which is gradually opened or closed, actuated upon the iris principle. An important feature worthy of note in connection with the iris, is that the design should be capable of opening or closing at any given point upon the screen. Also at its maximum opening the aperture in the camera should be left with a clear field. There are many movable masks with varied designs such as the square opening, and closing or the curtain effects which raises and lowers or parts vertically. It is very obvious that the use of these movable masks will always lend more action to the scene in question.

The other class of vignettes is of a stationary type. In other words, these masks have no action during the entire scene for which they are used. Strange as it may seem these were the slowest to develop into the cinematographic field. One of the latest effects has been the "spot-light" illusion. The most common way to produce this result is in the use of colored celluloid or gelatin. The writer has had very satisfactory results by using gelatin made for spot light colors. The trade name for this particular color used, being "straw." A piece is cut just large enough to slip into the mask box. The center of mask is obtained and a hole cut. The size of hole depending upon the area wished to be covered by the "spot-light" upon the screen.

When artistic photography is in the making, the cameraman may delve into his assortment of masks without a moment's hesitation. But as there should be reason and sense used at all occasions, a general suggestion may not be out of place. When a number of prominent characters are visible at the same time, care should be exercised in not masking too much. A slight diffusion around the entire screen being much more effective. The less players there happen to be in a scene, the more is masking licensed; until we finally come down to the gem of all that is beautiful in the cinema art, the "close-up." Here lies the haven and land of opportunity for the photographer with an artistic temperament. You may mask and "soft focus" to your heart's content, only we plead of you, get something original.

Cameramen to Be Recognized

The name of the cameraman will appear on all productions of the Special Pictures Corporation of Los Angeles, according to a letter written by Ward Lasealle, director general, to Philip Rosen, president of the American Society of Cinematographers. That organization of cameramen is waging a campaign to secure proper recognition for their achievements on the silver sheet.

A campaign is to be directed to the heads of all state universities to have a department of scientific motion picture photography added to the curriculum, according to H. Lyman Broening, secretary of the American Society of Cinematographers. The American Society of Cinematographers is an organization of sixty-five "Ace" cameramen united to further the art of motion photography. Membership is by invitation only and a cameraman is rated as an Ace when he is asked to join.

Staub to Tour Alaska

Ralph P. Staub, one of the youngest camera men in California, is about to leave for Alaska for a tour of that country. He is going alone and expects to film one of the scenic grandeur of the north country. His plan is to work his way from town to town and he arrives at Nome, where he has made arrangements to drift across the Arctic Ocean with a party of explorers.

James Crosby has aided him in securing camera and film for the trip, and Ralph has promised to send home thrilling photographs to Motion Picture News soon after arriving in Alaska.

Kinema Theatre to Have \$75,000 Orchestral Organ

An instrument that will represent the finest and most elaborate work of the pipe organ maker's art is to be installed in the Kinema theatre and immediate construction will begin shortly. The contracts were signed last week between the owners of the Kinema theatre, Messrs. Michael Gore, Abe Gore, Sol Lesser and the American Photo Player Company.

The instrument is to be a five-manual, completed unified organ, embodying a main organ with pipes large enough for a human body to crawl through tapering down to some not larger in size than a lead pencil. In all the Kinema's new mammoth organ will have 15,147 pipes. The cost of installation is estimated to reach \$75,000.

It is the intention of the management to provide Kinema audiences with not only the most elaborate pipe organ but also to give Los Angeles a subject of particular civic pride.

A large echo organ is to be installed in the rear of the balcony dome, while a modern jazz organ is to be built with pipes and instrumental effects never before heard. This jazz organ will contain every master effect as well as a giant marimbaphone and a harp which is to be perfection in itself. The largest xylophone ever built in an organ is also included in the specifications. Various colored lights are to be a feature of this particular part of the instrument showing audiences the effects being played. A piano with Hawaiian attachments, guitars, mandolins, an elaborate set of chimes; bass drums, tympanies, cymbal, triangles; Vox Humana; Chinese wood drums; tom tom; hundreds of bird whistles placed in various parts of the theatre auditorium; sleigh bells; and dozens of other instrumental novelties promise to make the Kinema's new orchestra organ a symphonic orchestra of marvelous tone and beauty.

The console, or keyboard, is to be placed in a glass enclosure upon hydraulic elevators so that during solo performances audiences may have an insight into the intrinsic mechanism of the giant Robert Morton.



President J. Justice Harmer, of the Sun Light Arc Corporation, looking over a shipment of lamps to India

The Paragon of Motion Picture Screens

The Gardiner

Velvet Gold-Fibre Screen

GET the smile of the operator when the boss tells him he's ordered a **Gardiner Velvet Gold-Fibre Screen**, to build up patronage. The operator knows from experience that with this screen he will project over 100% better pictures and save the boss one third on his electric bill. The operator knows also, that those soft, velvety tones so pleasing to the eye, can only be brought out on the **Gardiner Velvet Gold-Fibre Screen**.

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Bass Bargains

400-ft. **Proxont** Pathe all aluminum box outside magazine, regular and trick cranks, direct focusing on film, 60 M. M. Krasse **Zola** Tessar F:3.5 3 aluminum magazine and carrying case, contains wonderful mechanism, \$150.00.

400 ft. **De Frame** Klotz and Studio Model, regular and trick cranks, forward and reverse take up, direct focusing on film, footage indicator, film punch, automatic diaphragm drive. A wonderful outfit at the special price of \$125.00.

200 ft. **De Frame**, all aluminum covered, regular and trick cranks, outside redacting focusing device, footage indicator, 60 M. M. Tessar F:3.5, \$110.00.

200 ft. Capacity **Williamson**, a remarkable outfit, regular **Williamson** Claw Movement, finely covered with black leather, fitted with 60 M. M. F:3.5 Tessar in focusing mount, \$92.00.

Used Specials

400-ft. **Urban** Professional, regular and trick, absolutely perfect mechanical condition, fitted with **Urban** Hypar F:3.5 in focusing mount, guaranteed, \$115.00.

200 ft. **Universal** regular model, F:3.5 Tessar in focusing mount, used but in perfect mechanical condition, guaranteed, \$245.00.

Dissolves: The Standard **Goerz** Round Vignette, complete with extension tube, mask box and sliding block, \$67.00.

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Cue Sheets
Latest Hits

Music

Musical
Equipment

Music For Your Theatre

No. 4

Musical Materials at Hand

By Charles D. Isaacson

IN order to build a house, you must first know what is needed to make it complete.

Doubtless before the shrewd man comes to the conclusion to build, he has a pretty comprehensive idea of what materials he has at hand or easily obtainable. He figures his costs, measures these against what he can get out of his investment—and decides for or against the proposal.

In exactly that frame of mind would I have the careful theatre man consider the matter of music.

I have touched on three things so far:*

1. The general proposition of the wisdom of having music for the theatre as a money-bringing asset.

2. The reason why music accentuates and increases the emotional power of the picture; the psychological, medical reasons.

3. The music craze which can be harnessed to the theatre (just what is sweeping the country now in the way of musical interest, etc.)

If you are in sympathy with the idea of harnessing the music craze, of putting it to work for your box office; if you are in readiness to study for purely business reasons the real scientific reasons behind music's power in bettering pictures; if you are quite agreeable to a scheme for making yours an example of the new model motion picture-music house, let us begin right now an examination into the materials at hand—their cost, their cost of maintenance, and their possible return on the investment.

Now, in the matter of music, the same principles of expenditure hold, as they do with the pictures proper.

One theatre pays high prices for first runs, and some theatres wait a while—a long while, to pay a lower price for the productions.

It is not to be expected that the same musical goal can be set for all theatres. Indeed, I want to emphasize the great scope of possibilities. You invest what you can stand, and according to what you

can reasonably bring back. It is not necessary for every theatre to engage a high-priced musical director, with an eighty-piece orchestra and a hundred-voice chorus, with a cast of principal singers and other soloists. It is not necessary that a costly pipe organ such as is specified in the home of the Vanderbilts be demanded.

Just as it is true that music covers everything from the singing of the birds in the field to the million dollar grand opera spectacles, so is it obvious that the matter of music in the motion picture theatre does not signify a hard and fast method of operation. Every man to his method. You can learn to walk (in introducing music)—afterwards you can learn to run, and later you can take the trolley or your high-powered limousine.

You can begin with the piano and its musician, or you can go even further back in the scale of musical excellence with a playerpiano, which runs by mechanical operation, or under the foot pedal of a sympathetic layman. Even with the player piano, the only place that the music occupies may be between pictures and not during their operation.

(I have even encountered a little theatre where the sole music was produced by a weak little phonograph with scratched-out records. But it was remarkable to see how much even that poor little device of a substitute for the real thing did for the audience.)

But, building up from the piano orchestra, the theatre man has as his materials the following:

Pianos.

Player-pianos.

Organs (square).

Pipe Organs (ranging from a minimum number of stops to the size of the great cathedral organs, costing hundreds of thousands of dollars, and being capable of anything and everything in music).

Orchestrons, or mechanical instruments representing the instruments in an orchestra.

Automatic instruments of all types, representing the violin and practically every genuine instrument.

Violins and all string instruments—violas, cellos, bass-violins (and the players thereof).

(Continued on page 307)



The orchestra of the Rivoli theatre, New York, of which Hugo Riesenfeld is the managing-director. Frederick Stahlberg and Joseph Littan are the conductors

*The Motion Picture News will be glad to send copies of the articles covering these points, on request to any theatre executive. If you have not read these important foundational articles, you ought to get them, as they are essential to a complete understanding of Mr. Isaacson's plan for music in your theatre. It will prove advantageous to keep a file of the music series.

(Concluded from page 306)

Cornets, and all brass instruments, including horns, French horns, tubas, etc. (and the players thereof).

Drums and all concussion instruments. Singers of all kinds—tenors, sopranos, baritones, basses.

Dancers, from the esthetic creations of Greek ballets, through the toe dancers, interpretative dancers to the modern representatives of ballroom music.

The music is available—every opera, symphony, overture, medley, selection, characteristic dance, descriptive melodramatic material, dance ballets, the classics of all descriptions—from the beginning of all time, free to your use, without hurting or injuring or making unhappy the composers, music which will describe everything and fits into every scene, situation and emergency, music for interpolating entre-acts, novelties, specialties, music which in itself will attract listeners, music which aids the pictures—every kind of music.

Modern music of the minute—all the song and dance hits, the ragtime, jazzy sensations, the sentimental gush melodies and ballades, the musical comedy scores, medley selections.

Every musician is your material—local or international artist, from Susie Smith who has a nice voice, to Enrico Caruso and Amelita Galli-Curci—all are your material, from which to choose what is most appropriate and fitting for you. Every existing orchestra, quartette, may be considered. Every music teacher is grist to your mill.

Every musical instrument maker and dealer have material for you to investigate and adapt for probable use.

You must consider that you have the possibility of installing anything—the smallest of the stationary, permanent in-

struments, to the largest. You have the privilege of engaging any kind of orchestra, from a one man "ensemble" to the biggest in the world! You can have a permanent organization of musicians that is always on the job, or you may have it only for special nights, and fill in with lesser features on off nights.

Within your own city are the worthwhile musicians who are ready to discuss costs with you; who, without obligating you in any way, will show you what it will amount to in order to operate an orchestra. The local union of musicians will give you the accepted rate of organist, violinist, leader—any and all the men you want. It is easy to acquaint yourself with what your money will buy. It is easier still to see how much value the musical venture will bring to your seating capacity.

Gladly will the makers of the instruments come to your aid, in estimating costs for you, and making specifications which are adaptable to your needs.

The writer of these articles will be glad to draw up suggestions for you, based on your general statement of conditions and possibilities. Tell him what you are doing now—what your ambitions are musically, or indicate what you would like to make your maximum of investment; or if you wish, write a blank request and the writer will be pleased to make it his personal business to draw out the information which will bring about the facts to enable him to give you a prescription, of what you might do musically, and what it will cost to do it.

In the course of the forthcoming articles, the writer plans to touch on the individual details of the materials at hand—he will try to make you acquainted with the general characteristics of the instru-

ments and what are the best combinations for small orchestras. He will attempt to show you what are the best installations of organs and will give you a broad idea of acoustics (the science of sound carrying, which governs the building of the auditorium, so that the maximum of pure sound will carry with the minimum of effort, and without interference). He will discuss the existing literature of music as it is published and how it is easiest to select from the stocks of the publishers; he will list the most popular music of the classics and near-classics. He will show you how to tie up to the existing hits. He will further endeavor to indicate the way to judge your prospective leader and assistants—how to put them to the test—thus eliminating the chance of your tying up to any fakers and four-flushers (and of these, unfortunately, there are many). It is unnecessary that the whole world of music should be a mystery. There are certain fundamental points upon which to choose musicians, instruments, ensembles, sheet music, rolls, records, programs.

I have no use for the manager who won't take the time to investigate the new idea of the minute. After a man has investigated and then is satisfied to leave the matter alone—well and good. But to turn aside without making a study of the situation, when so many are making good with music as the right hand of pictures that is unpardonable.

There, as I have indicated above, are the materials at hand—the general inventory of what you might use. Now go and call in the experts and manufacturers and dealers. They will do the work you give your ear and your time to listen.

(In the next issue Mr. Ineson will write about "An American Philosophy of Taste" in which he will show you the folly of using cheap music if you want to draw good trade).

"A CUMBERLAND ROMANCE"

(A Realart Picture)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1000 ft.)

Theme: "Lovelette" (Allegretto), Levy

- 1—"Alita" (Char. and moderato), by Loscy (2 minutes and 10 seconds), until—S: At Screening.
- 2—Theme (3 minutes and 10 seconds), until—T: "And living today as."
- 3—"Mountain Song" (Char. and moderato), by Borch (1 minute and 40 seconds), until—T: "From financial disaster."
- 4—"Moonlight Shadows" (3/4 moderato), by Baron (4 minutes and 20 seconds), until—T: "Pop's safe hid by now."
- 5—"Mamelle Caprice" (Int. Parisienne), by Baron (2 minutes and 50 seconds), until—T: "Clayton was attracted."
- 6—"Camelia" (From Boutonniere Suite), by Tonnig (3 minutes and 5 seconds), until—T: The shooting was almost.

NOTE: Watch shots.

- 7—"After Sunset" (Moderato), by Pryor (2 minutes and 10 seconds), until—T: "A fortnight later."
- 8—Theme (3 minutes), until—T: "Oh, it shoots pretty well."

NOTE: Watch shots.

- 9—"Kiss a Miss" (Valse Chantes), by Baron (2 minutes and 10 seconds), until—T: Thereafter Clayton saw."
- 10—"Budding Spring" (And. moderato), by Platman (4 minutes and 40 seconds), until—T: "The sense of power."
- 11—"Chant Erotique" (Dramatic reverie), by Berge (4 minutes and 30 seconds), until—T: And thereafter Sherd came."
- 12—Continue pp (20 seconds), until—T: "Easter, you better come."

- 13—"A Musical Thought" (Melodious reverie), by Teitelbaum (1 minute and 35 seconds), until—T: "By the next night."
- 14—"Roses That Die Again" (Sentimental ballad), by Levy (2 minutes and 30 seconds), until—T: "Good bye, Easter."

- 15—"Dramatic Suspense," by Winkler (1 minute and 30 seconds), until—T: "So Sherd prepared."

- 16—Theme (2 minutes and 40 seconds), until—T: "In the days that followed."

- 17—"Dramatic Reproach," by Berge (4 minutes and 15 seconds), until—T: "I want to talk to you."

- 18—"Dramatic Conflict," by Levy (2 minutes and 15 seconds), until—T: "Pop, I am trainin'."

NOTE: To action pp or ff.

- 19—Continue pp (1 minute and 30 seconds), until—T: "Nuff, I reckon, Sherd."

- 20—"Wedding Music" (Characteristic), by Jensen (3 minutes and 40 seconds), until—T: "There was a great air."

- 21—"It Was A Dream (Song), by Clayton (1 minute and 20 seconds), until—T: "Mrs. Clayton saw only."

- 22—Reels and Jigs to Action (45 seconds), until—T: "Strike up, fiddler."

- 23—"Dramatic Tension," by Andino (2 minutes and 30 seconds), until—B: Musicians stop playing.

- 24—"Dramatic Agitato" (for general use), by Hough (45 seconds), until—T: "You get back ther'."

NOTE: Watch shot.

- 25—"Because You Say Good-bye" (sentimental ballad), by Levy (2 minutes and 30 seconds), until—T: "I reckon his just."

- 26—Theme ff (1 minute and 25 seconds), until—T: "Then there isn't going to."

THE END.

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"THE COURAGE OF MARGE O'DOONE"

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

- Theme: "Heart of Mine" (Moderate Cantabile), by Smith
- 1—"Dramatic Tension," by Shepherd (1 minute), until—S: At Screening.
 - 2—"Burning Blossoms" (Intermezzo Novicette), by Castillo (2 minutes), until—T: "In the heart of the Northern" (Wind Effects).
 - 3—"Heavy Dramatic No. 14" (1 minute and 15 seconds), until—T: "Mukoh, a faithful Indian."
 - 4—"Pleading" (No. 14 A B C Dramatic Series), (2 minutes and 45 seconds), until—T: "Buck Tavish, a trapper."
 - 5—"Hurry" (Allegro Characteristic), by Zamecnik (1 minute), until—S: When Buck Tavish (Dog bark).
 - 6—"Tragic Theme," by Vevy (1 minute), until—T: "Over the mountain and across the valley."
 - 7—"Furioso," by Zamecnik (45 seconds), until—T: "Papa not come."
 - 8—"Dramatic Tension," by Berge (2 minutes and 15 seconds), until—T: "The return of the dogs alone."
 - 9—"Thoughts at Twilight" (Andante Reverie), by Kendall (1 minute and 30 seconds), until—S: When scene fades to Michael and Indian.
 - 10—"Hurry" (Allegro Characteristic), by Zamecnik (1 minute), until—T: "You, Buck Tavish."
 - 11—"Andante Pathétique No. 10," by Berge (1 minute), until—T: "The return of Michael O'Doone."
 - 12—"Heart O' Mine" (Moderate Cantabile) (Theme), by Smith (2 minutes and 45 seconds), until—T: "David Kane" (Train effects).
 - 13—"Adagio Cantabile" (Excerpts Beethoven Sonata Pathétique), by Berge (2 minutes and 45 seconds), until—T: "For the first time David."
 - 14—"Canzetta" (Andante Moderato), by Tonnin (2 minutes and 30 seconds), until—T: "You will see content and happiness."
 - 15—"Repeat Theme" (1 minute and 30 seconds), until—T: "Even as he was seeing."
 - 16—"Babbling" by Castillo (1 minute and 30 seconds), until—T: "Just before the start for God's."
 - 17—"Dramatic Tension No. 6," by Zamecnik (2 minutes and 15 seconds), until—T: "Back, back, M'sieu" (Dog bark).
 - 18—"Chanson Melancholique" (Andante Melancholique), by Collinge (3 minutes), until—T: "Day after day the white mist."
 - 19—"Poem Symphonique" (Andante Symphonique), by Borch (3 minutes), until—S: Watch for dog howls.
 - 20—"Dramatic Tension No. 7," by Zamecnik (1 minute), until—T: "Tavish hangs the meat." (Dog howls).
 - 21—"Gruesome Misterioso No. 31," by Borch (4 minutes), until—T: "There is something gruesome."
 - 22—"Reverie" (From Pathetic Suite), (2 minutes), until—T: "When she was out of her head."
 - 23—"Klegie" (From Pathetic Suite), (2 minutes), until—T: "When the cabin at God's Lake."
 - 24—"Lead Kindly Light" (Direct cue), (45 minutes), until—S: When Indian talks to David (Wind only).
 - 25—"Slumbering River" (Allegro Moderato), by Slewert, (2 minutes), until—T: "Day by day David."
 - 26—"In Flowerland" (Valse Intermezzo), by Golden (1 minute and 30 seconds), until—T: "Summer found him."
 - 27—"Repeat Theme" (2 minutes and 15 seconds), until—S: When David sees girl.
 - 28—"Dramatic Suspense," by Winkler (1 minute), until—T: "The story is told of the lake."
 - 29—"In the Ruins," Kempinski (2 minutes and 15 seconds), until—T: "We must return to the nest."
 - 30—"Repeat Theme" (2 minutes), until—T: "Overtaken by night."
 - 31—"Adagio" (From Tragic Suite), (4 minutes), until—S: When David sees stranger.
 - 32—"Cradle Song" (From Tragic Suite), (3 minutes), until—T: "He's a spy of the provincial."
 - 33—"Repeat Theme" (3 minutes), until—S: When Margie joins David.
 - 34—"Furioso" (Allegro Agitato), by Borch (1 minute and 15 seconds), until—T: "Morning and the nest is all."
 - 35—"Half Reel Furioso," by Levy (4 minutes and 15 seconds), until—S: When Margie begins to fight.
 - 36—"Romantic" (Excerpts Beethoven Sonata Pathétique), by Berge (2 minutes and 30 seconds), until—S: At end of fight.
 - 37—"Misterioso Dramatic No. 22," by Borch (1 minute and 45 seconds), until—T: "When night has settled down on."
 - 38—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 30 seconds), until—T: "I'll get him but you don't."
 - 39—"Half Reel Hurry," by Levy (3 minutes and 45 seconds), until—T: "But for up the mountain trail" (Shots) (Glass crash).
 - 40—"Bleeding Hearts" (Andantino Sentiment), by Levy (1 minute), until—T: "Summer fades into Autumn."
 - 41—"Repeat: 'Lead Kindly Light'" (2 minutes), until—T: "While at God's lake" (Violin only).
 - 42—"Tearsfulness" (Andante Pathétique), by Borch (2 minutes and 30 seconds), until—T: "A woman and the line sent me."
 - 43—"Repeat Theme" (1 minute), until—T: "Then you are Michael O'Doone."

THE END

"A MASTER STROKE"

Specially selected and compiled by M. Winkler

- The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
- Theme: "Budding Spring" (Moderate Romance), Platzman
- 1—"Theme" (3 minutes), until—S: At Screening.
 - 2—"Canzetta" (Allegretto Grazioso), by Herbart (2 minutes and 45 seconds), until—T: "Another thought."
 - 3—"Theme" (1 minute and 15 seconds), until—T: "Blanche Trevor, the girl."
 - 4—"Dramatic Recitative No. 2," by Levy (1 minute and 45 seconds), until—T: "I am in a situation where."
 - 5—"Admiration" (Moderato Grazioso), by Jackson (2 minutes and 45 seconds), until—T: "It was not hesitation from."
 - 6—"Theme" (1 minute), until—T: "An unforeseen event has."
 - 7—"Caresing Butterly" (Andantino Grazioso), by Barthelmy (3 minutes), until—T: "George Trevor had saved."
 - 8—"Love's Willfulness" (Andante Appassionato), by Barthelmy (3 minutes and 40 seconds), until—T: "Jack Millington, Yale's."
 - 9—"Theme" (2 minutes and 45 seconds), until—T: "On the following morning."
 - 10—"Spring Blossoms" (Caprice Novicette), by Castillo (2 minutes and 30 seconds), until—T: "Of course, I have fixed up."
 - 11—"Dramatic Agitato" by Hough (2 minutes and 15 seconds), until—S: Clock face 12 o'clock.
 - 12—"Dialogue" (Andante con moto), by Meyer-Helmund (3 minutes and 30 seconds), until—S: "Chapman meets with further."
 - 13—"Love Song" (Andante Expressive), by Powell (4 minutes and 15 seconds), until—T: "Yale, this is a finish."
 - 14—"Theme" (2 minutes and 45 seconds), until—T: "I saw you take the Steel."

- 15—"Dramatic Tension," by Levy (3 minutes and 45 seconds), until—T: "Sam Millington is a bear."
- 16—"Theme" (2 minutes), until—T: "What have you done."
- 17—"Tendre Amour" (Moderato Serenade), by Clements (3 minutes and 15 seconds), until—T: "Yale feels strangely drawn."
- 18—"A Summer Dream" (Andante Moderato), by Flath (2 minutes and 15 seconds), until—T: "It's impossible, I must have."
- 19—"Light Dramatic Agitato" (No. 14 Luz Photoplay Edition), (2 minutes and 45 seconds), until—T: "Can't you handle this office?"
- 20—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 45 seconds), until—T: "Could we put the stock."
- 21—"Hurry" (Allegro Characteristic), by Zamecnik (1 minute and 15 seconds), until—T: "When Millington enters taxi. (auto effects)"
- 22—"Agitato" (Allegro Characteristic), by Zamecnik (3 minutes and 15 seconds), until—T: "A thousand dollars if you" (door bell).
- 23—"Dramatic Tension," by Zamecnik (2 minutes), until—S: When Millington enters house. (telephone bell).
- 24—"Theme" (2 minutes), until—T: "The following day with."
- 25—"Adagio Cantabile" (Excerpts Beethoven Sonata Pathétique), by Berge (2 minutes and 15 seconds), until—T: "And I want to be frank."
- 26—"Theme" (2 minutes), until—S: When Yale reads telegram.

THE END

"THE RIGHT OF WAY"

Specially selected and compiled by M. Winkler

- The timing is based on a speed limit of 14 minutes per reel (1000 ft.)
- Theme: "Serenade Romantique" (Characteristic Moderato), Borch
- 1—"Bleeding Hearts" (A tone poem), by Levy (3 minutes), until—S: At Screening.
 - 2—"Theme" (3 minutes and 15 seconds), until—T: "He'll come the cropper."
 - 3—"Budding Spring" (Characteristic Romance), by Platzman (2 minutes and 30 seconds), until—S: When Steele takes drink.
 - 4—"Heavy Misterioso" (Heavy Dramatic), by Levy (2 minutes and 30 seconds), until—T: "You are faced with a curious."
 - 5—"Babbling" (Valse Intermezzo), by Golden (3 minutes), until—S: When prisoner is free.
 - 6—"Theme" (2 minutes and 30 seconds), until—T: "Let me add my humble."
 - 7—"Adagietto" (From the Symphonette Suite), by Berge (2 minutes and 15 seconds), until—T: "With the passing of time."
 - 8—"Poem Symphonique" (Dramatic Composition), by Borch (4 minutes and 30 seconds), until—S: When Billy enters.
 - 9—"Babbling" (Bright Intermezzo), by Castillo (2 minutes and 15 seconds), until—T: "That overtook two miles."
 - 10—"Theme" (2 minutes and 15 seconds), until—S: When Steele enters saloon.
 - 11—"There Is Rest For Thy Weary" (Hymn) (1 minute), until—S: "When fiddler begins to play" (violin only).
 - 12—"Dramatic Tension," by Levy (3 minutes), until—T: "Tiens, Jacques Gramel's pal."
 - 13—"Furioso" (Characteristic), by Kiefert (3 minutes), until—T: "Pardon me, I am very (glass crash and water effects)."
 - 14—"Slumbering Rivers" (Allegretto Moderato), by Siewart (2 minutes and 15 seconds), until—T: "After two days and nights."
 - 15—"Mountainers March" (characteristic Allegretto), by Borch (3 minutes and 15 seconds), until—T: "Months wore on."
 - 16—"In the Ruins" (Elegie Andantino), by Kempinski (4 minutes), until—T: "Joe Portugas receives two."
 - 17—"Theme" (4 minutes), until—T: "I wish I could remain to."
 - 18—"Nocturne & Serenata" (From the Chopiniana Suite), (3 minutes and 15 seconds), until—S: When Steele reads paper.
 - 19—"Theme" (3 minutes and 30 seconds), until—T: "O' God, Mon'c."
 - 20—"The Melody of the Bell" (characteristic), by Herbert (4 minutes and 15 seconds), until—T: "Four Sundays have passed," (church bells).
 - 21—"Adagio" (From the Tragic Suite), (2 minutes and 30 seconds), until—T: "And while Claudiere."
 - 22—"Theme" (2 minutes), until—S: When Rosalie joins Steele.
 - 23—"Cradle Song" (From the Tragic Suite), (1 minute and 30 seconds), until—T: "And until midnight the."
 - 24—"Gruesome Misterioso" (Heavy Dramatic), by Borch (2 minutes), until—S: When tailor leaves house.
 - 25—"Allegro Agitato," by Andino (2 minutes and 15 seconds), until—T: "A sign of heaven."
 - 26—"Mountain Dance" (characteristic), by Borch (1 minute), until—T: "Then came St. Baptist's Day."
 - 27—"Theme" (2 minutes and 15 seconds), until—S: When Rosalie enters tailor shop.
 - 28—"Reverie" (From Pathetic Suite), 2 minutes and 15 seconds, until—T: "But the boy Billie has left."
 - 29—"Misterioso Dramatic" (characteristic), by Borch (2 minutes), until—T: "When the village is wrapped."
 - 30—"Agitato" (From the Tragic Suite), (1 minute and 15 seconds), until—S: Watch for explosion. (shots).
 - 31—"Elegie" (From Pathetic Suite), (2 minutes and 30 seconds), until—S: When Rosalie joins Steele.
 - 32—"On the other side of Jordan."
 - 32—"Repeat Hymn—There Is Rest for the Weary" (1 minute), until—S: At Screening.

THE END

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Charles D. Isaacson's articles on "Music for your Theatre" will mean money to you if properly applied.

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Address Mr. Isaacson in care of the MOTION PICTURE NEWS.

"THE PENALTY"

Specially selected and compiled by M. Winkler.
The timing is based on a speed limit of 14 minutes per reel (1,000 ft).
Theme: "Tragic Theme" (for fatal or mournful news), Vely
1—Theme (4 minutes and 15 seconds), until—S. At Screening
2—"Cat-Step" (A new dance), by Breaux & Henderson (1 minute and 50 seconds), until—T. "The Barbary coast."
3—"Perpetual Motion" (1 minute and 55 seconds), until—S. "Girl is stabbed."
4—"The Conspirators" (Sinister char. mysterioso), by Santos (3 minutes and 30 seconds), until—T. "Lichtenstein of the Federal."
5—"Sinister Theme" (Char. mysterioso), by Vely (3 minutes and 15 seconds), until—T. "He's gathered all his dance."
6—"Love Song" (Dramatic Appassionato), by Flegier (2 minutes and 45 seconds), until—T. "Blizzard's favorite for."
7—"Unfinished Motion" (Dramatic), by Shubert (2 minutes and 15 seconds), until—S. Blizzard at piano.

NOTE: To be produced as piano solo.

8—"Reflets De Lune" (3 4 Moderato), by Baron (4 minutes and 40 seconds), until—T. "Dr. Ferris now the most."
9—"Theme (3 minutes and 35 seconds), until—T. "Nothing to report."
10—"Songe D'Enfant" (Moderato), by Gabriel-Marie (5 minutes and 20 seconds), until—T. "A. M. Barbara's studio."
11—"Ein Marchen" (Dramatic Fantasy), by Bach (3 minutes and 15 seconds), until—T. "Your technique is excellent."
12—"Mysterioso Dramatico" (Depicting mystery and agitation), by Borch (2 minutes and 45 seconds), until—T. "Hugely satisfied with his."
13—"Aces Death" (Dramatic), by Grieg (2 minutes and 10 seconds), until—T. "Under the piano, my darling."

NOTE: To be produced as piano solo.

14—"Theme (55 seconds), until—T. "I could not have played."
15—"Continue to action (5 minutes), until—T. "Days pass and the"
16—"Reverie" (A tone poem), by Drumm (2 minutes and 30 seconds), until—T. "I gave mine to science."
17—"Poeme Symphonique" (And. quasi adagio), by Borch (3 minutes and 15 seconds), until—T. "Dr. Ferris investigates."
18—"Theme (1 minute and 55 seconds), until—T. "Barbara, let me tell you."
19—"Repeat: "Mysterioso Dramatico," by Borch (1 minute and 30 seconds), until—T. "Blizzard's chief lieutenant."

NOTE: Watch explosion.

20—"Half-reel Furioso," by Levy (3 minutes and 5 seconds), until—S. Scene of explosion.

NOTE: To action pp or ff.

21—"Adagio Pathetique," by Godard (2 minutes and 20 seconds), until—T. "Better come out of that."
22—"Cavatine" (Dramatic), by Bohm (3 minutes), until—T. "With emulation he felt."
23—"Dramatic Recitative" (For heavy intensive dramatic situations), by Levy (4 minutes), until—T. "At her laugh."

NOTE: To action pp or ff.

24—"Theme (2 minutes and 45 seconds), until—T. "After a night of jealous."
25—"Mysterioso" (Dramatic), by Borch (4 minutes and 5 seconds), until—T. "Shall I search your house?"

NOTE: Watch shots.

26—"Dramatic Suspense," by Winkler (3 minutes and 5 seconds), until—T. "That fairy tale about."
27—"Theme (2 minutes and 30 seconds), until—T. "Dr. Ferris's sudden" seconds), until—T. "The traitor's hand relaxed."
28—"To Spring" (Dramatic), by Goret (1 minute and 10 seconds), until—T. "The new man and his wife."
29—"Theme (1 minute and 15 seconds), until—S. Shot is fired

THE END

"ALIAS MISS DODD"

Specially selected and compiled by M. Winkler.
The timing is based on a speed limit of 14 minutes per reel (1,000 ft).

Theme: "Serenade-Romantic" (And. con moto), Borch

1—"May Dreams" (Romance) by Borch (4 minutes and 20 seconds), until—S. At Screening
2—"Charm Erotique" (Dram. Andante Moderato), by Heige (2 minutes and 55 seconds), until—T. "Here's an important bit of"

3—"Theme (2 minutes and 40 seconds), until—T. "In the privacy of her"

NOTE: Watch steam whistle.

4—"Entreaty" (A tone poem), by Colby (4 minutes and 25 seconds), until—T. "Hess, I know certain people"
5—"Capricious Annette" (Caprice Intermezzo), by Borch (3 minutes and 10 seconds), until—T. "Not until you"
6—"Visions," by Hux (2 minutes and 25 seconds), until—S. Close up of door bell

7—"Continue ff (20 seconds), until—S. Kent chases girl

8—"Continue A tempo (1 minute and 15 seconds), until—S. Flashback to former scene

9—"That Cat Step" (A new dance), by Breaux & Henderson (2 minutes and 10 seconds), until—S. In Cabaret
10—"Thoughts at Twilight" (Reverie), by Kendall (3 minutes and 50 seconds), until—T. "Within a week Kent"

11—"Lento Allegro" (From Symphonie Suite), by Heige (2 minutes and 15 seconds), until—T. "So a scandal"
12—"Theme (2 minutes and 20 seconds), until—T. "Already Dodd had begun."

13—"Adolescence" (Allegretto), by Collinge (2 minutes and 5 seconds), until—T. "The answer doesn't"
14—"Reflets De Lune" (3 4 Moderato), by Baron (4 minutes and 10 seconds), until—T. "So Kent like other heroes"

15—"The Conspirators" (Sinister char. mysterioso), by Santos (1 minute and 20 seconds), until—T. "Come with me"
16—"Intermezzo," by Dierne (1 minute and 50 seconds), until—T. "You two sit down"

NOTE: Watch steam whistle.

17—"Dramatic Recitative," by Levy (2 minutes and 10 seconds), until—T. "I have learned you are"

18—"Dramatic Conflict," by Levy (1 minute and 50 seconds), until—T. "But if you ate a pie"
19—"Theme (4 minutes and 10 seconds), until—T. "The truth and nothing but"

THE END

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Monsoon Shown at Cleveland

One of the most interesting and most popular exhibitions at the recent Cleveland Convention was the demonstration of an 8-ft. Monsoon Blower in the lobby of the Hotel Winton, personally conducted by "Monsoon Dailey," President of the Monsoon Cooling System, Inc.

This enormous blower was so perfectly balanced that a little 10-inch desk fan propelled the blades at a good rate of speed. The novel demonstration aroused a great amount of interest among the exhibitors at the Convention and drew good sized crowds. Mr. Dailey had a lot of interesting things to say about this system which is designed especially for theatre cooling and ventilating, and the demonstration led to the signing up of several big orders.

Monsoon Dailey is going to make an extended trip through the South very soon to get acquainted with the exhibitors in that section of the country.

Large Crowd Christens Astor

Not since the days of motion pictures in St. Paul, Minn., has any motion picture event created the interest that attended the formal opening of the New Astor, Finkelshtein & Ruben's newest St. Paul theatre, on Saturday, May 15.

When the doors of the theatre were thrown open to the public a crowd of sufficient size to fill the 1,450 seats within, many times over, was on hand and trying to gain admission. A squad of eight police had its hands full trying to maintain order as the first capacity audience squeezed its way into the auditorium, and every day since the opening the New Astor has continued to draw overflow crowds to each performance.

The New Astor occupies the site on which previously stood the Gaiety, the third motion picture theatre in St. Paul, and is a handsome white structure of Greek design, standing out in contrast to every other building for blocks around. Buchner and Orth were the architects for the structure, which was erected by the Murphy Construction Co. The building has a frontage of about sixty-five feet and a depth of about 160 feet, standing about three and a half stories high.

The theatre is equipped with Simplex projectors, a \$10,000 pipe organ, a Velvet silver screen, and has adopted a policy of presenting the latest photoplays at twenty-five-cent admission prices.

An eight-piece orchestra furnishes the bulk of the music at the New Astor. The interior lighting of the theatre is such that it has been termed a daylight theatre by Manager John M. McClure.

If you want to draw larger crowds talk to a Manager who has installed an Estey Organ.

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The Complete Plan Book

Everything the Showman Needs on Every Picture Released

"Married Life"

(Mack Sennett Comedy—First National—Five Reels)

MACK SENNETT'S latest five-reel comedy is advertised as "Not a War Picture." It is more—it is a riot of "tomfoolishness," burlesque, satire and hokum. The latter element figures in the "take-off" on the ten-twenty-and-thirty melodrama in the days when pretty daughter was kissed by the slick v-i-l-l-a-i-n. The offering carries more mirth-provoking incident than "Down on the Farm," since it presents the entire Mack Sennett stock company—minus the birds and beasts. The latter piece relied for its comedy interest on the barnyard species for its points—the newest contribution carries itself very well upon its burlesque of a football game, a "phony" play and the expose of back-stage paraphernalia.

The cast is headed by Ben Turpin—and Ben carries on in his own inimitable fashion. It is the biggest part he has ever had and he deserves it after years of faithful service. He is the persecuted hero of this fantastic tale. His name, Rodney St. Clair, is enough to make him hounded by an army of Desperate Desmonds. Well, after guiding his team to victory in the football match—splendid hokum in itself—he wanders to his rival's office—the wronged husband in the plot. The latter's wife is about to present amateur theatricals and the play furnishes the outstanding comedy. The audience is composed of Charles Murray and James Finlayson, the aforementioned husband in a box, and Ford Sterling and Louise Fazenda in the front row. And a host of others.

A good deal of the humor is derived from the conversations of these spectators and what is left is generated from the stage when the back-stage inventions are exposed. How rain and thunder is made is a scream in itself. And the trick of the galloping horse is another. Ditto the burning house when the front falls away disclosing the wife, Phyllis Haver, and Ben Turpin on step-ladders. The husband in the box has a sorry looking face over the play which is mostly a study in osculation. And Ford Sterling is there with the merry quip. The several acts are titled such as "A. Drop in the Bucket," which, of course, introduces the rain-storm. When the following act presents the fire scene, Ford cries out "Why don't you use your rain now?" There is considerable chasing but that is to be expected. One doesn't notice this antique trick because of the comic incident interspersed throughout. For instance tossing Indian clubs about is good for a laugh or two.

The title editor on the Sennett lots deserves credit for his captions—all of which are brief and right to the point. A few samples:—"I hope he drowns," this said during the rain-storm. Another—"Sir Douglas Woolworth, your profiteering days are over!" A few other

mirth provokers are. "A Chestertield never fails,"—"Maybe we'll have better weather next act,"—"I'll separate you from the earth, you cross-eyed home wrecker." "Married Life" travels on high from the start and presents Mack Sennett at his best. The players seem to enjoy themselves as much as the audience in looking at them.—LAURENCE REID

"Solid Concrete"

(Vitagraph Comedy Starring Larry Semon—Two Reels)

SOME one about the lot where Larry Semon makes Vitagraph comedies in ingenious in devising new and semi-new gags and slapstick stunts and also has but little regard for Semon's life, if we are to judge by "Solid Concrete," the latest offering with the elongated comedian as the star.

Semon and his company have journeyed to the location of a Portland cement plant and there enacted, in the air and on the ground the concoction labeled "Solid Concrete." There are more dare devil stunts in this than are usually found in a Fairbanks film. Semon climbs ladders, tumbles off roofs, dives from trestles and does other foolhardy things. The production registers as a thriller quite as much as a comedy and never stops a moment from being one grand round of action. The story told is of course inconsequential. In fact the whole picture gets its entertainment value from the stunts pulled, but as these are way out of the ordinary it can be booked with full assurance that the picture will get more than passing attention.—J. S. DICKERSON.

"The Servant Question"

(Released by Selznick on the Select Program. Willie Collier Starred with His Son in Support)

THERE is only one reason why this picture finds its way to any program or into any theatre which includes the one on Broadway where it is playing this wreck and that is that Willie Collier's name is worth something at the box office—yet. It won't after people get a look at "The Servant Question." Nothing quite so bad has ever come our way. The story what little there is concerns a pair of crooks who are stealing jewels and the efforts of Mr. Collier and his son "Buster," who showed considerable ability some years ago as a child actor in a Triangle picture, to frustrate their plans. Sandwiched in between the sequences having to do with this time-worn plot is an attempt at farce comedy which fails to register. The titles are painful in their attempt to be funny. The settings are cheap and badly arranged. The photography and lightings would suggest the work of an amateur. The cast for the most part overacts and displays a com-

plete lack of knowledge in the art of screen playing. Mr. Collier is one of the worst offenders. His efforts to appear and act a juvenile, the camera together with very harsh lightings treat him very badly, are ludicrous. That is about all except that son "Buster," while for all that he is a nice looking kid, doesn't live up to expectations. He is decidedly camera conscious and doesn't know what to do with his hands.

If you think you can afford to put one over on your audience on the strength of Collier's name play this one but don't expect anyone to like it, unless you figure it is so bad that it will be funny. We wonder how much money it took to wish the "Buster" role in "The Servant Question" off on Mr. Collier for certainly he is too intelligent to think that the story was one that he had a possible chance of carrying to success. We hope that the sum was large enough so that he can afford the loss of a good bit of prestige. —J. S. DICKERSON

"The Jazz Bandits"

(Fox Sunshine Comedy Two Reels)

FOR real, spontaneous humor, this comedy falls far behind its predecessors. The action is vigorous, the tempo fast, and the cast as good as usual, but it has no original stunts that will make the audience drown out the orchestra with their laughter. Rather it is a hash of familiar slapstick gags, done with the typical Sunshine zest and speed, and by a typical Sunshine cast. Which is saying a good deal for the picture at that. It will put an audience, unless they are ultra-sophisticated, in a good humor and keep them smiling, and perhaps snickering, but for producing outbursts of laughter, it is not a success.

No one is starred, and about six of the regular Sunshine troupe share the camera equally. The familiar, dilapidated Ford plays an important part in the first reel, when a breakfast is cooked on its radiator. A windstorm scene is very well done. As usual, the car comes to sudden grief when it runs into a heavy man. The remainder of the film takes place in a restaurant and in a barber shop. There is a silhouette of a girl undressing which is a bit daring. The monkey and dog do not appear. Roy Del Ruth directed, and Hampton Del Ruth supervised.—MATTHEW A. TAYLOR.

Both Box Office Reports and Advance Releases in This Issue.

Index to Complete Plan Book and EXHIBITORS BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for last twenty weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of *MOTION PICTURE NEWS* which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to February 21, 1920.

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK	PICTURE	BRAND	STAR	RELEASED	PLAN BOOK
ADVENTURER, THE (FOX)	WILLIAM PARNUM		MAR. 6	"Lots of color in this costume play."— <i>M. P. News</i> Exhibitor Comment—"A poor picture to poor business three days."	BURNT WINGS (UNIVERSAL)	FRANK MAYO		FEB. 28	"A good average picture which will interest."— <i>M. P. News</i> Exhibitor Comment—"Fair picture to average business."
ALARM CLOCK ANDY (INCE-PARAMOUNT-ARTCRAFT)	CHARLES RAY		MAR. 27	"Charles Ray scores again as bashful youth."— <i>M. P. News</i> Exhibitor Comment—"A splendid picture, well directed with a good cast and excellent photography. Ray at his best. This combination always makes a big box office result." "An excellent picture with long drawing power." "Played this picture two days to big business." "Played this picture one week to average business." "Played this feature one week to big business five days and average two." "A very good picture to average business two days." "A good picture to three days of big business." "Splendid picture to big business three days."	BUTTERFLY MAN, THE (GASNIER-ROBERTSON-COLE)	LEW CODY		MAY 29	"Sumptuous production with weak plot in society picture."— <i>M. P. News</i> Exhibitor Comment—"Played this one for a week to average and poor business. However, it is a good picture."
ALIAS JIMMY VALENTINE (METRO)	HERT LYTELL		APR. 17	"Old time crowd play as thrilling as ever."— <i>M. P. News</i> Exhibitor Comment—"Good." "Played it three days to average business. An average feature." "A very good production which went big with the patrons who saw it." "The weather, however, lessened the patronage and it did average business for one week." "Some liked it and some didn't. An average picture which played my house three days to poor business."	CHAINS OF EVIDENCE (HALLMARK)	EDMUND BRESEE		MAR. 6	"Finely economic questions treated in domestic story."— <i>M. P. News</i>
ALIAS MISS DODD (UNIVERSAL)	KIETH ROBERTS		JUNE 19	"Little entertaining value in this slight story."— <i>M. P. News</i>	CHILD FOR SALE, A (IVAN ABRAMSON)	GLADYS LESLIE		APR. 3	"Timely economic questions treated in dramatic story."— <i>M. P. News</i>
AMATEUR WIFE, THE (PARAMOUNT-ARTCRAFT)	IRENE CASTLE		MAY 8	"Irene Castle has frail story on only ducking theme."— <i>M. P. News</i> Exhibitor Comment—"Poor box office value."	CINEMA MURDER, THE (COSMOPOLITAN-PARAMOUNT)	MARION DAVIES (DEC. 14)		JAN. 31	"Conventional story lifted through sumptuous production."— <i>M. P. News</i> Exhibitor Comment—"A good picture to average business for two days. Newspaper publicity helped us to a wonderful Sunday business with a record-breaking Monday. The balance of the week took a gradual slump until Saturday, which closed with attendance not quite up to average production. Some spots looked weak in the direction, but the photography was excellent. Cast good and star fair."
APRIL POLLY (PARAMOUNT-ARTCRAFT)	MARION DAVIES		MAR. 13	"Irene Castle has frail story on only ducking theme."— <i>M. P. News</i> Exhibitor Comment—"Poor box office value."	CLAIRE WHITNEY			MAY 8	"Spectacular scenes well ably carry this through."— <i>M. P. News</i>
BELOW THE SURFACE (INCE-PARAMOUNT)			JUNE 19	"This love story has pictorial appeal."— <i>M. P. News</i> Exhibitor Comment—"Great very entertaining; just what the public wants. Everything about it good. A suit for box office attraction."	COST, THE (PARAMOUNT-ARTCRAFT)	SPECIAL CAST		MAY 1	"Picture is disappointing through lack of moving moments."— <i>M. P. News</i> Exhibitor Comment—"Played this feature three days to average business. An average picture." "Very good. Played it two days to average business."
BLACK IS WHITE (FAMOUS PLAYERS-LASKY)	DOROTHY DALTON		MAR. 20	"This love story has pictorial appeal."— <i>M. P. News</i> Exhibitor Comment—"Great very entertaining; just what the public wants. Everything about it good. A suit for box office attraction."	COURAGE OF MARGE O'DOONE, THE (VITAGRAPH)	SPECIAL CAST		JUNE 12	"Curious story makes vivid and vital picture."— <i>M. P. News</i> Exhibitor Comment—"An average feature which played my house three days to big business."
BLACK SHADOWS (FOX)	PEGGY HYLAND		APR. 3	"This love story has pictorial appeal."— <i>M. P. News</i> Exhibitor Comment—"Great very entertaining; just what the public wants. Everything about it good. A suit for box office attraction."	CUP OF FURY, THE (EMINENT AUTHORS-GOLDWYN)	SPECIAL CAST		APR. 24	"Taste and unconvincing theme; direction is poor."— <i>M. P. News</i> Exhibitor Comment—"Played it three days to big business."
BLINDNESS OF YOUTH, THE (FOUNDATION)	SPECIAL CAST		JAN. 17	"This love story has pictorial appeal."— <i>M. P. News</i> Exhibitor Comment—"Great very entertaining; just what the public wants. Everything about it good. A suit for box office attraction."	CYCLONE, THE (FOX)	TOM MIX (JAN. 24)		JAN. 31	"Familiar formula makes fair picture for Mix."— <i>M. P. News</i> Exhibitor Comment—"Not up to Mix standard. Average business one day. Good action, but story was left unfinished. Average business three days. A great Mix feature which went over big to good business." "Mix falls down badly in this one due to the quality of the a whirlwind of a picture, fit for any theatre. Average business two days." "My audience did not like this one. Played it three days to average business."
BLOOD BARRIER, THE (BLACKTON-PATHE)	BREMER-GORDON		APR. 10	"This love story has pictorial appeal."— <i>M. P. News</i> Exhibitor Comment—"Great very entertaining; just what the public wants. Everything about it good. A suit for box office attraction."	DANCIN' FOOL, THE (PARAMOUNT-ARTCRAFT)	WALLACE REID		MAY 15	"Some interesting moments in this frail Wallace Reid picture."— <i>M. P. News</i> Exhibitor Comment—"Just an average feature to average business for three days."
BRAND OF LOPEZ, THE (HAWORTH-ROBERTSON-COLE)	SUE HAYAKAWA		APR. 10	"This love story has pictorial appeal."— <i>M. P. News</i> Exhibitor Comment—"Great very entertaining; just what the public wants. Everything about it good. A suit for box office attraction."	DANGEROUS TALENT, THE (AMERICAN-PATHE)	MARGARITA FISHER		MAR. 20	"Crack plot with a good story and late interest."— <i>M. P. News</i>
BRIGHT SKIES (BRENTWOOD-ROBERTSON-COLE)	ZA SU PITTS		MAY 8	"This love story has pictorial appeal."— <i>M. P. News</i> Exhibitor Comment—"Great very entertaining; just what the public wants. Everything about it good. A suit for box office attraction."	DANGEROUS TO MEN (METRO)	VIOLA DANA		APR. 24	"Iola Dana's 'pep'—A pleasing comedy but the story suffered much in translation from stage to screen. Much of the original humor has been better. Played it one week." "Excellent work by the star and a picture that proved most entertaining."
BUBBLES (PIONEER)	MARY ANDERSON		JUNE 26	"This love story has pictorial appeal."— <i>M. P. News</i> Exhibitor Comment—"Great very entertaining; just what the public wants. Everything about it good. A suit for box office attraction."	DAREDEVIL, THE (FOX)	TOM MIX		MAR. 20	"Mix broke his own record as stunt artist."— <i>M. P. News</i> Exhibitor Comment—"Not up to Mix standard. Average business one day." "Consensus—"Average picture, average puller."
BULLET PROOF (UNIVERSAL)	HARRY CAREY		MAY 1	"This love story has pictorial appeal."— <i>M. P. News</i> Exhibitor Comment—"Great very entertaining; just what the public wants. Everything about it good. A suit for box office attraction."					
BURNING DAYLIGHT (C. E. SHURTLEFF-METRO)	MITCHELL LEWIS		MAY 29	"This love story has pictorial appeal."— <i>M. P. News</i> Exhibitor Comment—"Great very entertaining; just what the public wants. Everything about it good. A suit for box office attraction."					

Box Office Reports continued on page 314

"PASSERS-BY"

(Blackton-Pathe)

Exceptional Characterizations Lift Ordinary Story

RICH in characterization and enacted by a flawless cast the screen version of C. Haddon Chambers' stage success, "Passers-By" is an interesting film in spite of its familiar "wronged girl" plot, and the fact that much of that which made the play so popular has been lost in translation.

There has been retained, however, the fine contrast of characters of the original and this and the incident provided, some from the play and some new is what lifts the picture out of the rut.

William J. Ferguson as "Pine" and Dick Lee as "Burns," a derelict, are chiefly responsible for the feature's entertaining qualities and also for considerable real comedy, while Tom Lewis as "Nighty," the cabman, makes much of a role that in less talented hands would have been nothing.

Mr. Blackton has been prodigal and painstaking in his production. The atmosphere of London with its fog and other peculiarities has been realistically produced. The sets used for the interiors are typically English and in keeping with the story. There are places where the picture drags and there is little suspense obtained at any time, but this is the fault of the plot, and because many subtitles selected from lines of the play that do not have the value of the spoken word have been used.

In the leading role Herbert Rawlinson is not given exceptional opportunities, but plays with a fine reserve that carries conviction. Leila Valentine is appealing as the governess. Charles Stuart Blackton, son of the producer and director, plays "Little Peter" with the skill of a veteran. The picture, although English in its viewpoint, is suitable for any house.—Length, 6 reels.—J. S. Dickerson.

THE CAST

Peter Waverton.....	Herbert Rawlinson
Margaret Summers.....	Leila Valentine
Beatrice Dainton.....	Ellen Cassity
Lady Hurley.....	Pauline Coffyn
Pine.....	William J. Ferguson
Nighty.....	Tom Lewis
Burns.....	Dick Lee
Little Peter.....	Charles Blackton

Story by C. Haddon Chambers.

Scenario by Stanley Olmsted.

Directed by J. Stuart Blackton

PRESS NOTICE—STORY

Herbert Rawlinson in "Passers By," a Blackton production released through Pathe will be the attraction at this theatre on _____ of _____ week.

It is a quaint, heart-grIPPING story that should interest those who have the opportunity of seeing it.

The story is by C. Haddon Chambers and is taken from the play of that name which ran so successfully in New York a few seasons ago. Mr. Chambers is well known as a playwright, having written "The Tyranny of Tears," "The Idlers," "The Saving Grace and Captain Swift."

Herbert Rawlinson is convincing in the principal role and is supported by a very capable cast.

He loved her and wanted to marry her although she occupied a much lower station in life. But his sister had other plans for him and wanted to bring about a marriage between her brother and a young lady of high standing.

Through the machinations of his sister Margaret, our heroine disappears and is lost to her lover for six years.

And it is only by chance that she is found again by her lover, when in a whimsical moment he decides to open his home to the strays who pass by.

His joy is unbounded when he meets his lost one for she was the great love in his life. And when she tells him that they have a little son, his happiness is complete.

PROGRAM READER

Herbert Rawlinson in "Passers By," a J. Stuart Blackton production, released through Pathe, will be the feature at this theatre on _____ of _____ week.

It is a quaint, heart-grIPPING story from the pen of C. Haddon Chambers and enjoyed a long run in New York as a most successful play.

Mr. Chambers is a well known playwright, having written "The Tyranny of Tears," "The Idlers," "The Saving Grace" and "Captain Swift."

Herbert Rawlinson is convincing in the principal role and is supported by an excellent cast, among whom are Leila Valentine, Ellen Cassity, Pauline Coffyn, and Tom Lewis.

He loved her and wanted to marry her although she occupied a much lower station in life than he did.

His sister, however, wanted him to marry a young lady of high station and in order to bring the marriage about, forced Margaret, our heroine from the house, where she was employed as a governess.

The lovers did not meet again for six years—and then it was by chance when in a whimsical moment our hero opened his home to strays who passed by. Margaret was one of them but when her lover found her he knew that she was the great love in his life. And when she tells him that they have a little son, his happiness is complete.

SUGGESTIONS

Although this feature will not startle your audience with its story, it should give pleasant entertainment.

It is taken from the stage play by C. Haddon Chambers, who is well known as a playwright and it would not be a bad idea to give him the premier position in your billing.

You might bill the characters separately and run a little story on each one individually.

You might also send out letters to your patrons especially, the elite class, telling them what the picture contains.

And don't forget to bill the members of the cast strong, for each one has been selected carefully as to types.

"TWINS OF SUFFERING CREEK"

(Fox)

Russell, in Western, Will Entertain But Not Thrill

WILLIAM RUSSELL has deserted farce-comedy and is a better actor for it. He has a Western story to work with which departs from the beaten path in its structure, but which also has no grand thrills or unusual daredevil stunts.

The story is laid in the familiar mining town of not so long ago, with the star as the respected owner of the saloon and gambling house. He has an argument with a gambler and both draw their guns, but in order to prevent a double killing, it is agreed that they decide who should have the first shot by cards. The star loses and Pemberton gives him three days to live. Figuring that he might as well do as much good as possible in his remaining hours, the star visits the only married family in Suffering Creek. Here the story neglects the star and his own romance with the dance hall girl, and tells the tale of the hard worked wife leaving her husband and twins to go with Pemberton. Russell cares for the babies while the miner pursues the runaways, and there is some fair comedy here. The husband comes back defeated and the star himself brings the wife, who now realizes her mistake, back to her home. Then there is a thrilling scene when he drives the stage coach through an attack by bandits, under the leadership of Pemberton. The latter is killed by the revenge-seeking husband, and Russell is free to live and marry his sweetheart.

All this may seem rather disconnected, and in a way it is, for there is no conflict or opposition in the star's romance, and the big scene at the end, the hold-up of the stage, is in no way the result of the great part of the picture the tale of the runaway wife. But if it is not perfect drama, it has action and is exciting enough to catch the interest. The children prove to be sufficiently cute. Russell shows up excellently in a scene where, badly wounded, he insists upon keeping his appointment with the villain and allow him his promised first shot at him. Length, 5 reels. Matthew A. Taylor.

THE CAST

Bill Lark.....	William Russell
Little Casino.....	Louise Lovely
Scipio Jones.....	E. A. Warren
Minky Clark.....	Bill Ryan
Jim Pemberton.....	Henry J. Herbert
Sunny Oak.....	Joe Ray
Jess Jones.....	Florence Deshon
The Twins.....	Maholm Cripe
	Helen Stone

Story by Ridgwell Cullum.
Scenario by Julius G. Furthman.
Directed by Scott Dunlap.
Photography by Clyde De Vinna.

PRESS NOTICE—STORY

"Twins of Suffering Creek," a thrilling story of a Western mining town, with the inimitable William Russell as the star, will be the attraction at the _____ theatre on _____.

This picture is an adaptation of the novel by Ridgwell Cullum and, besides the star, the cast contains such well known names as Louise Lovely, Joe Ray and Florence Deshon.

"Suffering Creek" could never be accused of being quiet. The curfew never rang at nine o'clock. Instead it was a tip-rarin', hard-drinking and easily aroused village set in the western mountains, where the oldest inhabitants were those who drew their guns fastest. Bill Lark, played by William Russell, was the highly respected proprietor of a saloon and gambling resort. As he played poker with his sleeve. Both men drew their guns at an instant, but in order to prevent a double killing they agree to draw lots to see who should shoot first. Pemberton passes and Bill lives, and has still kept his word not to draw first.

The picture is replete with thrills and red-blooded action, the kind that makes you wish you had lived in those good old days in the new West, when the best men, and the quick shooting men, were the ones who remained in town.

PROGRAM READER

"We'll draw lots," said Pemberton, the gambler, "to see which of us shall have the first shot at the other." Bill Lark agreed, and lost, so Pemberton gave him three days to live. But a whole lot can happen in three days, especially when William Russell, talented star of the screen, is in the picture. "Twins of Suffering Creek" is its name, and it is just one mass of thrills and action. You remember this star from his recent farce comedies, and here he is again in a Western drama, which, besides showing his versatility, provides one of the most gripping Cullum, and directed by Scott Dunlap. Come and see the twins—you will like them. But they represented the entire married population of "Suffering Creek," and its entire growing generation. Two little children in a town of quick shooting and setting? What photography would not be interesting built around such an absorbing setting?

SUGGESTIONS

Bill this as a new kind of picture featuring William Russell. His following is now up to the average, and should increase with this picture. In your catch lines put across the idea of the gambling for the first shot and create, if you can, the atmosphere of the old Western mining town, which still has interest for the fan. Show trials of the hold-up and never mind the romance so much. Few street stunts are possible, but a pair of dolls, in life size, would attract the lobby. They should be labeled "These are the Twins of Suffering Creek." Ridgwell Cullum may not mean so much to the fans.

CATCH LINES

A thrilling story of a man who was to die in three days, unless he broke his word of honor. Did he break it? No! Did he die? No! See "Twins of Suffering Creek," with William Russell, and you will learn the answer.

Exhibitors' Own Box Office Reports

(Continued from page 312)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK	PICTURE	BRAND	STAR	RELEASED	PLAN BOOK
DARK MIRROR, THE (INCE-PARAMOUNT) DOROTHY DALTON. MAY 22 Exhibitor Comment—"This feature appeared to be rather too deep for my patrons. It was also hard to follow. Played it three days to average business." "An average feature to poor business for three days." "My patrons did not like this one at all. Played it four days to average business one day and poor the next." <i>M. P. News.</i> Consensus—"Average picture, a can puller."					FLAME OF HELL GATE, THE (ROBERTSON-COLE) BEATRIZ MICHELENA. MAR. 20 "Only of action in old-time picture of gun-play and bandits."— <i>M. P. News.</i>				
DEADLIER SIX, THE (HAMPTON-PATHE) BLANCHE SWEET. MAR. 27 "Hugely strong lacking in many points."— <i>M. P. News.</i> Exhibitor Comment—"Played this feature one week to big business one day and average the next. This picture pleased but did only average business for three days." "Very good. Played it one week to big and average business." <i>M. P. News.</i> Consensus—"Good picture, good puller."					FLAMING CLUE, THE (VITAPHON) HARRY MOREY. MAR. 27 "Harry Morey has a vigorous melodrama here."— <i>M. P. News.</i>				
DEADLINE AT KLIRVEN (VITAPHON) CORINNE GRIFFITH. MAR. 20 "Story of a girl reporter is fairly interesting."— <i>M. P. News.</i>					FOR THE SOUL OF RAFAEL (GARSON-EQUITY) CLARA KIMBALL YOUNG. JUNE 12 "Colorful production carries little entertainment value."— <i>M. P. News.</i>				
DEAD LINK, THE (FOX) GEORGE WALSH. MAY 15 "George Walsh still pleases in lead story."— <i>M. P. News.</i>					FORBIDDEN TRAILS (FOX) BUCK JONES. MAY 22 "Buck Jones in good average western."— <i>M. P. News.</i> Exhibitor Comment—"They liked it. Star growing in popularity. One day to average business."				
DEEP PURPLE, THE (R. A. WALSH-REARL) SPECIAL CAST. MAY 15 "Fine adaptation of famous melodrama."— <i>M. P. News.</i>					FORBIDDEN WOMAN, THE (EQUITY PICTURES CORP.) CLARA KIMBALL YOUNG. MAR. 6 "Artistic production of poorly developed plot."— <i>M. P. News.</i> Exhibitor Comment—"Story only fair but locations great. Photography wonderful and picture was well cast. Miss Young's work excellent. Picture proved splendid entertainment, hence good box-office returns. Played it one week to big business every day." "Great—broke all records on opening day." "An average picture to average business for one week." "Poor direction and story, settings and acting fine. Big business two days." "Went poor as majority couldn't see any connection between name and play." "Pulled larger receipts ever received on any Clara Kimball Young picture." "Very good." "Played it one week to big business four days and average three." "Better liked than 'Eyes of Youth.'" "Splendid story scenes." "Big business two days and average one." "Played it two weeks to big business. A splendid feature." "Played it three days to average business. An average picture." <i>M. P. News.</i> Consensus—"Good picture—good puller."				
DESKERT LOVE (FOX) TOM MIX. APR. 24 "Tom Mix finishes play of the day."— <i>M. P. News.</i> Exhibitor Comment—"Played this one week and it went big." "Mix improving here. Played this picture one day to average business." <i>M. P. News.</i> Consensus—"Good picture, good puller."					FORTUNE TELLER, THE (CAPELLANI-ROBERTSON-COLE) MARJORIE RAMBEAU. MAY 22 "Story of mother-love theme is nearly swamped with incident."— <i>M. P. News.</i>				
DEVIL'S CLAIM, THE (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA. MAY 22 "Japanese star in fantastic involved story."— <i>M. P. News.</i>					FORTUNE HUNTER, THE (VITAPHON) SPECIAL CAST. MAR. 6 Exhibitor Comment—"A good feature which pleased my patrons for one week. It did extra big business one day, big business three days and average business the next. A good clean picture which would have done good business but we had a car strike which hurt us. Played it one week." "A very good picture. Big business two days, average one." "Picture played fairly good. Had comedy that took." <i>M. P. News.</i> Consensus—"Good picture, good puller."				
DEVIL'S PASS KEY, THE (UNIVERSAL) SPECIAL CAST. APR. 17 "Matriarch has another big photoplay here."— <i>M. P. News.</i>					GARTER GIRL, THE (VITAPHON) CORINNE GRIFFITH. MAY 22 "Good combination makes a very pleasing picture."— <i>M. P. News.</i>				
DEVIL'S RIDDLE, THE (FOX) GLADYS BROCKWELL. MAR. 13 "Gladys Brockwell plays a wild cat."— <i>M. P. News.</i>					HARVEST MOON (GIBRALTAR-ROBINSON) DORIS KENYON. APR. 16 "Star makes play entertaining."— <i>M. P. News.</i>				
DOLLAR FOR DOLLAR (KEENAN-PATHE) FRANK KEENAN. MAY 1 "Keenan puts out another good picture."— <i>M. P. News.</i>					HEART OF A CHILD, THE (METRO) NAZIMOVA. APR. 17 "Nazimova's art will carry this picture by."— <i>M. P. News.</i> Exhibitor Comment—"Going big so far." "Average picture to poor business three days." "Good picture to big business three days." "Very good to better picture than her last one. This feature was very popular." "A much three days to big business." "A splendid feature which proved very popular. Capacity houses at all performances." "Not her best but Consensus—"Good picture, good puller."				
DOLLARS AND TEN CENTS (VITAPHON) ALICE JOYCE. JUNE 12 "Character development emphasized in interesting picture."— <i>M. P. News.</i> Exhibitor Comment—"A good picture which played to a fair house but no overflow."					HELL SHIP, THE (FOX) MADLAINE TRAVERSE. FEB. 28 "Interesting moments in this colorful sea story."— <i>M. P. News.</i>				
DON'T EVER MARRY (NEILAN-FIRST NATIONAL) SPECIAL CAST. MAY 1 Exhibitor Comment—"Played the feature one week to big business. A good attraction." "Very good." <i>M. P. News.</i> Consensus—"Good picture, good puller."					HER FIVE FOOT HIGHNESS (UNIVERSAL) EDITH ROBERTS. APR. 16 "Will not be except as to logic."— <i>M. P. News.</i>				
DOUBLE DYED DEERWOLF (GOLDWYN) JACK PICKFORD. JUNE 26 "Pickford acts as well as O. Henry writes."— <i>M. P. News.</i> Exhibitor Comment—"Very good, the kind of picture that makes a genuine hit with all kinds of folk." <i>M. P. News.</i>					HIS HOUSE IN ORDER (FAMOUS PLAYERS-LASKY) ELSIE FERGUSON. MAR. 26 "Famous story made into fair picture."— <i>M. P. News.</i> Exhibitor Comment—"A very good picture with beautiful sets and a good story. Big business." "A good picture to big business one day." "Good picture to big business three days." "Fair picture. Many disappointed Consensus—"Good picture, good puller."				
DR. Jekyll and MR. HYDE (PARAMOUNT-ARTCRAFT) JOHN HARRYMORE. APR. 10 "Screening in its highest form presented her."— <i>M. P. News.</i> Exhibitor Comment—"Good picture to big business for one week." "Ran this picture three days to big business. Patrons liked it." "Played it one week to big business. An excellent picture." "Great." "Played this feature one week to big business every day." "Good." "A wonderful picture. Played it one week to extra big business." "A good production but it did not appeal to our patrons. Played it one week to big business." "Very good. Played it two days to average business." <i>M. P. News.</i> Consensus—"Good picture, good puller."					HIS WIFE'S MONEY (SELZNICK) SPECIAL CAST. MAR. 6 "Star, cast and direction make very pleasing picture."— <i>M. P. News.</i> Exhibitor Comment—"Only a fair picture." "An average feature which played my house three days to big business." "Best picture we have run for O'Brien. Picture well liked by all. Give us more like this and Consensus—"Average picture, good puller."				
DREAM CHEATER, THE (BRUNTON-HODEINSON) J. WARREN KERRIGAN. MAR. 27 "Baldie Star, starring Kerrigan, makes clean, entertaining picture."— <i>M. P. News.</i>					HONEY-BEE, THE (FLYING A-AT PATHE EXCHANGES) MARQUERITA SYLVA. MAY 15 "Good entertainment from pictured novel."— <i>M. P. News.</i>				
DUDS (GOLDWYN) TOM MOORE. MAR. 27 "Apprentice has interesting elements which should result."— <i>M. P. News.</i> Exhibitor Comment—"Not up to Moore's standard. Average business one day." "Poor title, story pleased. Four business one day." <i>M. P. News.</i> Consensus—"Average picture, good puller."					HOUSE OF TOYS, THE (AMERICAN-PATHE) SEENA OWEN. JUNE 5 "Picture lacks moving moments through its overworked theme and draggy action."— <i>M. P. News.</i>				
EASY TO GET (PARAMOUNT-ARTCRAFT) MARGUERITE CLARK. MAR. 6 Exhibitor Comment—"Good picture to big business three days." "Played it three days to average business." "Very good." "This feature and four days extra big business one day." "Played it one week to average business." "Very good. Played it two days to average business." <i>M. P. News.</i> Consensus—"Good picture, good puller."					HUCKLEBERRY FINN (PARAMOUNT-ARTCRAFT) SPECIAL CAST. MAR. 6 "Mark Twain's immortal story lives on the screen."— <i>M. P. News.</i> Exhibitor Comment—"A good picture which played my house one week to big business." "Average picture to poor business three days." "This picture appealed to our audiences. Played it a week, however, to one day, big business two days to average one." "Good picture, a can puller." <i>M. P. News.</i>				
EVERYTHING BUT THE TRUTH (UNIVERSAL) LYONS-MORAN. MAY 22 "Baldie Star, starring Lyons-Moran, makes clean, entertaining picture."— <i>M. P. News.</i>					HUMAN STUFF (UNIVERSAL) HARRY CAREY. JUNE 26 "Carey's latest, an average western."— <i>M. P. News.</i>				
EXCUSE MY DUST (FAMOUS PLAYERS-LASKY) WALLACE REID. APR. 16 "None better when it comes to entertainment."— <i>M. P. News.</i> Exhibitor Comment—"Star always goes big here. A good picture which did big business for three days." "A good picture to big business for three days." "Very good. Big business two days." "Played it three days to big business." "Good picture, well liked." Average business one day." <i>M. P. News.</i> Consensus—"Good picture, good puller."					HUMORESQUE (COSMOPOLITAN-PARAMOUNT-ARTCRAFT) SPECIAL CAST. MAY 15 "Here is an undeniably fine entertainment."— <i>M. P. News.</i>				
FALSE ROAD, THE (INCE-PARAMOUNT-ARTCRAFT) ENID BENNETT. MAY 15 "Good story is too tame and the action is mild."— <i>M. P. News.</i> Exhibitor Comment—"Played it one day to big business." "Average picture to poor business three days." <i>M. P. News.</i>					HUSBANDS AND WIVES (GAUMONT) VIVIAN MARTIN. JUNE 12 "Slight story carries few interesting moments."— <i>M. P. News.</i>				
FAMILY HONOR, THE (KING VIDOR-FIRST NATIONAL) SPECIAL CAST. MAY 8 "Conventional photoplay made of the theatre."— <i>M. P. News.</i> Exhibitor Comment—"Poor opening day." "An excellent picture. A real piece from life. Well liked by my patrons. Big business three days." <i>M. P. News.</i>									
FIGHTING SHEPHERDESS, THE (FIRST NATIONAL) SPECIAL CAST. APR. 10 "Colorful melodrama with a western heroine."— <i>M. P. News.</i> Exhibitor Comment—"Very good picture. Did big business for three days." <i>M. P. News.</i> Consensus—"Good picture, good puller."									

Box Office Reports continued on page 316

"THE GREAT ACCIDENT"

(Goldwyn)

This Would Have Hit the Bull's-Eye Had Comedy Been Developed

IT strikes us that the adaptation of Ben Ames Williams' story, "The Great Accident," would have afforded more interesting entertainment had it been developed along comedy lines. There is the germ of a humorous idea here which is not taken advantage of by the producers. The idea of a never-do-well being made the victim of a practical joke and waking up to find himself mayor of the town, certainly has its comic possibilities. But those in charge have neglected its satirical pretensions in order to deal in sentiment and heart interest. After the first few hundred feet, the picture relies solely for its success upon Tom Moore's sincere and natural performance. It started off like a knock-out, but soon developed into a trite and conventional photoplay—with emphasis laid upon its sentiment and melodramatic trimmings.

The author writes human stories—and most of them are entirely logical. But his latest contribution has gone astray because it lacks his notes of originality and simplicity. The leading character is quite unconventional while the others are cut from an antique pattern. One sees the political boss endeavoring to defeat the candidate which he does by playing his practical joke. The son of the defeated man is placed on the ticket and is successful. Which, of course, brings out the idea that he will turn over a new leaf, fully determined to show the jokers that they haven't erred. The sequences from this point are rather confusing and it looks as if considerable footage had been taken because many of the scenes bear no relation to one another.

The girl is the factor toward leading the hero to redemption. And there is a counter romance which seems strangely out of place and robs the picture of its simplicity. This heroine is led to compromise the mayor after he has trusted her, and her subsequent apology doesn't ring true. Eventually the young man is a candidate for re-election upon a "dry" platform and is again successful. Ad interim, there is presented a deal of irrelevant incident which doesn't even serve the purpose of emphasizing the drama. Other ingredients are found in a quarrel and reconciliation between the hero and his parents and a fight between the former and his opponent. The sob stuff made it utterly conventional. Besides Mr. Moore's performance, the work of Ann Forrest is conspicuous. This actress flashes some real emotion which will make her heard from one of these days. A little editing here and there would make the latter scenes less confusing and do much in making it an average offering of its kind.—*Laurence Reid.*

THE CAST

Wint Chase	Tom Moore
Joan Careall	Jane Novak
Winthrop Chase	Andrew Robson
Amos Careall	Willard Louis
Mrs. Winthrop Chase	Lillian Langdon
Hetty Morfee	Ann Forrest
Jack Routt	Philo McCullough
V. R. Kite	Otto Hoffman
Peter Gergeau	Roy Ladlaw
Williams	Edward McWade
Sheriff	Don Bailey
Sam O'Brien	Lety Flynn

By Ben Ames Williams.
Directed by Harry Beaumont.

PRESS NOTICE STORY

Whether a good sense of humor or grim determination is the more powerful factor in achieving success, is the theme of Tom Moore's latest Goldwyn picture, "The Great Accident," which comes to the theatre the week of July 5. As a story it appeared in serial form in the Saturday Evening Post, the author, Ben Ames Williams, being one of that publication's most brilliant contributors. Mr. Moore plays the carefree, irresponsible, rather lazy son of Winthrop Chase who is candidate for mayor of his town. The father is confident of the outcome of the election. However, he doesn't reckon on the political whip wielded by Congressman Careall. The latter fears Chase and his influence if elected so he plans to defeat him by some hoax.

When election day arrives and who is counted it is discovered that the majority of voters had written the name of Chase, Junior. The young man realizes the practical joke played on his father and himself and, mortified, is tempted to resign. But an incident occurs which makes a new man of him. He is determined to shoulder his responsibility. And eventually the natives are glad that their practical joke turned out for the best. A fine flavor of romance is interspersed with the action which is admirably taken care of by Jane Novak, Ann Forrest and others. Harry Beaumont directed the feature, which is sufficient guarantee of its excellence.

PROGRAM READER

Were you ever the victim of a practical joke? If you were did that joke react upon its perpetrator and present you in entirely a different light than what was intended? Tom Moore comes to this theatre soon in "The Great Accident," an adaptation of Ben Ames Williams' serial from the pages of the Saturday Evening Post. He is the victim of a practical joke which makes him the mayor of his town. How he is transformed from a lazy, carefree chap into a resolute, determined factor of the community by means of a practical joke is told in most interesting style in the feature. It is one of the best comedies in which the popular Goldwyn star has ever appeared. The fact that Harry Beaumont directed is ample proof that it is well-nigh perfect. Jane Novak, Ann Forrest are members of the cast.

CATCH LINES

Would you, if elected mayor of your town without your consent, go through with the responsibility or resign? See what Tom Moore did in "The Great Accident."

"SICK ABED"

(Paramount-Artcraft)

This Lively Comedy Is a Sure Laugh-Pronger

ONCE in a while an adaptation of a farce-comedy flashes across the film horizon which entitles it the same encomiums as were found in the original. Take "Sick Abed," Wallace Reid's latest picture for example. It carries on the same spontaneity, the identical flavor of satire and make-believe, with nary a draggy moment, but with sure-fire incident most of the way. Only in the introductory flashes is the outline of action different, but once it gets into its momentum there's nothing to it—it breezes under the wire a winner. Here is one picture which does not have to rely upon dialogue to score. The original version carried its mirth-provoking puns, too. But their absence is not felt because of the wealth of comedy business and the zest with which the players enact their parts.

The director, Sam Wood, has timed his scenes perfectly getting the most from every one without resorting to emphasis or exaggeration. "Sick Abed" scored quite a hit upon the stage; it should do likewise upon the screen. For one thing film audiences will look upon something quite unconventional. The "business" of exits and entrances is done away with—and what is presented has its place. Each scene and situation builds from its forerunner with proper sequence which of course makes the laughter spontaneous. The idea of a young man shamming sickness so that he might avoid a restless member of the opposite sex and also to keep from testifying in a divorce suit is brought out here with charming freshness.

The high comedy points generate from his ability to play the invalid. A captivating nurse is sufficient to keep him sick for life that is quite evening arrives. Then a stern, man-handling nurse takes up her duties. The plot is all arranged even to the quick doctors. But something goes wrong. The infatuated woman who drove him to his bed is the identical person who is suing her husband for divorce. And she goes to court and gets permission to have a specialist examine the fakir. Which is occasion to score with some more fine comedy. The pretty nurse is enough to set his pulse beating rapidly and he has no temperature when she slips a piece of ice in his mouth. The farce emerges into a romance when the family quarrel is patched up and the invalid takes the girl as his nurse for life. Wallace Reid is batting a high average these days—what with his automobile stories and his latest contribution. He plays the part with acceptable pep and ginger, aided and abetted by Bebe Daniels as the pretty nurse. Clara K. Kennedy's scenario is compact and well written. Your audiences will have a good time here.—*Laurence Reid.*

THE CAST

Reginald Jay	Wallace Reid
Nurse Durant	Bebe Daniels
John Weems	John Stepping
Constance Weems	Wendell Lee
Chalmers	Tully Marshall
Dr. Maclean	C. H. Gehrart
Dr. Wainer	Edwin Lathford
Otto Hoffman	Robert Bolder
Lady Customer	Lorenza Lacerini
Wing Chow	George Kuwa

By Ethel W. Mumford.
Scenario by Clara K. Kennedy
Directed by Sam Wood
Photographed by Al Gilks

PRESS NOTICE STORY

Wallace Reid in a bottled green version of the stage farce "Sick Abed," which had all of New York's big theatres, will be the attraction at the — theatre beginning —. The offering presents the breezy star in a whirlwind of amusing complications. He attempts to protect a friend by pretending to be so ill that he can't testify in a divorce suit. Since he is the star witness, Wallace delays the proceedings, but he has a tough time getting away with the deception. Two quick doctors, a real one, a pretty nurse, a homely one who snores, a wife lawyer for every man but her husband, and the husband himself—these are the principal figures in this farcical domestic triangle.

The star is shamming sickness. It is while he is dodging the doctors, who suspect his indisposition to be "phony," he encounters a beautiful nurse. And then the fun begins. He has to play sick for three reels, and it is the fun derived from this experience which furnishes the high spots of the picture. Mr. Reid is an ideal selection for the leading role and his support is entirely competent. Bebe Daniels, John Stepping, Tully Marshall and others are eminently suited to the demands of the story. Sam Wood directed this picture from Clara K. Kennedy's scenario. Ethel W. Mumford is the author.

PROGRAM READER

He shammed illness to protect a friend. The doctors stuck a thermometer between his lips and tested his heart action. But they didn't know that the patient had a cake of ice in his mouth. He wanted to be sick because it meant that a beautiful nurse would care for him. This is the crux of the situation which carries "Sick Abed" through as one of the liveliest and funniest farces that ever reached the screen. Upon the stage the offering scored as a decided hit, and none of its sparkle and gaiety have been lost in the silent version. The picture comes to the — theatre next — with Wallace Reid. Prominent in his support is Bebe Daniels, who has progressed rapidly on the screen. The subject can be called an amusing study in the art of deception. And it is bright and entertaining throughout.

CATCH LINES

He had sinking spells—spells of dizziness—spells of heart flutterings. Yes, he certainly was in a bad way. What was the reason for it? Was he as sick as he imagined? See Wallace Reid in "Sick Abed."

The Index to The Complete Plan Book

(Continued from page 314)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK	PICTURE	BRAND	STAR	RELEASED	PLAN BOOK
IDOL DANCER, THE (FIRST NATIONAL) SPECIAL CAST.....	APR. 3	Feature offers entertainment, but will not impress.—M. P. News Exhibitor Comment: "Very good." "Comparing this with Griffith's former pictures we find something different in this one. Pleased his audience for four days." "Exceptionally good; had exceptional dancing and lavish scenery." "Played this production one week to extra big business. A splendid picture." "A good picture with a very special subject. It was liked and well received by my patrons. Played it one week to big business." "Consensus: 'Good picture, good puller.'"							
INFERIOR SEX, THE (FIRST NATIONAL) MILDRED HARRIS	MAY 6	CHAPLIN Fairly interesting domestic drama with Mildred Harris.—M. P. News Exhibitor Comment: "A very good picture. Ran this with 'Bringing Up Father' and we did have some program." "Played it two days to big business." "Fair picture to average business one day."							
IN SEARCH OF A SINNER (FIRST NATIONAL) CONSTANCE TAILMADGE	MAR. 20	Constance Tailmadge stars in highly entertaining comedy.—M. P. News Exhibitor Comment: "A very good feature to big business." "This feature gave unusual satisfaction and played to big business." "A good production. Played it one week to big business." "A good picture to big business for three days and average business one." "Played it one week to big business. Constance Tailmadge picture on First National program. Cold weather kept us from breaking house record. Big business two days." "Was excellent both from an artistic and box office point of view." "A fine picture. Played it two days to big and average business." "A remarkable picture which went big. Played it two days to extra big business." "This feature went very well and my patrons liked it very much. Played it one week to big business." "Consensus: 'Good picture, good puller.'"							
IN WALKED MARY (CAPPELLANI-PATHE) JUNE CAPRICE.....	MAR. 6	Good picture offers mild entertainment.—M. P. News							
INNER VOICE, THE (AMERICAN-PATHE) E. K. LINCOLN.....	APR. 3	Should satisfy any audience anywhere.—M. P. News							
IRON HEART, THE (FOX) MADLAINE TRAVERSE.....	JUNE 12	Conventional stuff and story does not convince.—M. P. News							
JACK STRAW (PARAMOUNT-ARTCRAFT) ROBERT WALSH.....	APR. 10	Exhibitor Comment: "Fair crowds during matinee and evening performances. Warwick is a popular favorite here and generally does big business." "A good picture to average business one day." "An excellent picture to big business for three days." "Did average business to three days. An average feature." "A good picture. Average business two days." "Consensus: 'Good picture, good puller.'"							
JENNY BE GOOD (REALART) MARY MILES MINTER.....	MAY 15	A pleasing picture with many good points.—M. P. News							
JES' CALL MR. JIM (GOLDWYN) WILL ROGERS.....	JUNE 5	Route has rich character study in story of homespun quality.—M. P. News							
KING SPRUCE (DIAL-HODKINSON) MITCHELL LEWIS.....	MAR. 27	Lumber story pleases despite complicated plot.—M. P. News							
LADY IN LOVE, A (PARAMOUNT-ARTCRAFT) ETHEL CLAY	MAY 29	TON Ethel Clayton's charming performance the only redeeming feature here.—M. P. News Exhibitor Comment: "Fair to average business three days." "An average picture to three days of average business." "This feature went very poorly in my house. My patrons did not think much of it. Played it one week to poor business."							
LEAVE IT TO ME (FOX) WILLIAM RUSSELL.....	MAY 8	Leave it to me comedy starring William Russell.—M. P. News							
LET'S BE FASHIONABLE (INCE PARAMOUNT-ARTCRAFT) MAC LEAN MAY.....	JUNE 26	Wild but pleasing picture with Ince's stars.—M. P. News							
LIFING SHADOWS (PENE-PATHE) EMMY WEHLEN.....	APR. 3	Paramount's run out in this one.—M. P. News							
LITTLE CAFE, THE (PATHE) MAX LINDER.....	JUNE 12	A pleasant comedy with an amusing story.—M. P. News							
LITTLE SHEPHERD OF KINGDOM COME, THE (GOLDWYN) FEB 28	Clad in period costume, given fine production.—M. P. News Exhibitor Comment: "An average picture to average business." "A good production which received many compliments as to its satisfaction. Big business." "Big three days. Picture is good and drew even better than poor picture." "They liked it and it went over. Average business one day." "Very good; played it three days to big business." "Consensus: 'Good picture, good puller.'"								
LOCKED LIPS (UNIVERSAL) TSURU AOKI.....	APR. 24	A quiet story and comic touches provide weak entertainment.—M. P. News							
LONE HAND, THE (ALEXANDER) SPECIAL CAST.....	MAR. 20	A good Western with many thrilling and gripping moments.—M. P. News							
LOVE EXPERT, THE (FIRST NATIONAL) CONSTANCE TAILMADGE	MAY 8	Constance Tailmadge scores again in romantic comedy.—M. P. News Exhibitor Comment: "Excellent." "Only fair receipts." "Went very well. Three days to big business." "Consensus: 'Good picture, good puller.'"							
LOVE'S HARVEST (FOX) SHIRLEY MASON.....	JUNE 5	Daily star in comedy drama of high order.—M. P. News							
LOVE WITHOUT QUESTION (B. A. ROFFE-JANS) OLIVE TELL.....	APR. 10	A drama, rich in mystery and suspense.—M. P. News Exhibitor Comment: "Quite a bit different from the ordinary run of pictures. Good story but after all is said and done, it seems a little too improbable."							
MADONNAS AND MEN (B. A. ROFFE-JANS) SPECIAL CAST.....	JUNE 26	It is not an spectacular production, here it is.—M. P. News							
MAN THERE WAS (A SWEDISH BIOGRAPH-RADIOSON) VIC TOR SEASTROM	MAR. 13	Powerful theme and rich background make one picture.—M. P. News							
MANHATTAN KNIGHT, A (FOX) GEORGE WALSH.....	MAR. 27	Exhibitor Comment: "A very good thriller. Poor business owing to very stormy and cold night." "Average picture to average business three days." "A good picture which played my house three days to big business." "Played this one on the bill with the Metro production 'Shore Acres' to average business for one week. My patrons did not like this picture at all." "Consensus: 'Good picture, good puller.'"							
MARY'S ANKLE (FAMOUS PLAYERS-LASKY) MACLEAN-MAY.....	MAR. 13	Amusing farce from Mary Tully's stage play.—M. P. News Exhibitor Comment: "This is a whirlwind of a good picture. Played a comedy on the program with it and it made the comedy look tame for patrons should get more wholesome enjoyment out of this feature than out of a dozen so called comedy dramas. Extra big business one day to average two days." "A very good picture which pleased my patrons so much that we extended it run from three days to one week. It is big business all week." "A good picture. Big to average business two days." "A good feature to big business for three days." "Excellent attraction. Three days to big business." "Good picture to extra business three days." "Did big business for three days. Good picture." "Played this picture one week to average business." "Good picture business two days. It was well liked by some." "A very good picture which was well produced. Has a good title." "A very good picture week." "Played it three days to big business." "Good business for one day to average business." "Consensus: 'Good picture, good puller.'"							
MARY ELLEN COMES TO TOWN (PARAMOUNT-ARTCRAFT) DOROTHY GISH.....	APR. 8	Dorothy Gish scores in a homespun role.—M. P. News Exhibitor Comment: "Played this feature one week to big business one day and average six." "Star good. No plot to story. Played it three days to big business." "An average picture to average business for one week." "A good picture to big business one day." "Consensus: 'Average picture, average puller.'"							
MIRACLE OF MONEY, THE (HENLEY-PATHE) SPECIAL CAST.....	MAY 8	A rather weak story which loses interest.—M. P. News							
MISS HOBBS (REALART) WANDA HAWLEY.....	JUNE 26	A fast story with a single-track idea, presents Wanda Hawley as a star.—M. P. News Exhibitor Comment: "Very pleasant—exceedingly good warm weather entertainment." "Consensus: 'Good picture, good puller.'"							
MODERN SATOME, A (HOPE-HAMPTON-METRO) HOPE HAMPTON (FEB. 1)	JAN. 31	Satisfied from all angles.—M. P. News Exhibitor Comment: "An average picture which did big business for three days." "Consensus: 'Average picture, average puller.'"							
MOLLYCODDLE, THE (UNITED ARTISTS) DOUGLAS FAIRBANKS	JUNE 26	Action, adventure and thrills are packed in Fairbanks' latest.—M. P. News							
MOLLY AND I (FOX) SHIRLEY MASON.....	APR. 10	Shirley Mason pleases in entertaining light comedy.—M. P. News Exhibitor Comment: "Very good picture. Mason coming along fine. Average business one day." "Consensus: 'Average picture, average puller.'"							
MOTHER OF HIS CHILDREN, THE (FOX) GLADYS BROCKWELL	APR. 17	Triangle drama well produced and well acted.—M. P. News							
MOTHERS OF MEN (FILM SPECIALS-REPUBLIC) CLAIRE WHITNEY	MAR. 15	How many interesting elements which should satisfy.—M. P. News							
MRS. TEMPLE'S TELEGRAM (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN	MAY 22	Bryant Washburn is fairly successful in adapted farce.—M. P. News							
MY LADY'S GARTER (PARAMOUNT-ARTCRAFT) SPECIAL CAST.....	MAR. 27	Mystery melodrama which should get by.—M. P. News Exhibitor Comment: "Ran this feature one week only. An average picture." "Played it one week to average business two days and poor business one day." "They wouldn't come to see this one. Poor business." "Consensus: 'Average picture, average puller.'"							
NEGLECTED WIVES (WISTARIA) SPECIAL CAST.....	APR. 24	An interesting production overcomes trite theme.—M. P. News							
NOTHING BUT LIES (TAYLOR HOLMES-METRO) TAYLOR HOLMES	MAY 29	Farce picture draws a very little humor.—M. P. News							
NO. 9 (BRUNTON-HODKINSON) J. WARREN KERRIGAN.....	MAY 29	Obvious but interesting photoplay is Kerrigan's latest.—M. P. News							
NURSE MARJORIE (REALART) MARY MILES MINTER.....	APR. 3	Old English atmosphere pleases.—M. P. News Exhibitor Comment: "Only fair."							
NOTORIOUS MRS. SANDS, THE (ROBERTSON-COLE) BESSIE BARRISCALE	JUNE 19	Fast story with interesting and dramatic moments.—M. P. News							
OLD LADY 31 (METRO) EMMA DUNN.....	APR. 10	Laurel and laughter in excellently produced comedy-drama.—M. P. News							
ON WITH THE DANCE (PARAMOUNT-ARTCRAFT) MAE MURRAY	FEB. 28	Mae Murray has a fascinating picture here.—M. P. News Exhibitor Comment: "Great show—chapter from life. Big business." "Wonderful, more business second week than the first." "This feature excellent picture." "General theme appealing." "A very good picture." "A good picture to big business." "A splendid picture which played my house four weeks to big business." "Box office value very high for one week." "A splendid picture." "A splendid picture to big business for big business." "A splendid picture." "Played my house one week to big business." "Put over a big campaign on this one and did extra big business for three days." "A good picture which played my house three average business." "Extra good. Played it two days to big and Consensus: 'Excellent picture, big puller.'"							

Box Office Reports

"THE JOYOUS TROUBLE-MAKER"

(Fox)

William Farnum Scores in Light Role, Though Entertainment Value Is Rather Weak

It will surprise William Farnum's following to find him in light entertainment which is based upon a semi-humorous foundation. The rugged Fox star is versatile enough to come through with a pleasing performance, although there is no question that his personality is more adaptable to subjects of dramatic ingredients. The picture has its compensation in the fact that it takes him out of heroic characterization, although less magnetic figures might have scored just as easily. "The Joyous Troublemaker" is not a good title for this picture because of the "he-man" proportions of the star, and its entertainment values are somewhat weak owing to its obvious pattern.

The action gets off to a slow start but picks up in strength and finishes with an adequate punch. There is no question that the comedy would have been more spontaneous had the title-editor paid more attention to his situations instead of laboring to create laughter by wholly irrelevant captions. It is difficult to reconcile Farnum with the vernacular of the race-track. It is making a bid for laughs which might have been gained in the regular orthodox manner. The theme is based upon the romantic urge felt in the heart of the wealthy nature-lover and his cave-man attitude toward the heroine. He simply sweeps her off her feet and in the end she capitulates through the sheer force of his personality.

The high spots of the feature are found in her efforts to hulk him. She goes to such extremes as hiring a pair of desperadoes to put him off her property—property to which he claims ownership. But the good-natured fisherman (the fishes for hearts as well as trout) conquers them just as easily, and in the jiffy they are working for him. Of course, the entire action is anticipated there being nothing original in the treatment. It is interesting, at times, because one never knows just how Farnum will proceed in living up to the title. A touch of melodrama is inserted which is nearly spoiled through the serious pretensions of the villain. It would have been more consistent with the spirit of the piece had the touch been one of mock-melodrama. Certain sequences are offered which are rather confusing and certain features are out of harmony. If the star spoke in more natural terms the picture would strike a higher average. It should please after a fashion. J. Gordon Edwards has given the subject appropriate backgrounds. There are very few interiors. The director has placed his cameraman in a strip of landscape which is in perfect keeping with the story. And between him and the author enough high lights have been incorporated to furnish an adequate program picture. *Laurence Reid.*

THE CAST

Bill Steele.....	William Farnum
Mr. Embury.....	Henry J. Hebert
Bill Rice.....	G. Raymond Nye
Turk O'Brien.....	Kewpie Morgan
Mrs. Denham.....	Claire De Lorez
Beatrice Corliss.....	Louise Lovely

By Jackson Gregory.
Scenario by Charles Kenyon.
Directed by J. Gordon Edwards.

PRESS NOTICE STORY

William Farnum will make his appearance at the theatre on week in a comedy-drama entitled "The Joyous Troublemaker." This is quite a departure for the rugged Fox star, but the manner in which he takes advantage of his semi-humorous role proves that he is an actor of marked versatility. He appears as Bill Steele, a wealthy young man whose object in life is the pursuit of pleasure. To be near a trout stream and enjoying the landscape of nature is his chief ambition. He buys an estate which is contested by Beatrice Corliss, and she endeavors to put him off without success.

The girl is independent and has a spirited disposition, but she promises that if he ever succeeds in erecting a cabin on her property she will come and cook a meal for him. In the meantime Bill saves her from various dangers as well as himself. And in the end he wins the girl through sheer courage and resourcefulness. The picture is well punctuated with dramatic moments, which carry in for good measure. The author has some genuine Farnum thrills thrown the director, J. Gordon Edwards, has kept it moving in a typical Farnum way. The star plays the part in spirited fashion and his support, which includes Loue Lovely, is adequate.

PROGRAM READER

You have seen William Farnum in Zane Grey stories; you have seen him present his forceful personality in rugged Western tales where he had to fight his way through thick and thin to reach the top. But you are in for a pleasant surprise when you see him in "The Joyous Troublemaker." In this picture Mr. Farnum appears in a serio-comic role. Quite a departure for this star. But he comes forth as a most versatile actor. Really he is as successful in comedy parts as in those which call for dramatic interpretation. The picture carries a deal of humor and is flavored with a delightful romance. The star is assisted by Louise Lovely and others. J. Gordon Edwards is the director of this feature, which comes to the next

CATCH LINES

He went on a vacation to indulge in his favorite pastime of fishing. And he found himself in a peck of trouble. Follow William Farnum's adventures in "The Joyous Troublemaker."

"SAND"

(Paramount-Artcraft)

William S. Hart and His Pinto Score in Characteristic Picture

THE popular delineator of Western roles, William S. Hart, has in "Sand" a characteristic picture—one which presents the star in the same identical situations which have established his following. The few times he has placed his sombrero on the shelf, hung up his two guns, and put his horse out to pasture and appeared in straight dramatic roles have not increased his popularity. He can play the Westerner so well that he should continue to play it as long as he is identified with the screen. People will flock to see Bill Hart regardless of the type of picture, but they will prefer to see him in the offering which he does best. "Sand" is made to order in every respect, although there is a scarcity of moving moments. It seems to rely principally upon its notes of pathos and heart interest for whatever success it will attain. The villains belong to the orthodox variety, with the ring leader masquerading as a worthy citizen and furnishing the conflict upon which the action and romance are based. The girl misunderstands the Westerner when he is fired from his position as station agent. He talks of a wonderful friend on a neighboring ranch—a friend he is anxious to see. Little does she dream that he is speaking of his horse. A little explanation, a little understanding and the atmosphere would have been clarified. But he goes his way emoting a trifle too much to establish himself as a "he-man."

It's a great scene, the meeting between man and beast and one that gets under the spectator's skin and stays there. Nothing has been presented up to this point which is the least bit adventurous or exciting. The ex-robber and station agent takes to the long trail determined to bring the train robbers to account. Which he does in typical Hartian style. Alone and unarmed he rescues the passengers and trainmen and unmasks the ring leader. And then the lovers (the girl being one of the passengers) realize that their misunderstanding has been a mighty small trouble to cause so much anguish. Mr. Hart is more of the actor here than in some previous pictures. The lack of incident is responsible for his taking an emotional burden upon his shoulder. But never does he overdo it. His facial expressions show that he is complete master of himself. The title could have been used for a dozen Hart pictures. The sand of the desert and what is a simile for courage in a determined individual has been a factor before. Mary Thurman plays the heroine in acceptable fashion. The picture isn't one of Bill Hart's best, even though it is characteristic to the core. *Laurence Reid.*

THE CAST

Dan Kurrie.....	William S. Hart
Margaret Young.....	Mary Thurman
Joseph Garber.....	O. Raymond Nye
John Kirkwood.....	Patricia Palmer
Pete Beckett.....	William Patton
Jim Kirkwood.....	Lou Pall
Pop Young.....	Hugh Sackson

By Russell Boggs.
Scenario by Lambert Hillyer.
Directed by Lambert Hillyer.
Photographed by Joe August.

PRESS NOTICE STORY

The ever popular William S. Hart, the foremost delineator of Western types, is coming to the theatre next — in "Sand," a picture which presents the star in another of his characteristic roles and which is thoroughly entertaining. "Sand" has a double meaning which is found in the locale of this story—in a word, it is a picture which is made up of the quality of absolute realism, which is to be expected in his offerings. Mr. Hart is supported by the charming Mary Thurman, Patricia Palmer, G. Raymond Nye and others. Russell Boggs wrote the story, which was scenarized and directed by Lambert Hillyer.

PROGRAM READER

William S. Hart has a characteristic Western role in his new picture, "Sand," which comes to the theatre beginning — The film was adapted and directed by Lambert Hillyer from a magazine story by Russell Boggs. How would you like to step up to the ticket office in your home town railroad station and have the piercing eyes of Bill Hart look out at you through the grating? Bill tries railroad for a while in "Sand" and the action presents a host of exciting situations. A delightful little romance accompanies the adventure. The finale is a stirring express train hold-up which is said to be striking in its realism. The lovely Mary Thurman, who formerly adorned Mack Sennett comedies. Don't miss the picture. It presents the star at his best.

CATCH LINES

See "Sand"—a stirring picture of a man, a maid and a pinto pony, and a robber band in the great Southwest. See Bill Hart at his best.

They called him yellow, but he proved he had sand. How? See Bill Hart in another of his exciting, adventurous pictures. See "Sand."

The Index to The Complete Plan Book

(Continued from page 316)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK	PICTURE	BRAND	STAR	RELEASED	PLAN BOOK
ORPHAN, THE (FOX) WILLIAM FARNUM.....			MAY 8		SHORE ACRES (METRO-SCREEN CLASSICS) ALICE LAKE.....			APR. 3	
Exhibitor Comment—"This is a rather poor production but it went over big and was well liked by my patrons. Played it one week with the Goldwyn production, 'Partners of the Night' to big business."					Exhibitor Comment—"A good picture which I played three days to average and poor business." "This picture did not appeal although Alice Lake was well liked. Played it on the program with the Fox production, 'A Good Feature' which should interest and sell."				
OUT OF THE STORM (GOLDWYN) SPECIAL CAST.....			JUNE 26		Consensus—"Average picture, average puller."				
Exhibitor Comment—"A good production which played our house for one week. Did not go very well the first half but picked up the last half of the week."					SILK HUSBANDS AND CALICO WIVES (HARRY GARSON-EQUITY) HOUSE PETERS.....			MAR. 13	
PARIS QUEEN (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY.....			MAY 1		Exhibitor Comment—"Good production of familiar stage and screen story."—M. P. News.				
Exhibitor Comment—"A splendid picture. Standing room only at all afternoon and evening performances. Went very well and my patrons liked it. Played it three days to big business."					SILVER HORDE, THE (REX BEACH) SPECIAL CAST.....			MAY 22	
PARTNERS OF THE NIGHT (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST.....			MAR. 13		Exhibitor Comment—"A splendid picture to extra big business three days." "Played it three days. A good picture to average business."				
Exhibitor Comment—"A splendid picture. Standing room only at all afternoon and evening performances. Went very well and my patrons liked it. Played it three days to big business."					Consensus—"Average picture, average puller."				
PATH SUE CHOSE, THE (UNIVERSAL) ANNE CORNWALL.....			MAY 29		SIMPLE SOULS (HAMPTON-PATHE) BLANCHE SWEET.....			MAY 8	
Exhibitor Comment—"A good picture, good puller."					Exhibitor Comment—"A good picture to average business."				
PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO.....			JAN. 31		SINNERS (REALART) ALICE BRADY.....			MAR. 27	
Exhibitor Comment—"A good picture, good puller."					Exhibitor Comment—"Better than 'The Fear Market'. Drew well and picture well liked by a large audience. Two days to big business."				
PHANTOM MELODY, THE (UNIVERSAL) MONROE SALISBURY.....			JAN. 31		SIX BEST CELLARS, THE (PARAMOUNT-ARTCRAFT) BRYANT.....			MAR. 20	
Exhibitor Comment—"A good picture, good puller."					Exhibitor Comment—"A splendid picture to extra big business for one day." "An average feature which did big business for three days." "Great. Played it a week." "A very good picture to poor business one day."				
PICADILLY JIM (SELZNICK) OWEN MOORE.....			FEB. 21		Consensus—"Good picture, good puller."				
Exhibitor Comment—"A good picture to average business three days."					SLAM BANG JIM (AMERICAN-FLYING A) WILLIAM RUSSELL.....			APR. 24	
REMODELING HER HUSBAND (NEW ART-PARAMOUNT) DOROTHY GISH.....			JUNE 19		Exhibitor Comment—"A good picture to average business three days on account of bad weather." "Very good. Big business three days." "Pleasant entertainment but serious situation through the entire picture. Average business two days." "They liked it. Poor business one day." "Average picture to average business three days." "A first class comedy. Very good business one day." "Consensus—"Good picture, good puller."				
Restless Sex, The (Cosmopolitan-Paramount-Art-Craft).....			JUNE 26		SPORTING DUCHESS, THE (VITAGRAPH) ALICE JOYCE.....			MAR. 13	
Exhibitor Comment—"A good picture, good puller."					Exhibitor Comment—"A good picture to average business three days on account of bad weather." "Very good. Big business three days." "Pleasant entertainment but serious situation through the entire picture. Average business two days." "They liked it. Poor business one day." "Average picture to average business three days." "A first class comedy. Very good business one day." "Consensus—"Good picture, good puller."				
RETURN OF TARZAN, THE (NUMA-GOLDWYN) GENE POLARIS.....			JUNE 12		STOLEN KISS, THE (REALART) CONSTANCE BINNEY.....			MAR. 20	
Exhibitor Comment—"A good picture, good puller."					Exhibitor Comment—"A fair picture to average business." "My patrons did not like this one. They seemed to think there was nothing to it business." "Consensus—"Average picture, average puller."				
RIDERS OF THE DAWN (HENJ. HAMPTON-HODKINSON) SPECIAL CAST.....			MAY 15		STRANGE BOARDER, THE (GOLDWYN) WILL ROGERS.....			MAY 1	
Exhibitor Comment—"A good picture to average business three days."					Exhibitor Comment—"A good picture to average business three days on account of bad weather." "Very good. Big business three days." "Pleasant entertainment but serious situation through the entire picture. Average business two days." "They liked it. Poor business one day." "Average picture to average business three days." "A first class comedy. Very good business one day." "Consensus—"Good picture, good puller."				
RIO GRANDE (CAREWE-PATHE) SPECIAL CAST.....			APR. 24		STREET CALLED STRAIGHT, THE (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST.....			MAR. 20	
Exhibitor Comment—"A good picture to average business three days."					Exhibitor Comment—"A good picture to average business three days on account of bad weather." "Very good. Big business three days." "Pleasant entertainment but serious situation through the entire picture. Average business two days." "They liked it. Poor business one day." "Average picture to average business three days." "A first class comedy. Very good business one day." "Consensus—"Good picture, good puller."				
RIVERS END, THE (NEILAN-FIRST NATIONAL) SPECIAL CAST.....			FEB. 28		STRONGEST, THE (FOX) SPECIAL CAST.....			FEB. 21	
Exhibitor Comment—"A good picture to average business three days."					Exhibitor Comment—"A good picture to average business three days on account of bad weather." "Very good. Big business three days." "Pleasant entertainment but serious situation through the entire picture. Average business two days." "They liked it. Poor business one day." "Average picture to average business three days." "A first class comedy. Very good business one day." "Consensus—"Good picture, good puller."				
ROAD TO DIVORCE, THE (UNIVERSAL) MARY MACLAREN.....			MAR. 13		TARNISHED REPUTATIONS (PARRET-PATHE) DOLORES CASSELLI.....			MAR. 13	
Exhibitor Comment—"A good picture to average business three days."					Exhibitor Comment—"A good picture to average business three days on account of bad weather." "Very good. Big business three days." "Pleasant entertainment but serious situation through the entire picture. Average business two days." "They liked it. Poor business one day." "Average picture to average business three days." "A first class comedy. Very good business one day." "Consensus—"Good picture, good puller."				
ROMANCE (UNITED ARTISTS) DORIS KEANE.....			MAY 29		TATTLERS, THE (FOX) MADLAINE TRAVERSE.....			APR. 10	
Exhibitor Comment—"A good picture to average business three days."					Exhibitor Comment—"A good picture to average business three days on account of bad weather." "Very good. Big business three days." "Pleasant entertainment but serious situation through the entire picture. Average business two days." "They liked it. Poor business one day." "Average picture to average business three days." "A first class comedy. Very good business one day." "Consensus—"Good picture, good puller."				
SCRATCH MY BACK (GOLDWYN) SPECIAL CAST.....			JUNE 19		TERROR, THE (FOX) TOM MIX.....			MAY 29	
Exhibitor Comment—"A good picture to average business three days."					Exhibitor Comment—"A good picture to average business three days on account of bad weather." "Very good. Big business three days." "Pleasant entertainment but serious situation through the entire picture. Average business two days." "They liked it. Poor business one day." "Average picture to average business three days." "A first class comedy. Very good business one day." "Consensus—"Good picture, good puller."				
SEA RIDER, THE (VITAGRAPH) HARRY MORRY.....			JUNE 5		TERROR ISLAND (PARAMOUNT-ARTCRAFT) HOUNDINI.....			MAY 8	
Exhibitor Comment—"A good picture to average business three days."					Exhibitor Comment—"A good picture to average business three days on account of bad weather." "Very good. Big business three days." "Pleasant entertainment but serious situation through the entire picture. Average business two days." "They liked it. Poor business one day." "Average picture to average business three days." "A first class comedy. Very good business one day." "Consensus—"Good picture, good puller."				
SEA WOLF, THE (FAMOUS PLAYERS-LASKY) SPECIAL CAST.....			MAY 29		THIRD GENERATION, THE (ROBERTSON-COLE) SPECIAL CAST.....			JAN. 31	
Exhibitor Comment—"A good picture to average business three days."					Exhibitor Comment—"A good picture to average business three days on account of bad weather." "Very good. Big business three days." "Pleasant entertainment but serious situation through the entire picture. Average business two days." "They liked it. Poor business one day." "Average picture to average business three days." "A first class comedy. Very good business one day." "Consensus—"Good picture, good puller."				
SEEKING IT THROUGH (BRENTWOOD-ROBERTSON-COLE) ZASU PITTS.....			FEB. 28		THIRD WOMAN, THE (ROBERTSON-COLE) SPECIAL CAST.....			MAR. 27	
Exhibitor Comment—"A good picture to average business three days."					Exhibitor Comment—"A good picture to average business three days on account of bad weather." "Very good. Big business three days." "Pleasant entertainment but serious situation through the entire picture. Average business two days." "They liked it. Poor business one day." "Average picture to average business three days." "A first class comedy. Very good business one day." "Consensus—"Good picture, good puller."				
SEX (J. PARKER READ-HODKINSON) LOUISE GLAUM.....			APR. 10		THIRTIETH PIECE OF SILVER, THE (AMERICAN-PATHE) MARGARITA FISHER.....			MAY 22	
Exhibitor Comment—"A good picture to average business three days."					Exhibitor Comment—"A good picture to average business three days on account of bad weather." "Very good. Big business three days." "Pleasant entertainment but serious situation through the entire picture. Average business two days." "They liked it. Poor business one day." "Average picture to average business three days." "A first class comedy. Very good business one day." "Consensus—"Good picture, good puller."				
SHERRY (KIDGAR-LEWIS-PATHE) SPECIAL CAST.....			JUNE 5		THOU ART THE MAN (PARAMOUNT-ARTCRAFT) ROBERT WARWICK.....			JUNE 12	
Exhibitor Comment—"A good picture to average business three days."					Exhibitor Comment—"A good picture to average business three days on account of bad weather." "Very good. Big business three days." "Pleasant entertainment but serious situation through the entire picture. Average business two days." "They liked it. Poor business one day." "Average picture to average business three days." "A first class comedy. Very good business one day." "Consensus—"Good picture, good puller."				
SHOD WITH FIRE (FOX) WILLIAM RUSSELL.....			FEB. 29		Exhibitor Comment—"A good picture to average business three days."				
Exhibitor Comment—"A good picture to average business three days."					Exhibitor Comment—"A good picture to average business three days on account of bad weather." "Very good. Big business three days." "Pleasant entertainment but serious situation through the entire picture. Average business two days." "They liked it. Poor business one day." "Average picture to average business three days." "A first class comedy. Very good business one day." "Consensus—"Good picture, good puller."				

Box Office Reports continued on page 320

"DOLLARS AND SENSE"

(Goldwyn)

Has Rather Lukewarm Story, But Should Interest

IT is not the same Madge Kennedy in "Dollars and Sense," whom your audience knew as the star of hilarious farces, both on the stage and screen. The picture is sufficiently light for her personality, but her greatest asset, that of handling a farce situation in her peculiar, delicate way, is lost. The story makes a lukewarm sort of picture, for behind it is a germ of an idea that is not strong enough to hold up even a light production of feature length. The incidents give it a human interest, and will keep the attention, but at the end; there is liable to be a feeling of vague unsatisfaction.

Every character in the story is good—even the supposed villain. The star is a member of the chorus, penniless at the close of the season. She refuses the proffered aid of a rich banker, and takes a position as an assistant in a bakery, where a philanthropic, book-loving young baker holds forth. Together they start a bread line to relieve the victims of the "flu." This is, we believe, still sufficiently timely to convince. The baker becomes ill, and the star, in order to insure him expert care, appeals to her banker friend to save him, offering herself to him in return. When the time comes for her to go to his apartment she finds the baker, now cured, and a clergyman; while the reformed villain waits to bestow his blessing upon the two young people.

Madge Kennedy is never emotional, and in places shows her old-time, inimitable personality to good advantage. Kenneth Harlan plays opposite her and is entirely satisfactory. Willard Louis, the banker, keeps up the spirit of the picture and is a good natured and affable heavy.

If your patrons do not take it too seriously, they ought to go home happy. But if they mistake it for intense drama, and do not catch its light vein, they may not be satisfied. Madge Kennedy certainly will not lose any admirers, but she will not win a host of new ones.

Direction is excellent and continuity better still. There is no padding here. Length, 5 reels. *Matthew A. Taylor.*

THE CAST

Hazel Earron	Madge Kennedy
David Rogers	Kenneth Harlan
Geoffrey Stanhope	Florence Deshon
George Garrison	Richard Tucker
By Octavus Roy Cohen.	
Directed by Harry Beaumont.	
Photographed by Norbert Brodin.	

PRESS NOTICE—STORY

Madge Kennedy's latest Goldwyn picture to play the theatre beginning in "Dollars and Sense," a screen version of the Saturday Evening Post story by Octavus Roy Cohen and presents the star in the type of story which she has made famous. The tale centers around a chorus girl's struggle for existence. One of her friends endeavors to persuade Hazel to follow the easiest way, but the latter refuses and with her last two cents enters a baker's shop to appease her hunger. The baker is an idealistic young man who with rare insight sees through her deception which she tells him the buns are for her dog. His aim in life is to help suffering humanity.

Eventually they cooperate together in establishing a bread line and plan other things for the uplifting of the poor. David is taken sick and Hazel resolves to accept the generosity of a wealthy admirer. The latter's intentions are good, for when the girl reaches the apartment there is David ready to take her in his arms. The story carries a good lesson and the characters command a deal of sympathy. There is a flash of humor which is admirably commingled with pathos and in the adaptation none of its highlights are lost. Miss Kennedy is thoroughly at home in her part and her assistants, including Kenneth Harlan, are competent.

PROGRAM READER

Madge Kennedy, the inimitable comedienne of Goldwyn pictures, and one of the most delightful personalities of screen and stage, will come to the theatre beginning in her latest comedy-drama entitled, "Dollars and Sense," an adaptation of Octavus Roy Cohen's Saturday Evening Post story of the same name. Madge Kennedy appears in the part of a chorus girl whose struggle for existence provides the moving moments of the play. She is tempted from several sources, but having a high sense of honor and a fine resourcefulness she keeps to her own high ideals and succeeds. How she rises to the top in the face of adversity is told in five reels of entertaining scenes and situations. Miss Kennedy's assistants include Kenneth Harlan, Willard Louis and Florence Deshon. Harry Beaumont is the director.

SUGGESTIONS

The pointers to bring out in advertising this picture are the flawless cast headed by the inimitable Madge Kennedy, the director, Harry Beaumont, who was responsible for "Skinner's Dress Suit," "Thirty a Week," and "The City of Comrades." Mention these pieces and your patrons will recognize his ability. Bring out that the picture is an adaptation of the short story which appeared in the pages of the Saturday Evening Post written by Octavus Roy Cohen. The author is known to all the short fiction readers. So play him up. Bring out that the story presents the struggles of a chorus girl to earn a livelihood and keep her sense of honor at the same time. Play up your copy to get the most out of the theme and use catch lines and teasers in abundance. Bill the name of the star and run stills of her in your newspaper copy.

CATCH LINES

She was a chorus girl gifted with a high sense of honor and she maintained it through various vicissitudes. See Madge Kennedy, the inimitable comedienne in "Dollars and Sense."

"THE GIRL IN THE RAIN"

(Universal)

Picture Has Many Traits of the Old Time Melo

THIS picture reminds us of the old melodramatic days, in story, action and subtleties. The author of the story must have been brought up in the old melodramatic school where the hero and heroine always succeeded in outwitting those about them, including sheriffs and detectives and where convenient methods of escape were always at hand and readily found by the persecuted ones.

This story doesn't deviate an inch from the old time melo, the subtleties being in conjunction with the rest, using the "thrilling" words and phrases that were so popular in those days.

The heroine is a sister of a counterfeiter who is pursued by the police. Being a kindhearted brother, he tells his sister upon arrival at a country hotel, to put her riding tags on and go for a horseback ride. She takes the ride, but meets with an accident during a rain storm.

The hero now appears, informs her that she cannot go back to town because the feds have swelled. He therefore, takes her to his lodge in the woods where they live as brother and sister for a short period until the detectives arrive in pursuit of the girl.

She foils them, however, makes her escape and by a clever trick succeeds in aiding her brother and his wife in escaping from jail. She now decides to abandon her relatives and lover, but fortune favors the hero, he meets her again and in an exciting finish in which all are concerned, including the always pursuing detectives, "squares" everything and wins the heroine.

This picture may have its faults and they may be pronounced, but it should appeal in the smaller neighborhood houses where it will interest. Length, 5 reels. *Frank Leonard.*

THE CAST

Beverly	Lloyd Bacon
Judith	Anne Cornwall
Vera	Jessalyn Van Trump
Fabyan	James Farley
Sheriff	George Kunkel
Boone	James Ladd
Court	Neal Hardin
Story by Varick Varady.	
Scenario by Doris Schroeder.	
Directed by Rollin Sturgeon.	

PROGRAM READER

Anne Cornwall in her latest Universal feature, "The Girl in the Rain," will appear at this theatre on _____ of next _____.

Patrons should remember her for the pronounced hit she made as leading woman to Lyons and Moran in their runaway success, "Everything But the Truth" and her appearance with Laurel Hargrave in "The Copperhead."

In "The Girl in the Rain," Miss Cornwall is given a vehicle that is suited to her personality and emotional ability, for the story is chock full of dramatic incidents and love interest.

The locale is laid in the small town and the country, thus creating a very pretty background to look upon.

Many thrilling moments occur during the picture, among which are the heroine's escape from detectives as they are about to arrest her for a crime committed by her brother, in which a motor boat is brought into play and a very clever piece of work in the country jail, in which she succeeds in foiling the sheriff and by a clever trick aids her brother and his wife in escaping.

The feature has a strong finish in which all concerned participate and it is an exciting moment indeed when the heroine is seen rushing to the rescue of a detective who is about to be shot by her brother as a penalty for his too vigorous pursuit.

The cast is a good one, among whom are Lloyd Bacon, Jessalyn Van Trump, James Farley and George Kunkel.

PRESS NOTICE—STORY

"The Girl in the Rain," Universal's latest feature, starring Anne Cornwall, will be the attraction at this theatre on _____ of next _____.

This production has a wealth of dramatic incident, romance and love interest, and is a most gripping and emotional picture, and a very pleasing story.

The story is set in a small town and the country, and is a very clever piece of work in the country jail, in which she succeeds in foiling the sheriff and by a clever trick aids her brother and his wife in escaping.

She is seen as the sister of a counterfeiter who is being tracked by the police. They arrive in a small town and while on a horseback riding alone she meets with an accident during a rain storm and is only saved by the sudden appearance of the hero.

He informs her that she cannot go back to town because the feds have swelled, and so he takes her to his lodge in the woods where they live as brother and sister for a short period. But the detectives arrive and in an exciting and thrilling scene, the young lady makes her escape, and to cap the climax succeeds by a clever trick in extricating her brother and his wife from jail.

The story has a strong finish in which all participate and which should afford pleasant excitement for all who have the opportunity to view it.

SUGGESTIONS

Although this feature will not attract an elite audience because of the faults mentioned in the review, it should interest in many of the smaller houses and give satisfaction.

When you book this feature your best bet in exploitation would be the story, which, of course, is not a strong one.

You might run catch lines on the important dramatic incidents such as the heroine's escape from the police in the hunting lodge where she lived as a sister with the hero, the clever manner in which she tricks the jailer and aids in the escape of her brother and his wife, and the dramatic finish when she rushes to the aid of the detective and prevents her brother from shooting him.

These scenes are the big moments in the story and should attract the attention of your patrons.

As the star is little known and the cast an ordinary one, it would hardly be worth while to exploit them strongly.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

Peggy Rebels (Mary Miles Minter).....	5
The Week End (Margaret Fisher).....	6
A Live Wire (Hick (William Russell)).....	6
The House of Toys (Scena Owen).....	6
The Thirtieth Piece of Silver (Margaret Fisher).....	6
Sam Bang Jim (William Russell).....	6
The Honey Bee (Marguerite Sylva).....	6

ARROW FILM CORPORATION

Love's Protege (Ora Carew).....	5
Woman's Man (Romaine Fielding).....	5
The Bromley Case (Glen White).....	5
The Trail of the Cigarette (Glen White).....	5
The Unseen Witness (Glen White).....	5
The Wall Street Mystery (Glen White).....	5

SERIALS

The Lurking Peril (Anne Luther-Geo. Lurkin).....	15
Episodes.....	
The Fatal Sign (Claire Anderson-Harry Carter).....	15

WESTERN DRAMAS

Lightning Brice (Jack Hoxie-Anne Little).....	15
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ONE AND TWO-REEL COMEDIES

Blazed Trail Prods. (one every other week).....	2
Lone StarWesterns (one every other week).....	2
Sunbeam (Fatty Flibert-Bert Tracy).....	2
Hank Mann (Hank Mann-Marguerite Kirby).....	2

AYWON FILM CORP.

Blind Love (Lucy Cotton).....	6
Days of Daring (Tom Mix).....	6
Persuasive Peggy (Peggy Hyland).....	6
Eternal Penalty (Henry Kolker).....	6
Roses and Thorns (Lenore Ulrich).....	6
She Pays (Julia Dean-Louise Hall).....	6
Justice (Cyril Scott).....	6
The Guilty Woman (Marie Empress).....	6

CELEBRATED PLAYERS CORP.

(At State Right Exchanges)

THE CUMPS

Ice-Box Episodes.....	1
Andy Fights the High Cost of Living.....	1
Militant Min.....	1
Accidents Will Happen.....	1
Andy the Meddler.....	1
Andy Re-decorates the Flat.....	1
Andy's Inter-Reuben Guest.....	1
Andy's Mother-in-law Pays Him a Visit.....	1
Andy on Skis.....	1
Andy Visits the Osteopath.....	1
Andy and Min at the Theatre.....	1
Andy's Night Out.....	1

CHRISTIE FILM COMEDIES

(At State Right Exchanges)

CHRISTIE TWO REELERS

Mar.-Petticoats and Pants.....	2
Feb.-Her Bright Night-mare.....	2

SINGLE REEL COMEDIES

That Darn Yarn (Vernon-Stedman).....	1
A Home Made Hero (Eddie Barry-Dorothy Devere).....	1
Andy's Night-mare.....	1
Watch Your Step-Mother.....	1
Nearly Newweds.....	1
Fair But False.....	1

GAYETY COMEDIES

Dry and Thursty (Bletcher-Reynolds).....	1
Calling His Blame (Bletcher-Reynolds).....	1
Dropped Into Scandal (Geo. Ovey).....	1
Beamed on the Boarder (Bletcher-Reynolds).....	1
The Fatal Wallop (Geo. Ovey).....	1
Silk Stockings (Geo. Ovey).....	1
Kissed in a Harem (Bletcher-Reynolds).....	1

CANYON PICTURES CORP.

VANISHING TRAILS

(Twelve Two-Reel Westerns Featuring Franklyn Farnum)

Twelfth, The Cowboy and the Rajah.....	2
Eleventh, Cupid's Roundup.....	2
Tenth, "Breezy" Bob.....	2
Ninth, Brother Bill.....	2
Eighth, When Pals Fall Out.....	2
Seventh, Shackles of Fate.....	2
Sixth, The Pancher and the Pup.....	2

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy).....	2
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La Fette Sisters (Dancers).....	1
The Flying Swirl (Skating).....	1
Free Hand and Love (Acrobatic).....	1
The Flying De Armands.....	1
Reynolds and Geraldine (Aesthetic Dancers).....	1
Three Whistle Sisters (Boxing and Wrestling).....	1
Everson's Comedy Circus (Pony, Dog and Monkey).....	1
Harry Collier & Co. (Comedy Bicycle Novelty).....	1
La Meen Boys.....	1
Marie DeWald (Aerial).....	1
The Arabian Whirlwind Troupe (Tumbling Arabs).....	1

EDUCATIONAL FILMS CORP.

(Alleged Through Educational Film Exchanges)

CHESTER COMEDIES

An Ostrich Hero.....	2
Four Times Foiled.....	2

CHRISTIE COMEDIES

Kiss Me, Caroline (Bobby Vernon).....	2
A Seaside Siren (Fay Tincher).....	2

TORCHY COMEDIES

Torchy (Johnny Hines).....	2
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MERMAID COMEDIES

A Fresh Start (Marvel Rac).....	2
Duck Inn (Lloyd Hamilton).....	2

SERIALS

The Why of a Volcano.....	1
The Valley of Ten Thousand Smokes.....	1
A Day With Catrinas.....	1
Modern Centaurs.....	1

ROBERT C. BRUCE SCENICS

The Castaway.....	1
The Great Mirror.....	1
Pigs and the Valley of Adventure.....	1
Falling Waters.....	1
Solitude.....	1
By Schooner to Skagway.....	1
The Song of the Paddle.....	1
The Log of the La Vieta.....	1
The Wanderlust.....	1
The Chilkat Cuts.....	1

CHESTER-OUTING SCENICS

Take in Boarders.....	1
Pygmy and Wooden Legs.....	1
Bear With Us.....	1
Fire.....	1
Dreams Come True.....	1
Pigs and Kava.....	1
Wanted, an Elevator.....	1
Adam and Eve in the Andes.....	1

SCREENICS

Foam Fantasies.....	1/2
Duck Days.....	1/2
In a Naturalist's Garden.....	1/2
Horseshoe and Bridal Veil.....	1/2
Barks and Skippers.....	1/2
Forbidden Fanes.....	1/2
Infant Icebergs.....	1/2
Troubadors of the Sky.....	1/2

SCREENICS

Foam Fantasies.....	1/2
Duck Days.....	1/2
In a Naturalist's Garden.....	1/2
Horseshoe and Bridal Veil.....	1/2
Barks and Skippers.....	1/2
Forbidden Fanes.....	1/2
Infant Icebergs.....	1/2
Troubadors of the Sky.....	1/2

SCREENICS

Foam Fantasies.....	1/2
Duck Days.....	1/2
In a Naturalist's Garden.....	1/2
Horseshoe and Bridal Veil.....	1/2
Barks and Skippers.....	1/2
Forbidden Fanes.....	1/2
Infant Icebergs.....	1/2
Troubadors of the Sky.....	1/2

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Duck Days.....	1/2
In a Naturalist's Garden.....	1/2
Horseshoe and Bridal Veil.....	1/2
Barks and Skippers.....	1/2
Forbidden Fanes.....	1/2
Infant Icebergs.....	1/2
Troubadors of the Sky.....	1/2

SCREENICS

Foam Fantasies.....	1/2
Duck Days.....	1/2
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Horseshoe and Bridal Veil.....	1/2
Barks and Skippers.....	1/2
Forbidden Fanes.....	1/2
Infant Icebergs.....	1/2
Troubadors of the Sky.....	1/2

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Troubadors of the Sky.....	1/2

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Barks and Skippers.....	1/2
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Infant Icebergs.....	1/2
Troubadors of the Sky.....	1/2

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Forbidden Fanes.....	1/2
Infant Icebergs.....	1/2
Troubadors of the Sky.....	1/2

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Foam Fantasies.....	1/2
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Barks and Skippers.....	1/2
Forbidden Fanes.....	1/2
Infant Icebergs.....	1/2
Troubadors of the Sky.....	1/2

(Continued from page 321)

Release Information continued on page 323

Advance Information on All Film Releases

(Continued from page 322)

Witches Gold (Phillips-Gauntier) Capital Film.....5
 A Common Level (Breese-Whitney) Transatlantic Film Co.....6
 Why Women Sin (Anne Luther) Westaria Prods.....2
 A Dream of Fair Women (Murray Garson).....2
 Democracy (Special Cast) Democracy Photoplay Co.....10
 Democracy (Special Cast) Lester Park-Edward White-side.....2
 Why Women Sin (Ann Luther) Westaria Prods.....2
COMEDIES
 The Aero-Nut (Al St. John) Warner Bros.....2
 Tillie's Punctured Romance (Chaplin-Dressler) Tower Film Corp.....2
 Dragon Comedies (Rev. Geo. LeRoy Clarke) Romance Super Film.....2
 Up in Mary's Attic (Novak-Gibbon) Fine Art Pictures.....2
 Trouble (Al St. John) Warner Bros.....2
 Mack Sennett Comedies (Majestic Pictures).....2
 Comedy Art Prods. (Special Pictures, Los Angeles).....2
 6 Turpin Comedies (Cameo Film, Chicago).....1 & 2
 Doubleday Comedies (One Reel a Week) Doubleday Prod. Co.....2

MONOPOL PICTURES

Crimson Shoals (Francis Ford).....0
 Alma Where Do You Live (MacTammany Larkin).....0

NATIONAL FILM CORP.

(At State Right Exchanges)
 Nobody's Girl (Billie Rhodes).....5
 Kentucky Colonel (Special Cast).....5
 Captivating Mary Cantair (Norma Talmage) Re-issue.....5

PATHE EXCHANGES

Lahoma (Edgar Lewis).....7
 Aug. 15—The Girl in the Web (Blanche Sweet).....6
 Aug. 1—One Hour Before Dawn (H. B. Warner).....5
 July 4—A Broadway Cowboy (Wm. Desmond).....5
 June 6—The Little Cafe (Max Linder).....5
 May 30—Sherry (Pat O'Malley).....7
 May 23—Simple Souls (Blanche Sweet).....6
 May 9—The Miracle of Money (Seddon-Morrison).....5
 May 2—Dollar for Dollar (Frank Keenan).....5
 Apr. 25—Rio Grande (Theby-Sears).....7

RUTH OF THE ROCKIES

(Fifteen Two-Reel Episodes Starring Ruth Roland)

Aug. 29—First, The Mystery Trunk.....3
PIRATE GOLD

(Ten Two-Reel Episodes Starring Geo. B. Seitz and Marguerite Courtot)

Aug. 29—The Dead Man's Story.....2
 Aug. 22—Second, Dynamite.....2
 Aug. 15—First, In Which Hoey Buys a Map.....3

THE THIRD EYE

(Fifteen Two-Reel Episodes Starring Warner Oland and Elvira Percy)

Aug. 29—Fifteenth, The Triumph of Justice.....2
 Aug. 22—Fourteenth, At Bay.....2
 Aug. 15—Thirteenth, The Blind Trails of Justice.....2
 Aug. 8—Twelfth, Man Against Man.....2
 Aug. 1—Eleventh, The Long Arm of Vengeance.....2
 July 25—Tenth, The House of Terrors.....2
 July 18—Ninth, The Race for Life.....2
 July 11—Eighth, Dangerous Trails.....2
 July 4—Seventh, The Double Trap.....2
 June 27—Sixth, The Death Spark.....2
 June 20—Fifth, The Black Torture Bag.....2
 June 13—Fourth, Daggers of Death.....2

YOUNG BUFFALO SERIES

Aug. 8—The Hold-up Man.....2
 Aug. 1—The Hobo of Pizen City.....2
 July 25—The Law of the Border.....2
 July 18—His Pal's Gal.....2
 July 11—Fires of the Firelands.....2

TRAILED BY THREE

July 11—Fifteenth, The Reckoning.....2
 July 4—Fourteenth, The Hidden Crime.....2
 June 27—Thirteenth, The Door of Death.....2
 June 20—Twelfth, The Burning Fuse.....2
 June 13—Eleventh, The Torture Trap.....2
 June 6—Tenth, The Slave Market.....2
 May 30—Ninth, The Pasha's Revenge.....2
 May 23—Eighth, The Brand of Fire.....2
 May 16—Seventh, In the Palace of Harem.....2
 May 9—Sixth, Wanted for Burglary.....2
 May 2—Fifth, Buried Alive.....2

THE ADVENTURES OF RUTH

(Fifteen two-reel episodes starring Ruth Roland, William Human and Herbert Hayes)
 Apr. 4—Fifteenth, The Key of Victory.....2
 Mar. 28—Fourteenth, The Fighting Chance.....2

DAREDEVIL JACK

May 23—Fifteenth, The Triple Chase.....2
 May 16—Fourteenth, Terrible Vengeance.....2
 May 9—Thirteenth, Baiting the Trap.....2
 May 2—Twelfth, The Unseen Menace.....2

BRINGING UP FATHER

June 27—Third, Jiggs and the Social Lion.....2
 May 16—Second, Father's Close Shave.....2
 Apr. 4—First, Jiggs in Society.....2

AFTER THIRTY

(Six two-reel comedy dramas featuring Mrs. Sydney Drew and John Cumber).....2
 July 15—Fourth, The Unconventional Maida Greenwood.....2
 May 16—Third, The Emotional Miss Vaughn.....2
 Apr. 4—Second, The Stimulating Mrs. Barton.....2

ROLIN COMEDIES

July 18—The Home Stretch (Snub Pollard).....1
 July 4—Don't Rock the Boat (Snub Pollard).....1
 Aug. 8—Little Miss Jazz (Beatrice La Plante).....1
 June 27—All in a Day (Snub Pollard).....1
 July 11—Hello Uncle (Beatrice La Plante).....1
 May 30—Grab the Ghost (Snub Pollard).....1
 May 23—All Dressed Up (Snub Pollard).....1
 May 16—Hello Uncle (Beatrice La Plante).....1
 May 9—Trotting Through Turkey (Snub Pollard).....1
 May 2—Drink Hearty (Snub Pollard).....1

ROLIN TWO REELERS

July 11—Hugh and Dizzy (Harold Lloyd).....2
 Feb. 2—An Eastern Westerner (Harold Lloyd).....2
 Feb. 8—His Royal Shyness (Harold Lloyd-Alfred Davis).....2

BLACKTON PRODUCTIONS

July 18—Man and His Woman (Herbert Rawlinson).....6
 June 27—Passer-By (Herbert Rawlinson).....6
 July 11—The Blood (Breese-Gordon).....6
 Feb. 15—Respectable by Proxy (Breame-Gordon).....6
 Jan. 4—My Husband's Other Wife (Breame-Gordon).....6
 Nov. 30—Dawn (Sylvia Breame-Robt. Gordon).....6

NEWS REELS

Sundays—Topics of the Day.....1
 Wednesdays—Pathe News.....1
 Saturdays—Pathe News.....1

PHOTO PRODUCTS EXPORT CO.

SHIRLEY MASON REVIVALS

Apple Tree Girl.....5
 Law of the North.....5
 Cy Whittaker, Ward.....5
 The Awakening of Ruth.....5
 Light in Darkness.....5
 The Tally Tack Strip.....5
 Lady of the Photograph.....5

FLVGG COMEDY REVIVALS

The Brude.....1
 The Strich Fan.....1
 The Lattence Girl.....1
 The Man Eaters.....1
 The Superstitious Girl.....1
 The Artist's Model.....1
 The Art Bug.....1
 The Starter.....1
 The Spoiled Girl.....1
 The Lonesome Girl.....1
 A Good Sport.....1

PIONEER FILM CORPORATION

(At State Right Exchanges)

The Place of Honey moons (Stevens-Love).....6
 Nobody's Child (Jose Collins-Godfrey Tearle).....5
 What Women Want (Louise Hull).....5
 Midnight Gambols (Marie Dore-Godfrey Tearle).....5
 The Hidden Code (Grace Davison).....6
 Dr. Jekyll and Mr. Hyde (Sheldon Lewis).....5
 Bubbles (Mary Anderson).....5

THE FACTS AND FOLLIES SERIES

Babes in Bearskin.....1
 Two's Company.....1
 The Mc Daddy.....1
 Knockout Maggie.....1
 Down Beside the Seaside.....1
 Professor Was Right.....1

RADIO SOUL FILMS, INC.

A Man There Was (Victor Seastrom).....5

REALART PICTURES CORP.

SPECIAL FEATURES

The Deep Purple (Raoul A. Walshe).....6
 The Law of the Yukon (Charles Miller).....6
 The Luck of the Irish (Dwan).....6
 Soldiers of Fortune (Allan Dwan).....6
 The Mystery of the New Room (Chautard).....6

STAR PRODUCTIONS

Jenny Be Good (Mary Miles Minter).....5
 Nurse Marjorie (Mary Miles Minter).....5
 Sinners (Alice Brady).....5
 The Stolen Kiss (Constance Binney).....5
 Judy Rognes's Harbor (Mary Miles Minter).....5
 The Pear Market (Alice Brady).....5
 Anne of Green Gables (Mary Miles Minter).....5
 Erstwhile Susan (Constance Binney).....5

REELCRAFT PICTURES CORP.

BILLY WEST COMEDIES

The Dreamer.....2
 Hams Up.....2
 What Next?.....2
 Going Straight.....2
 The Artist.....2
 Beauty Shop.....2
 Hard Luck.....2
 Brass Buttons.....2
 Musketader.....2
 The Dodger.....2
 Foiled.....2
 Cleaning Up.....2
 Happy Days.....2

TEXAS CUNAN WESTERNS

The Desert Vulture.....2
 Girl of the Raucha.....2
 A Moonshine Feud.....2
 The White Squaw.....2
 The Night Raider.....2
 The Wild Cat.....2
 My Lady Robin Hood.....2
 Outwitted.....2
 Letters of Fire.....2
 Not Guilty.....2

ALICE HOWELL COMEDIES

Rubus and Romance.....2
 Cinderella Cinders.....2
 Lucky Day.....2
 Her Bargain Day.....2
 A Wooden Legacy.....2

WILLIAM FRANEY COMEDIES

The Glutton.....1
 Tamed and Fethered.....1
 The Barber.....1
 Hard Cider.....1
 Play Hooky.....1

BURRID (SUNSET) SCENICS

The Mountain That Was God.....1
 Wind Goddess.....1
 Lake Chelan.....1

MILBURN MORANTI COMEDIES

Bungalow Bunch.....2
 Barber Shop Gossip.....2
 Jealousy and Satan.....2
 Simp and Satire.....2
 Wild Wild West.....2
 Installation Plan.....2
 Love, Where Art Thou?.....2

NAPOLEON & SALLY COMEDIES

The Deserter.....1
 Dreamy Chintown.....1
 Perils of the Beach.....1
 Circus Brides.....1
 Film Fables.....1
 Caught With the Goods.....1
 One Big Night.....1
 Ape Others See It.....1

CARL HENRY COMEDIES

Reichbom.....2
 Hrip.....2
 The Movies.....2
 The Champen.....2
 This Way Gu.....2
 Kids.....2
 Chicken a La King.....2
 Don't Chase Your Wife.....2
 Her First Flame.....2
 Pants.....2
 Her Honor, the Scrub Lady.....2
 Stung.....2

REPUBLIC DIST. CORP.

(See Selanick Enterprises)

ROBERTSON-COLE PRODS.

SUPERIOR PICTURES

Bright Stars (Brentwood).....5
 The Devil's Claim (Sessue Hayakawa).....5
 The Notorious Mrs. Sands (Beale Barricade).....5
 The Brand of Lopez (Sessue Hayakawa).....5
 A Woman Who Understood (Beale Barricade).....5
 The Third Woman (Special Cast).....5
 The Flame of Hellgate (Beatrice Michelen).....5
 Seeing It Through (Cabo Pitts).....5
 The Luck of Geraldine Laird (Beale Barricade).....5
 The Beggar Prince (Sessue Hayakawa).....5
 The Third Generation (Brentwood).....5

SPECIALS

The Wonder Man (Georges Carpentier).....7
 The Fortune Teller (Marjorie Rameau).....7
 Butterfly Man (Lew Cody).....5
 The Bottom of the World (Sir Ernest Shackleton).....5

SUPREME COMEDIES

My Ex-Husbands.....1
 The Taylor Made Wife.....1
 Dreamstars and I-P.....1
 Why Be Jealous?.....1
 Her Beloved Bungalow.....1
 Her Self Commendation.....1
 Mary Had a Little Lamb.....1
 A Bungalow Bungle.....1

Advance Information on All Film Releases

(Continued from page 323)

MARTIN JOHNSON PICTURES

Marooned in the South Sea.....
The City of Broken Old Men.....
Recruiting in the Solomon.....
Lonely South Pacific Missions.....
Domesticating Wild Men.....
Crucifying in the Solomon.....
Savaging Savages in the South Seas.....

ADVENTURE SCENES

The Tempest.....
Waters of Destiny.....
Tree Magic.....
Onlookers of the Wilderness.....
The Lone Trapper.....
Ghosts of Romance.....
Sons of Salomon.....

SELZNICK ENTERPRISES (LEWIS J.) SELZNICK PICTURES

(Distributed through Select Exchanges)
Youthful Polly (Oliver Thomas).....
The Woman Game (Elsaine Hammerstein).....
A Pool and His Money (Eugene O'Brien).....
The Desperate Hero (Owen Moore).....
The Shadow of Rosalie Hyman (Elsaine Hammerstein).....
Out of the Snows (Special).....
The Woman God Bent (Special).....
His Wife's Money (Eugene O'Brien).....
Footlights and Shadows (Oliver Thomas).....
The Imp (Lair Joubert).....
Summer or Later (Owen Moore).....

SELECT PICTURES

(Distributed through Select Exchanges)
She Loves and Lies (Norma Talmadge).....
The Last of His People (Mitchell Lewis).....
The Undercurrent (Embrey).....
A Scream in the Night (Special Cast).....
Faith of the Strong (Mitchell Lewis).....
The Isle of Conquest (Norma Talmadge).....

PRIZMA

Every Saturday.....

NATIONAL PICTURES

(Distributed through Select Exchanges)
Blind Youth (Special Cast).....
Just a Wife (Special Cast).....
The Invisible Divorce.....

REPUBLIC PICTURES

(Distributed through Republic Exchanges)
Children Not Wanted (Edith Day).....
Tribly (Reliance) Tourneur Production with Clara Kimball Young.....
Girl of the Sea (Williamson Submarine Prod.).....
The Amazing Woman (Ruth Clifford).....
The Blue Pearl (Edith Hallor).....
12-10 (Herbert Brenon Prod.) Marie Doran.....
Wm. J. Flynn Series (Herbert Rawlinson).....
Twelve Chaplins (Special).....
Dad's Girl (Jackie Saunders).....
The Gift Supreme (Special Cast).....
The One Way Trail (Edith Sterling).....

KINOGRAMS

Every Tuesday and Saturday.....

TRIANGLE EXCHANGES

(See United Picture Theatres)

TYRARD PICTURES, INC.

Broken Hearts (Lucille de Tar-Florence Hackett).....
It Happened in Paris (Anne Vosska).....
Human Passions (Lottie Tilford).....
Man and Woman (Betty Mason).....
The Red Viper (Garrett Hughes).....
Your Wife and Mine (Betty Mason).....
And the Children Pay (Garrett Hughes).....
Dr. Brind's Wonders of Nature (One every week).....
Johnny Dooley Comedies (Johnny Dooley—one every month).....

RADIN PICTURES

Skimming Skimmers (Johnny Dooley).....
Through Eyes of Men (Frank Mayo).....
Weekly Indignation (one every week).....

UNITED ARTISTS CORPORATION

Sept. 1—His Majesty, the American, (Douglas Fairbanks).....
Oct. 20—Broken Blossoms (D. W. Griffith).....
Dec. 29—When the Clouds Roll By (Douglas Fairbanks).....
Jan. 18—Polyanna (Avery Tippet).....
Jan. 24—Down on the Farm (Mack Sennett).....
May 23—Romance (Doris Keane).....

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS
The Red Lane (Frank Mayo).....
The Red Stuff (Harry Carey).....
Alix Miss Dodd (Lily Roberts).....
A Tokio Siren (Dauri Aoki).....
Everything But the Truth (Eddie Lyons Lee Moran).....
The Path She Chose (Ann Cornwall).....
The Girl in No. 29 (Frank Mayo).....
Bullet Proof (Harry Carey).....
Locked Lips (Tsuru Aoki).....
Her Five Foot Highness (Edith Roberts).....

JEWEL PRODUCTIONS, INC.

July 1—Under Crime on Skins (Elmo Lincoln).....
Mar. 20—The Virgin of Stamboul (Priscilla Dean).....
Feb. 2—The Great Air Robbery (Lieut. Ormer Lockie-Francis Bingham).....

THE VANISHING DAGGER

(Featuring Eddie Polo)
July 12—Sixth, A Terrible Calamity.....
July 5—Tenth, The End of the Rustlers.....
June 26—Fourth, On the Trail of the Dagger.....
June 23—Third, In Death's Clutches.....
June 14—Second, The Night of Terror.....
June 1—First, The Scarlet Confession.....

CENTURY COMEDIES

July 14—Bear Skinned Beauties (Carmen Chorus).....
June 14—Lion's Jaws and Kitten's Paws (Sweet Gregory Maiberg and Century Lions).....
May 26—The Tale of a Dog (Brownie).....
May 12—My Salomy Lions (Century Lions).....
Apr. 26—Lion Paws and Lady Fingers (Century Lions).....

STAR COMEDIES

July 12—Kidding the Landlord (Bartine Burkett).....
July 5—Pills for Papa (Baris Hill).....
June 14—The Last Nip (Lee Kohlman).....
June 7—A Hero 'N' Everything.....
May 31—His Friend's Tip (Lyons-Moran).....
May 24—Caught in the End (Lyons-Moran).....
May 17—Too Many Burglars (Lyons-Moran).....
May 10—Concrete Biscuits (Lyons-Moran).....
May 3—Why Lee! (Lyons-Moran).....

RAINBOW COMEDIES

July 12—Shall Waters Marry (Gen Ovey).....
June 10—A Villain's Broken Heart (Engle-Zemke).....
June 3—A He Male Vamp (Monty Sweet).....
June 7—Moonshins and Jailbirds (Engle-Jackson-Job).....
June 2—An Artist's Muddle (Hoot Gibson).....
May 10—He Loved Like He Lied (Irving-Engle-Henley).....

STAGE WOMEN'S WAR RELIEF SERIES

Mar. 13—The Mad Woman (O'Neil-Power).....
Mar. 6—His Woman (Julia Arthur).....
Feb. 16—The Madonnas of the Slums (Blinn Eagles).....

WESTERN AND RAILROAD DRAMAS

July 12—The Shooting Kid (Hoot Gibson).....
July 10—The Boss of Copperhead (J. McDonald).....
July 3—A Tough Tenderfoot (Lynch-Warren).....
June 26—The Fighting Terror (Hoot Gibson).....
June 19—Bought and Fought For (Magna Lane).....
June 12—Under Sentence.....
June 9—The Broncho Kid (Hoot Gibson).....
May 20—Two From Texas (J. Farrell McDonald).....
May 13—Thieves Clothes (Hoot Gibson).....
May 6—Ransom (Hoot Gibson).....

MAJOR ALLEN'S ANIMAL HUNTS

May 3—Tiger Land.....
Apr. 5—The Story of the Wolf.....
Mar. 1—The Story of the Jaguar.....

THE MOON RIDERS

(Featuring Art Accord)
July 12—Twelfth, The Pit of Fire.....
July 5—Eleventh, Death's Door.....
June 28—Tenth, The Moon Rider's Bride.....
June 21—Ninth, The Tiger's Dance.....
June 14—Eighth, At the Rope's End.....
June 7—Seventh, The Menacing Monster.....
May 31—Sixth, The Caves of Mystery.....
May 24—Fifth, The Trap of Death.....

THE LION MAN

(Eighteen Two-Reel Episodes Featuring Kathleen O'Connor and Jack Perrin)
Apr. 26—Eighteenth, In the Nick of Time.....
Apr. 19—Seventeenth, In Cruel Clutches.....

ELMO THE FEARLESS

(Eighteen Two-Reel Episodes Starring Elmo Lincoln)
June 2—Eighteenth, The Fatal Letter.....
May 31—Seventeenth, The Trap.....
May 24—Sixteenth, The House of Intrigue.....
May 17—Fifteenth, The Burning Fuse.....
May 10—Fourteenth, The Avalanche.....

NEWS AND MAGAZINE REELS

Monday—Hearst News (International).....
Wednesday—International News.....
Friday—Current Events News (International).....
Friday—New Screen Magazine (Universal).....

VITAGRAPH EXCHANGES

The Gauntlet (Harry T. Morey).....
Baby's Candidate (Corinne Griffith).....
A Master Stroke (Anita Stewart).....
Clover's Rebellion (Anita Stewart).....
The Sea Rider (Harry T. Morey).....
The Girl (Corinne Griffith).....
The More Excellent Way (Anita Stewart).....
The Flaming Clue (Harry T. Morey).....
VITAGRAPH SPECIALS
Dollars and the Woman (Alice Joyce).....
The Courage of Marge O'Doone (James Oliver Curwood's) Special Cast.....

Captain Swift (Earle Williams).....
The Sporting Duchess (Alice Joyce).....
The Fortune Hunter (Earle Williams).....
Slaves of Pride (Alice Joyce).....

BIG V SPECIAL COMEDIES

He Laughs Last (Jimmy Aubrey).....
A Parcel Post Husband (Earle Montgomery).....
Pals and Pugs (Jimmy Aubrey).....
Fists and Fodders (Jimmy Aubrey).....
Squeaks and Squawks (Jimmy Aubrey).....

LARRY SEMON COMEDIES

Solid Concrete.....
School Days.....
The Fly Cop.....
The Grocery Clerk.....
The Head Waiter.....

O. HENRY (TWO REELERS)

A Ruler of Men (Special Cast).....
An Afternoon Miracle (Special Cast).....
Timble, Timble (Special Cast).....
The Ransom of Mack (Special Cast).....
The Passing of Black Eagle (Joe Ryan).....

WOLFVILLE TALES (TWO REELERS)

The Washerwoman's War (Nell Shipman).....
The Trials of Texas Thompson (Nell Shipman).....

THE INVISIBLE HAND

(Fifteen Two-Reel Episodes Starring Antonio Moreno)

Fifteenth, The Closing Net.....
Fourteenth, The Modern Mazeppa.....
Thirteenth, The Plunging Peril.....
Twelfth, The Dungeon of Despair.....

THE SILENT AVENGER

(Fifteen Two-Reel Episodes Starring Wm. Duncan)
Fifteenth, The Final Trump.....
Fourteenth, The Lake of Fire.....
Thirteenth, A Human Pendulum.....
Eleventh, Shot into Space.....
Tenth, Blades of Horror.....
Ninth, Into the Jaws.....
Eighth, The Crusher.....
Seventh, Dynamite.....
Sixth, The Hidden Blow.....
Fifth, Blotted Out.....
Fourth, Tearing Through.....
Third, Within the Noose.....
Two, Fighting Back.....
One, The Escape.....

HIDDEN DANGERS

(Fifteen Episode Serial Starring Joe Ryan and Jean Paige)

W. H. PRODUCTIONS

The Lost Battalion (Special Cast).....
Everybody's Business (Richmond-Calhoun).....
Mickey (Mabel Normand).....
Satan's Pawn (Bessie Barriscale).....
The Straight Road (Bessie Barriscale).....
The Hell Hound of Alaska (Wm. S. Hart).....
Staking His Life (Wm. S. Hart).....

ONE AND TWO REELERS

W. S. Hart Dramas.....
Shorty Hamilton Comedy Dramas.....
Keynote Comedies (Liberty Brand).....
Kay Bee Dramas (Union Brand).....
Kay Bee Dramas (Columbia Brand).....
Arbuckle Comedies.....
Cluck Comedies.....
Sennett Keystone Comedies.....

WILK (JACOB) FEATURES

(At State Right Exchanges)
Ahabs of Desire (Mrs. Scuse Hayakawa).....
ALICE BRADY FEATURES
Maternity.....
The Trap.....
A Woman Alone.....
Darkest Russia.....
The Dancer's Peril.....
A Gilded Cage.....
La Boheme.....
The Rock.....
The Divorce Game.....
Spurs of Sybil.....
Self-Made Widow.....
The Hungry Heart.....

ROBERT WARWICK FEATURES

Man of the Hour.....
Stolen Voice.....
Friday the 13th.....
Human Driftwood.....
The Man Who Forgot.....
Family Honor.....
Face in the Moonlight.....
All Man.....
A Girl's Folly.....
Sudden Riches.....
False Friends.....

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Keep *projection troubles* Away!

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"The Perfect Woman,"
Miss Constance Talmadge.
Story chaperoned by
John Emerson and Anita Loos.

Constance Talmadge
Laughingly smashes all
Popularity records and
Improves with each picture.

First National—
Rothacker Prints

Constance Talmadge

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

*There are reasons—
Come and see them.*



Established 1910

JULY 10, 1920

Motion Picture News

Reg. U. S. Patent Office



UNANIMITY—

- ☐ A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa., writes:
- ☐ "I have renewed my subscription for the NEWS.
- ☐ "I have always thought there was no guide like the but last year I compared the NEWS and the and found the NEWS superior in many respects. I am compelled to admit it is the better help to me, in your index to productions, in your Box Office Reports, and in your Reviews."
- ☐ C. E. Cannon, C. C. Theatre, Easton, Md.:
"I consider the NEWS the best book of the picture news today. We have dropped all other trade magazines except it."
- ☐ These are not isolated opinions. They are representative of scores of others similar to one received each week.
- ☐ They may fairly be regarded as further confirmation that



The News Covers The Field

VOL. XXII No. 3

Entered as Second-Class Matter, October 20, 1910, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Published Weekly—\$2.00 a year

PRICE 20 CENTS

Los Angeles

— 720 Seventh Avenue, New York —

Chicago

Voices



CHESTER DE VONDE'S -
SUPERB DRAMA
Presented by
VICTOR KREMER N.Y.

*The dusk is a thrill with pleasure
and the whole world sails in view*

THE world of romance is yours tonight—any night. There's a party this evening at a fifty-thousand-dollar apartment on Fifth Avenue. Attend it, with Paramount. Great things!

There's a lordly yacht sailing the southern seas with Wealth, Beauty (and maybe a Beast) aboard. Play slow—watch with Paramount, and away with the skein of events unwind!

There's a show in the dark and a clatter of hoofs on the windswept western plains.

There's a hurt of laughter . . . a mist of tears . . . hopes . . . loves, and the deep, bell note of tragedy!

With eyes to see, the gates of romance are open to you right now.

"The whole world sails in view" at the theatre that shows dust in the air. "The whole world sails in view" at the theatre that proclaims "It's a Paramount Picture" —in lobby, advertisement and poster.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
Produced by Famous Players-Lasky Corporation
Distributed by Famous Players-Lasky Corporation

*A FEW
OF THE LATEST
PARAMOUNT PICTURES*
as presented at the
THEATRE

"DR. JAVEL AND MR. HYDE"
Directed by John S. Robertson
With Laurel Barrett
Directed by Charles Maigne

"THE COPIERHEAD"
Directed by John S. Robertson
With Laurel Barrett
Directed by Charles Maigne

CECIL B. DE MILLE'S
"WHY CHANGE YOUR WIFE?"
Production
Directed by George H. Melford
With All the Cies

"EVERYBODY"
Directed by George H. Melford
With All the Cies

GEORGE H. MAURICE'S
"ON WITH THE DANCE!"
Production
Directed by George H. Melford
With All the Cies

WILLIAM K. HART'S
"THE TOLL GATE"
A William K. Hart Production
Directed by George H. Melford
With All the Cies

GEORGE H. MELFORD'S
"THE SEA WOLF"
Production
Directed by George H. Melford
With All the Cies

WILLIAM K. HART'S
"HUCKLEBERRY FIN"
Production
Directed by George H. Melford
With All the Cies

**and that Means
Your Theatre --
If You Choose.**

This advertisement also appears in the Christian Herald, June 26 Circulation 56,296.

HERE'S an ad for a theatre. It tells several millions of people to go to that theatre. It tells them why.

And they'll go!

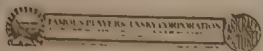
To whose theatre? Well, that's up to you. To yours, if you tell them:—

We show Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
Produced by Famous Players-Lasky Corporation
Distributed by Famous Players-Lasky Corporation



A three column newspaper advertisement has been prepared showing the interview in the N. Y. World and other papers in which President Wilson says he likes "Sand." Mats and electros of this at cost. Address Advertising Dept., Home Office.





William S. **HART** *in* **"SAND!"**

Adapted for the screen by
LAMBERT HILLIER

From the story "Dan Kurtis's Inning"
BY RUSSELL A. DOGGS

Directed by LAMBERT HILLIER

Photographed by JOE AUGUST ASC

A WILLIAM S. HART Production,

A Paramount Artcraft Picture

Everybody knows about "Sand!" now.

President Wilson liked it—and allowed a thousand newspapers to say so!

Now everybody wants to see it. It's one of those strokes of luck that happen once in half a dozen life-times.

The picture is good enough to break records unaided, but with this tremendous boost and the wide publicity that was given it—Goodnight!

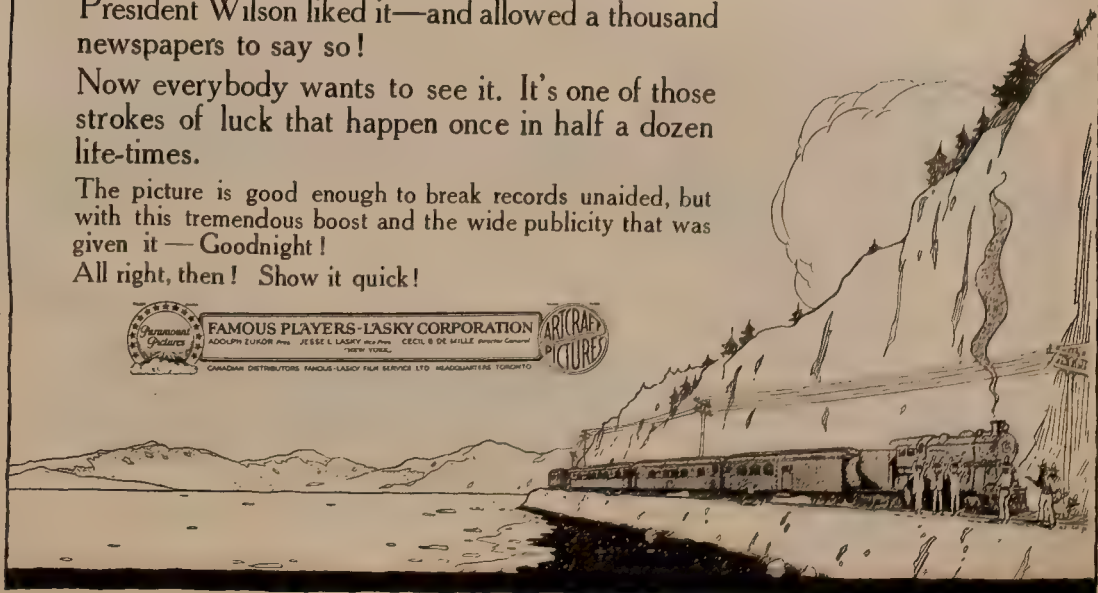
All right, then! Show it quick!



FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE President General
NEW YORK

CANADIAN DISTRIBUTORS: FAMOUS-LASKY FILM SERVICE LTD. HEADQUARTERS: TORONTO



Thomas H.
Ince
presents—

DOUGLAS MacLEAN and DORIS MAY

in

"Let's Be Fashionable"

A Paramount Artcraft Picture

Shhhh! Keep it Quiet!

THEY'RE in love with each other! And they've been married a whole year! It isn't done, you know.

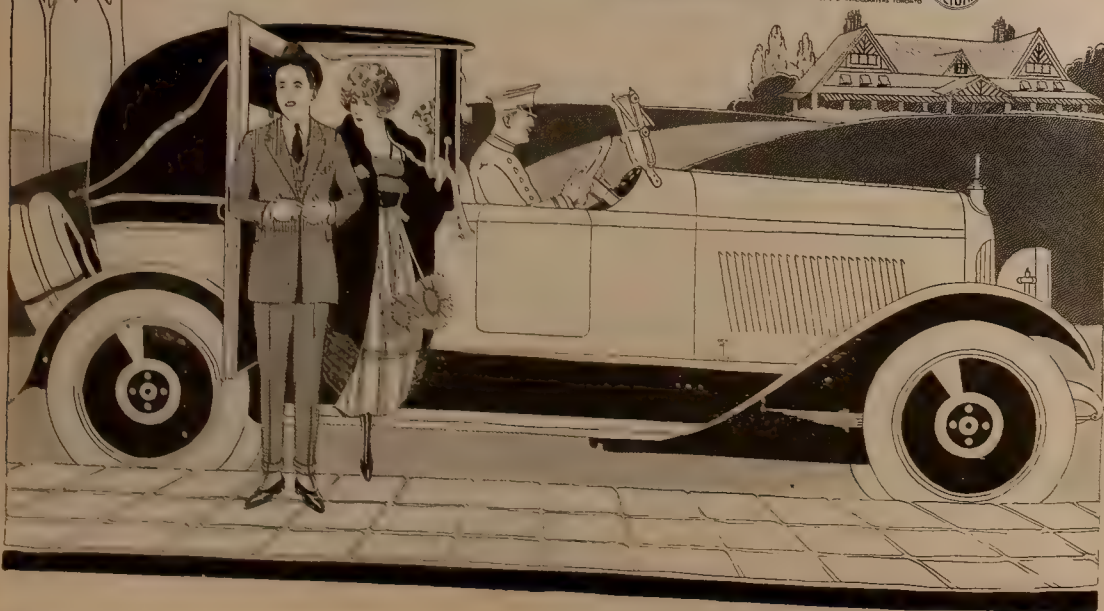
So he pretended to have a soul mate and she pretended to have a soul mate and then they were in style. And happy? Well, no.

You've got to see the picture to find out what happened. It's by a long shot the snappiest comedy these two clever stars have ever appeared in.

By Mildred Considine. Scenario by Luther Reed.

Directed by Lloyd Ingraham. Photographed by Bert Cann.

A Thomas H. Ince Production.





The Way "A.P." Will Play the Game

Because we believe the exhibitors as well as the other distributing and sales organizations in the motion picture industry will be interested we quote herewith, in full, our definite instructions to all Associated Producers branch office managers:

"For years the picture business was made a yellow dog business because of the sales methods and ethics of picture employees.

1. We are to sell our pictures on their individual picture and Producer merits.
2. We are not to sell or attempt to sell by innuendo or by attacking other companies' product.
3. We do not want in our employ those whose idea of salesmanship is to attack competing companies' product.
4. Every big, successful picture in the market—no matter who makes and owns it—helps us in maintaining and getting proper rentals for our own big successes.
5. The men who have been engaged for our organization have been analyzed in advance from many angles—and one of the chief angles of analysis has been their capacity for clean, fair salesmanship.

"Associated Producers, Inc., is not affiliated in any way with any other organization. We are and will at all times be free of entanglements and alliances. We can afford any week-end first run the absolute protection of our big productions to keep it free from dictation by any of the elements seeking to obtain a control over the business of exhibiting.

"We are not unfriendly to any of the elements in the industry. Our product is wide open to any clean buyer.

"We will and expect to play on merit and on clean selling theatres owned by the various factors in the market—Marcus Loew houses, Zukor houses, Rowland and Clark houses, William Fox houses, Goldwyn houses and those of the various other organizations.

"The feuds or politics of the industry are none of our business, or our men's business.

"Our business is to sell pictures; to make a reputation for our Associated Producers, for our men, for our organization collectively and—having made a reputation—to hold it and increase it."

We are pleased to have all exhibitors intending to visit New York direct their mail and telegrams in our care. We will make your advance reservations in any hotel you may desire.

THOMAS H. INCE ~ MACK SENNETT ~ MARSHALL NEILAN ~ ALLAN DWAN
GEORGE LOANE TUCKER ~ MAURICE TOURNEUR ~ J. PARKER READ JR.

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

TREMENDOUS BUSINESS!



MARY PICKFORD in "SUDS"

From the Charles Frohman Production
"Op O' Me Thumb"

By Frederick Fenn and Richard Pryce

Directed by Jack Dillon

Screen Adaptation by Waldemar Young

Photographed by Charles Rosher.

Form 1294

CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	NR
Night Message	N L
Night Letter	

If name of these three symbols appears after the check (number of words) this is a telegram. Otherwise the character is indicated by the symbol appearing after the check.

CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	NR
Night Message	N L
Night Letter	

If name of these three symbols appears after the check (number of words) this is a telegram. Otherwise the character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

GEORGE W. E. ATKING, FIRST VICE-PRESIDENT

NEWCOMB CARLTON, PRESIDENT

87 225 WEST 52 ST. NY

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HIRAM ABRAMS

729 SEVENTH AVE

MARY PICKFORD IN SUDS IS CLEANING UP AT THE NEW

GRAND CENTRAL AND WEST END LYRIC TREMENDOUS BUSINESS

SPYRCS SKOURAS

605P

UNITED ARTISTS
CORPORATION

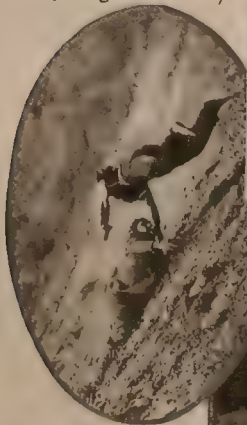
MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS DW.GRIFFITH
HIRAM ABRAMS, PRESIDENT



The fight starts
when Doug leaps
from a cliff into
a tree at
the villain-
they fight
down thru
the tree-
fall through
the roof of
a hut -

Fight all over
the hut -

then through the
wall and down
a mountain side,
fighting all the way-



then over
a precipice
into the
rapids -



and over
the falls
into the
river
below.

The greatest
fight ever
screened

Just one of the
many big punches
that make -

**DOUGLAS
FAIRBANKS**

newest picture

"THE MOLLYCODDLE"

*The Sensation
of the year!*

Story by HAROLD McGRATH
Scenario by TOM GERAGHTY

UNITED ARTISTS CORPORATION

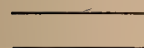
MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D.W. GRIFFITH
HIRAM ABRAMS, PRESIDENT.



SHE'LL TREAT
YOUR AUDIENCE
THE SAME WAY



They'll Be
"Wrapped Up"
In Her



GARNETTE SABIN presents

MURIEL OSTRICHE

—IN—

TWO-REEL HIGH-CLASS COMEDIES

Directed by ARVID GILLSTROM

Filling That Want With Comedies as Near to the "100 Per Cent Perfect" as Human Endeavor Can Achieve

FOR THE LIVE WIRES OF THE INDEPENDENT FIELD

ENDORSED and DISTRIBUTED by the

ARROW FILM CORPORATION

W. E. SHALLENBERGER, President

220 WEST 42nd STREET, NEW YORK

YOUR WAY

The Exhibitor First! That is the Realart policy.

The Exhibitor First! Why dispute over the relative merits of percent ages, flat rentals and other means of fixing values? Realart's way is *your way*; take your choice.

The Exhibitor First! You have not approved present booking methods, hence Realart forsakes them and offers you a plan, new, novel, and inviting—a plan radically different from all others and one which we predict will be a model for many seasons to come—the sale to individual theatres of the

REALART STAR FRANCHISE

Here at last is a proposition so plain a child can understand it—so uninvolved that it can be announced in twelve simple words: *The theatre rights to thirty six productions, each starring one of six actresses.*

The Exhibitor First! A system more equitable than any proposed even in Exhibitors' conferences—one embodying the best points developed in years of observation and experience—the only really constructive plan advanced in a decade for attaining results fair and equitable to both exhibitor and producer.

The Exhibitor First! Realart will not bother you during 1920-1921 with persistent solicitation on special features. Here, too, it has a definite, fixed in advance plan. It will produce, under its own supervision, four, and only four, special features, all to be made by

WILLIAM DESMOND TAYLOR

The Exhibitor First! And with the photoplays of the Realart Star Franchise and the William Desmond Taylor Productions will be frankly conceded *your right to a fair profit, to dependable service, to the best stories, to a high grade of production, to adequate accessories and, above all, to a square deal.*

For several weeks Realart managers and salesmen have been explaining this plan to the exhibitors of the country. The response has exceeded expectations. Many franchises have been sold and many more will be sold in the next few weeks. Your opportunity is now! It's first come, first served! The time is limited in which to get your name to the fairest contract ever written in the motion picture business.

REALART PICTURES CORPORATION

469 FIFTH AVENUE, NEW YORK CITY





"SWEET LAVENDER" and "THE LITTLE CLOWN," both stupendous stage successes—

"BLINDNESS," a heart interest story that has been read by nearly 2,000,000 women—

Do these sound good to you as *titles* for the season 1920-1921?

ARTHUR WING PINERO, author of "The Second Mrs. Tanqueray," "The Gay Lord Quex," "The Amazons," "Mid-Channel" and many more stage triumphs—

AVERY HOPWOOD, creator of such dramatic triumphs as "Seven Days," "Fair and Warmer" and "The Gold Diggers," now packing them in at the Belasco Theatre—

DANA BURNET, writer of popular stories, one of the most successful young American novelists—

Do these appeal to you as *names* to bank on in the coming season?

Plays, authors, all—they're yours, with the productions of that superlative actress, the Girl with 40,000 Admirers. And these are only a few of the early pictures planned to add new triumphs to the already long list of achievements of

MARY MILES MINTER

Realart policy is reflected in this announcement for Miss Minter's coming season. Her successes of the year now ending might have been an incentive to decrease expenditures for stories, direction and production during the next few months.

But that's not the Realart way. These very successes are Realart's reasons for building in 1920-1921 on a foundation that is bigger, stronger, broader, than any ever before provided for a motion picture actress!

Miss Minter has taken her place among the greatest screen stars of the times. Her present season has been the most successful of her career and it is Realart's intention that lack of initiative on its part shall not stand in the way of more Mary Miles Minter mighty box office triumphs in the sea on to come.

*In a Group of Big Photoplays Available to All
Holders of the Realart Star Franchise*





IT takes more than *promises* to make pictures profitable to you. And so Realart gets down to *brass tacks* in the matter of its plans for Alice Brady's 1920-1921 season.

How does "THE NEW YORK IDEA" by Langdon Mitchell strike you for a starter? Whale of a title, isn't it?

And one of the few plays in all history that has a record of *two* major runs in New York. Mrs. Fiske made a triumphant success in it and then Grace George, wife of William A. Brady, repeated. Now, Mr. Brady's daughter is to appear in the play in pictures.

But that isn't all. There are other big stage successes on Miss Brady's schedule—among them "THOSE WHO WALK IN DARKNESS" and "BLACKBIRDS."

ALICE BRADY

will not lack for good titles, or competent direction, or great production in the coming season. "BLACKBIRDS," you'll recall, was produced as a stage play by Henry Miller, with Laura Hope Crews in the leading female role. It made the Lyceum Theatre one of the brightest spots along New York's Rialto.

"THOSE WHO WALK IN DARKNESS" has passed the test supreme as story and play. It is based on the novel by Perley Poore Sheehan, which won remarkable popularity, and the dramatization is by Owen Davis, who had three plays running simultaneously on Broadway last season.

You will hunt a long time before you will find better material than this—better titles or stories better suited to a great dramatic star. And you can be sure that Miss Brady will be shown in an atmosphere of elegance and good taste, and that her opportunities to wear handsome gowns will be constant.

*In a Group of Emotional Dramas Available to All
Holders of the Realart Star Franchise*





AND now an announcement!—the interesting story of a jury's award! a modest statement of great expectations! the important news of the acquisition by Realart of an actress whom critics acclaim *the most beautiful young woman in America!*

JUSTINE JOHNSTONE

becomes a Realart star by virtue of a verdict returned by a jury comprising twelve nationally known leaders in the world of literature, art and commerce. She was chosen on merit as the closest approximation of the jurors' ideals.

It was not alone hair of spun gold, or eyes like the deep waters of the ocean, or complexion comparable to the pale pink petals of the rose, or yet her Venus-like form—not beauty, nor youth, nor personality, nor talent *alone* that won the verdict for Miss Johnstone. It was the combination of these—the *sum* of them—that robbed the New York stage of one of its favorite actresses and gave to motion pictures a new star in whom is the promise of great achievement.

In dramatic experience, Miss Johnstone is well qualified for her new work. She was a member of the Follies of 1915 and 1916 and has had many important roles in stage productions—with the Castles in "Watch Your Step"; with Gaby Deslys in "Stop! Look! Listen!"; with Raymond Hitchcock; in "Oh, Boy"; with Ed Wynn in "Over the Top," and so on through a list of real triumphs.

For Miss Johnstone's first production, Realart has obtained a recent New York stage success, George Scarborough's "MOONLIGHT AND HONEYSUCKLE," in which Ruth Chatterton was the star. Exceptional stories, based only on famous books and plays, will constitute the repertoire in which Miss Johnstone's talent and beauty will be introduced to the patrons of America's most representative motion picture theatres.

*In Plays of Young American Womanhood Available to All
Holders of the Realart Star Franchise*





Bloom

FOUR super-specials, each to be made under Realart supervision! These and the Star Franchise will comprise Realart's complete program during 1920-1921.

And for these super-specials, one director!—a full year's work on four productions!

And as for the director, the man who made "Huckleberry Finn," "Mile A-Minute Kendall," "Captain Kidd Jr.," "The Tale of Two Cities," "Johanna Enlists," "Anne of Green Gables" and many other productions of golden memory.

WILLIAM DESMOND TAYLOR

is one of the very few directors whom you really know whom you advertise whose name is familiar to your public. You know him—your patrons know him—as director of Mary Miles Minter, of Mary Pickford, of Kathlyn Williams and of other foremost stars of the screen. But it is in big special features that his originality, his artistic sense, his wonderful faculty for story-telling have been most forcefully shown.

Realart has had prepared for him a special story of the sort which he likes best to do—a story of boyhood—"THE SOUL OF YOUTH." The author is Julia Crawford Ivers and the picture is the fulfillment of the great promise of achievement which you and every one else saw so plainly in Mr. Taylor's delightful "Huckleberry Finn."

It is a story of a freckled, homeless boy and his faithful dog—a heart interest story so tenderly sympathetic, so full of the real romance of life as to win the heart of any man or woman who has not turned to stone. And among the real characters in the wonderful cast are JUDGE BEN LINDSEY of Denver, LEWIS SARGENT and LILA LEE.

"THE FURNACE," a Canadian romance by Pan, the distinguished English author, will be the second of Mr. Taylor's productions and following this will be two others which, in production quality and story value, will rival the most pretentious pictures of the season.

*Four Great Feature Productions, the First of Which
Will Be Available in September*





CONSTANCE BINNEY in one of James M. Barrie's greatest stories!

You who were charmed by "Erstwhile Susan" you who have exclaimed over the winsomeness, the radiant beauty, the brilliant talent of this debutante star of screen and stage—can you conjure up for her a character more fitting than the lovable heroine of a Barrie novel?

Realart can't! And this announcement is our pledge of faith in one of the most charming actresses of all times! For we are investing in the rights to this story, and in the production to be made from it an amount of money which shall firmly bespeak our intention of standing back of Miss Binney and back of the little army of exhibitors who helped her achieve the most successful first season which any star ever has had!

CONSTANCE BINNEY

will open her second season on the screen in "TOMMY AND GRIZEL," a sequel to the well-beloved "Sentimental Tommy."

Since its publication in 1900, this has been one of Sir James Matthew Barrie's most popular romances, sharing that high honor with "The Little Minister," "Peter Pan," "What Every Woman Knows," "The Admirable Crichton," "Quality Street," "A Kiss for Cinderella," and other masterpieces of this premier story teller.

And there are others coming of equal quality—plays wherein lie opportunity for true creative work. But it is of "TOMMY AND GRIZEL" that Realart is thinking now—and thinking, too, in terms of values that usually are associated only with the greatest special features.

Realart's promise to exhibitors is that production and story shall fully measure up to that high order of ability which has made Miss Binney one of the outstanding figures of the screen in the season just ending.

*In a Group of Sentimental Stories Available to All
Holders of the Realart Star Franchise*





A MARGARET ANGLIN success! A MAUDE ADAMS success! A widely read novel! And one of the best short stories of recent years!

A play by PAUL KESTER, a comedy from the French of BISSON and CARRE, a novel by ALICE DUER MILLER, a rip-roaring Saturday Evening Post yarn by SOPHIE KERR!

And what titles! "THE MASKED BALL!" "HER FIRST ELOPEMENT!" "SWEETIE PEACH!" "FOOD FOR SCANDAL!"

Some stories, we'll say, for any actress! —stories of unusual box office power! —stories that have double and treble the ordinary appeal! —stories which will be produced in a way to enhance their intrinsic value!

WANDA HAWLEY

is the star for whom Realart is making these plans for the coming season. She has just completed "FOOD FOR SCANDAL." This is from Paul Kester's play, "BEVERLY'S BALANCE," in which MARGARET ANGLIN made a sensational success in New York and on tour. The screen version was directed by James Cruze from a scenario by Edith Kennedy.

"THE MASKED BALL" was produced by the late Charles Frohman and in it MAUDE ADAMS made her first big success. This play was probably the greatest production of Mr. Frohman's career and Realart proposes a screen version which will be a credit to the memorable history of the play.

You will miss one of the great opportunities of the coming season if your date book does not list the productions of the actress who had her introduction as a star in Jerome K. Jerome's "Miss Hobbs."

*In a Group of Charming Comedies Available to All
Holders of the Realart Star Franchise*





THE Good Little Bad Girl—the Girl with the laughing black eyes from which two taunting little devils fling the age-old challenge: “*I dare you!*” the Girl of the Stygian tresses and peach bloom cheeks who makes you think of far-away Spain where romantic youths strum mandolins 'neath the windows of the senoritas; who combines the forcefulness and energy of her Scotch father with the rich beauty of her mother's pure Castilian ancestry—

What has Realart prepared for her whom you recall in leading roles of “Male and Female,” “Everywoman,” “The Dancin’ Fool,” “Why Change Your Wife?” and other special features—what has 1920-1921 in store for

BEBE DANIELS

Never have more ambitious plans been made for a successful young actress. Miss Daniels comes to stardom cast in an unique role. She is a type unto herself; born to the portrayal of dashing, impetuous youth. She is the shop girl, perchance, or the cigar stand girl at the Giltmore, or perhaps your manicurist. Always she dances upon the sagging fringe of convention, yet never falls; tantalizing, fascinating, ever daring.

You will meet her as Rowena Jones, a poor girl who sets her cap for a millionaire and then has the toughest job of her life toeing the line of social propriety. The story, as we've told you before, is “**YOU NEVER CAN TELL**,” and somehow we have the idea that this title and a picture of Miss Daniels' flirtatious eyes—*well, we're all human!* It took two stories to make “**YOU NEVER CAN TELL**,” and both were published in the Saturday Evening Post over the famous name of GRACE LOVELL BRYAN. Chester Franklin has directed the production and he's made it one of the liveliest pictures of the year.

Do you recall “**OH LADY, LADY!**” that sparkling comedy which had a run of 174 performances at the Princess Theatre, New York, during 1917-1918? Well, that is to be another Bebe Daniels subject. It was written by GUY BOLTON and P. G. WODEHOUSE and has been played, we're told, in every English-speaking country of the world.

Other themes just as big as these will be provided for Miss Daniels, and in them all, whether as clerk or student or social butterfly, you will find her a constantly different, always interesting, good little bad girl.

*In a Group of Light Dramas Available to All
Holders of the Realart Star Franchise*



REALART PICTURES CORPORATION

EXCHANGES

EXCHANGE	BRANCH MANAGER	ADDRESS	TELEPHONE
Atlanta	Jos. L. Marentette	Room 302, Hirsch Bldg., 146 Marietta Street, P. O. Box 1074	Bel' Tel. Ivy 5768
Boston	Walter R. Scates	5 Isabella Street	Beach 6727
Buffalo	Harry E. Lotz	221 Franklin Street	Tupper 7737-38
Chicago	Harry W. Willard	College Building, 207 So. Wabash Avenue	Harrison 2614-2615
Cincinnati	Mark Goldman	Film Exchange Bldg., Pioneer and Broadway	Canal 5796
Cleveland	James B. Reilly	Room 200, Bangor Bldg., 942 Prospect Ave., East	Prospect 4052
Dallas	Diaz Callahan	1909 Commerce Street	Main 3878
Denver	Bert R. Latz	1742 Glenarm Street	Champa 1833
Detroit	Ralph B. Quive	303 Joseph Mack Bldg.	Main 4038
Kansas City	John N. MacMeekin	Film Exchange Bldg., 17th and Main Streets	Bell and Home Main 7181
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Minneapolis	Harry L. Hollander	801 Produce Exchange Bldg.	Nicollet 6681
New York	Lester W. Adler	130 West 46th Street	Bryant 6941
New Orleans	Truly B. Wildman	Saenger Building, Tulane and Liberty Sts.	
Omaha	C. G. Kingsley	1216 Farnam Street	Douglas 8788
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Melville E. Maxwell, *Special Representative*





In the Tropic Growth of Jamaica



Sailing along the Alaskan Coast

SCENICS BEAUTIFUL

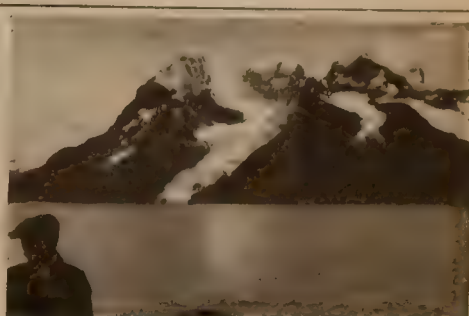
Direction Robert C. Bruce

New Bruce pictures, released fortnightly, present striking scenic studies from the mountains and coast of the Northwest and Alaska to the winding rivers and dense forests of Cuba and Jamaica.

Mr. Bruce has excelled in the work that through five years has won for him the name of the artist supreme in picturing the beauties of Nature, in interpreting the call of the wild.



On the Jungfrau in Switzerland



At the End of the World, Cape Horn

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Produced by C. L. Chester

Chester-Outings, a new one each week, bring the uttermost portions of the earth to your screen, pictured with an audience appeal, titled with a lively humor that delights.

Four camera men are constantly in the field seeking new material.

From the same trained staff come the Screenics, two subjects to a reel, which are available bi-monthly.

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VISION RESTORED

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Every class has its type in this cast



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Yep, I'm on my way "TORCHY"

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SEWELL FORD



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STARRING

JOHNNY HINES

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Carl Laemmle presents the
Sensationally Dramatic
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"Shipwrecked Among Cannibals"

THE most astounding six-reel picture of many years—the authentic adventures of Mr. Edward Laemmle and William F. Alder, who were cast ashore on the coast of New Guinea, completely at the mercy of the Kia Kia cannibals. Hundreds of shots of the strangest scenes that a camera ever recorded, all taken under the greatest personal risk by these two daring men—the wild Dance of Death—the Skull Dance—women whose bodies are seared to make them beautiful—men whose features are tortured to make them ferocious—children whose daily playthings are human skulls. Humanity at its wildest—at its lowest ebb—and through it all a wonderful set of titles with moving backgrounds which bring home constantly the tremendous danger which hung over these two men. Book this sensation by wire—don't delay—it will prove one of the biggest clean-ups of the year.

6
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Photographed by WILLIAM F. ALDER
assisted by
EDWARD LAEMMLE



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Frank Mayo
"The Red Lane"

Directed by Lynn Reynolds
Story by Holman Day

First of the Eight Mayo Pictures.



*Carl Laemmle
offers a Great Drama
of Love and Adventure
by Land and Sea*

One of the really big productions of the year. A great romance of love and adventure that gets off to a smashing start with a terrific storm at sea—then plunges you into the perils of gun-running in a southern republic—then carries you into a lawless colony of beach-combers, to be swept a moment later into the midst of red revolution, and a tremendous battle for a beautiful woman. There is something for everybody in "Under Crimson Skies." Photographically, a marvel.

Starring
**ELMO
LINCOLN**

*The Picture that
has Everything*

Directed by
DEX INGRAM

Story by
J.G. HAWKES

"UNDER CRIMSON SKIES"

Universal-Jewel Super-Production



Carl Laemmle
presents a Great
Overseas Drama of
Secret Diplomacy
and the
Three Loves of Woman

Played by

TSURU AOKI

and an

ALL-STAR CAST

"The BREATH OF THE GODS"

Directed by Rollin Sturgeon

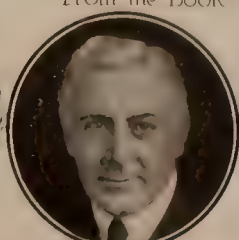
From the Book by Sydney McCall



Arthur Carewe



Ethel Shannon



J. Barney Sherry



Stanhope Wheatcroft



THIS picture has the treble advantage of a very sympathetic and intense story—an appealing star and a supporting cast of really unusual talent and popularity. Add to these three things the fact that it has been staged and costumed to perfection and you will see why it is a Universal-Jewel Super-production. "THE BREATH OF THE GODS," while it is laid in Japan, is almost as much American in its atmosphere as it is Japanese. It is in the clash of temperament, of love and of racial beliefs and customs that it gets its truly remarkable hold on the viewer. It is safe to say that not a single woman in your audience—or man—but will praise your good taste and keen sense of the unusually dramatic after they have seen this fine picture in your theatre. Book it today. It is a picture exceedingly worth while.

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JEWEL-SUPERPRODUCTION

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SOME invitation! Thousands of sport-lovers will be there down the bay eager for the Big Event—keen to learn if this year is at last the lucky one for the jovial cup-contender. Millions more, who can't be there, are just as keen to see it all perfectly pictured in **INTERNATIONAL NEWS**—"where the Scoops come from."

Here is your opportunity to gratify your patrons. Be fore-handed—act early—place your order **NOW** for the news service that gives you the **BEST**—and gives it to you **FIRST**—*International*.

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RELEASED THRU UNIVERSAL

PAULINE FREDERICK



LEW CODY



DUSTIN FARNUM



SESSUE HAYAKAWA



MAE MARSH



OTIS SKINNER

The First Ten Productions

PAULINE FREDERICK

The undisputed star of dramatic emotion with all producing restrictions removed—surrounded and supported by the best brains, talent and genius obtainable, leaves nothing more to be said regarding her first super-special.

OTIS SKINNER in "KISMET"

This mighty combination has been regarded with envious eyes by every motion picture company in America. The public, which has long marveled at the stage production, will sit amazed at the grandeur of the unlimited screen version. It shall be undoubtedly the most magnificent attraction of the season.

"SO LONG, LETTY!"

The celebrated OLIVER MOROSCO stage success with a cast such as seldom assembled even for big specials, and personally directed by AL. E. CHRISTIE, is a combination which assures a production that the public will clamor to see. Its exploitation possibilities are unlimited.

LEW CODY in "THE MISCHIEF MAN" (*Working Title*)

"THE MISCHIEF MAN," like "THE BELOVED CHEATER" and "THE BUTTERFLY MAN," is a delightful fascination. It is another unique characterization, one more triumph for LEW CODY—another treat for the public that demands "something new"—another "clean-up" for the exhibitor.

WILLIAM CHRISTY CABANNE

is now visualizing a remarkable story of his own that required over a year to write. To be penned so painstakingly by one of the screen's greatest directors is proof of its picture possibilities. It is Mr. Cabanne's aim to make it his cinema masterpiece—the moulding of a powerfully human theme into a phenomenal sensation.

A Notable Array of Super-Specials

MAE MARSH

The characterizations of this little artiste are distinctive and inimitable. After an enforced absence from the screen she is again to bring to it, in soul-appealing romances of every-day life, her quaint eloquence which creeps close to the hearts of theatregoers.

SESSUE HAYAKAWA in "THE FIRST BORN"

The famed stage success, "THE FIRST BORN" moulded into a classic of the films by the remarkable dramatic ability of SESSUE HAYAKAWA, one of the screen's most distinguished actors, will be an unquestioned box-office asset.

DUSTIN FARNUM in "BIG HAPPINESS"

A powerful, clean story of the great outdoors, "Big Happiness" has a tremendous dramatic appeal and a vivid moral in manliness. DUSTIN FARNUM claims it to be his greatest histrionic triumph.

"THE BEACH OF DREAMS"

From a sensational novel by H. de VERE STACPOOLE, "THE BEACH OF DREAMS" depicts a story ranging from society magnificence to the desert island crudity of romance. It is a rare ensemble of keen action, exquisite beauty, and remarkable talent, in all star cast which includes EDITH STOREY, CAPT. TEMPLAR POWELL and JOSEPH SWICKARD.

"813," AN ARSENE LUPIN STORY

"813" is produced with all the lavishness of modern picturecraft. Detective stories hold a fascination for people in every walk of life and the ARSENE LUPIN stories by MAURICE LE BLANC are the greatest in all fiction. WEDGWOOD NOWELL is an admirable Lupin, strongly supported by KATHRYN ADAMS, WALLACE BEERY, WILLIAM MONG, FREDERICK VROOM, H. MILTON ROSS and other sterling players.

*Directors Who Are Now Producing Future
Robertson-Cole Super-Specials*



WILLIAM CHRISTY CABANNE
Directing a Powerful Drama



JOHN G. ADOLPHI
Directing MAE MARSH



L. J. GASNIER
Directing "Kismet"





ROBERTSON-COLE

*Will Present
During the 1920-21 Season
a Minimum of*

36 Productions

All Super-Specials



"THE motion picture trade concedes that Robertson-Cole has by its "honesty of purpose" policy and by the superior class of its productions built for itself a secure foundation and an enviable reputation in this industry.

"To further strengthen this two-fold combination and to increase the elaborateness and entertainment value of its pictures, Robertson-Cole has secured stars, directors and stories in keeping with its promise to give the exhibitors the foremost attractions obtainable, regardless of the investment required.

"During 1920-21 a minimum of thirty-six super-specials will be distributed by Robertson-Cole. To properly present these productions to exhibitors will mean an expenditure of millions. However, each release must be of sufficiently high calibre to attain the standard by which Robertson-Cole has established itself in the industry, or it shall not be offered to exhibitors.

"By our progress we are justified in believing that we have the exhibitors' confidence. We intend to maintain it and we shall—with really big specials of assured box office values, plus a sound business administration."

A. S. KIRKPATRICK

Vice President and General Manager
ROBERTSON-COLE DISTRIBUTING
CORPORATION



IRVIN WILLAT

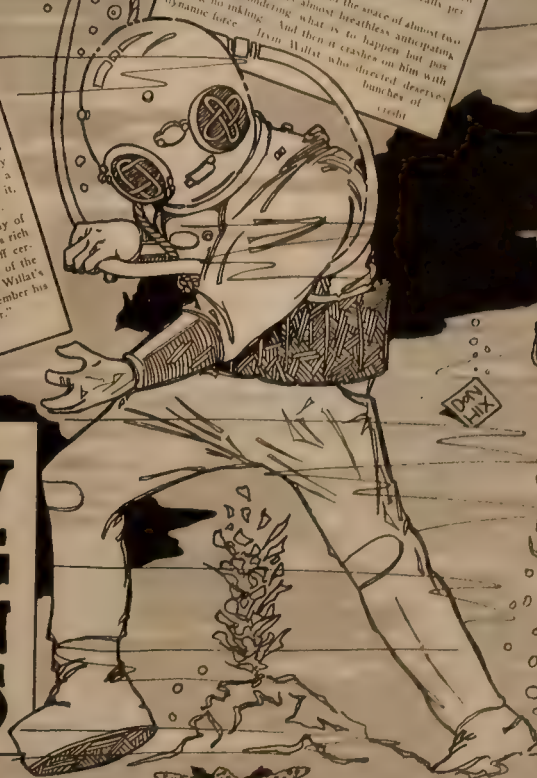
THE MAN WHO MADE

"BELOW THE SURFACE"
Wichita Daily
 Irvin Willat
 Director
 Wonderful specially from technical viewpoint—under sea stuff and boat collision superbly handled.
 Excellent
 Unusual
 Wonderful production with
 given story of thrills
 certainly is worthy
 as a whole
 great under sea scenes and it really is a
 They call this one a special and it certainly is a
 special from whatever angle you chance to look at it.
 It is a rich subject for exploitation in the way of
 the box office and entertainment settings, and it is rich
 in plain advertising value. The under sea stuff cer-
 tainly deserves to be featured and the realism of the
 story can be vouched for by mentioning Irvin Willat's
 name as director. "Behind the Door,"
 previous Irvin production.

"BEHIND THE DOOR"
Wichita Daily
 Director
 Irvin Willat
 A distinct dramatic triumph, all punch done with the power of a master
 of climax. From first to last it is the technically per-
 fect handling, is so clear that for the sake of almost two
 reels the observer sits almost breathless anticipating
 something wonderful what is to happen but has
 nothing to make. And then it crashes on him with
 dynamic force Irvin Willat who directed deserves
 bunches of credit

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 HIS OWN
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Pictures

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submerges through
the ice and Kerrigan
escapes from prison
in one of the spec-
tacular scenes that
make "No. 99" the
talk of the town.
Make it the talk of
your town.

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Robert Brunton *presents*

J. WARREN KERRIGAN

and his own company in

By Wyndham Martyn
directed by

Ernest C. Warde.

Nº 99

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The MAN on the LOOKOUT for a Good Screen Drama

to fill an open date
today—not next September

Will not overlook the great
melodrama of the Maine woods

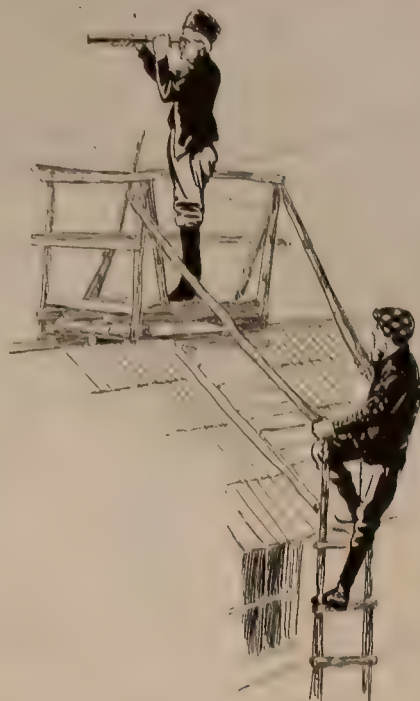
King Spruce

from the novel by Holman Day

Take your patrons on a joy ride to Maine—
to the borderline of civilization. Give them
a thrill of forest fires flaring, log dams burst-
ing, strong men fighting, great love calling.
In fact, give them "King Spruce."

In Maine the Gray Circuit is playing "King Spruce"
because they know it is the real thing. The Beacon and
The Modern play "King Spruce" for first runs in Boston.
It plays The Regent, Kansas City, and The Regent, Pitts-
burgh. "King Spruce" plays The Garrick in St. Louis
and The Palace at Buffalo, The Tabor Grand at Denver
and The Liberty at Spokane and The Palace at New
Orleans.

**SPRUCE UP YOUR THEATRE BUSINESS
WITH "KING SPRUCE"**



Produced by
DIAL FILM COMPANY

Directed by
ROY CLEMENTS

Distributed by
W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated



KEEP THE CHILDREN LAUGHING

START the Motion Picture Idea as early as possible.

BEGIN with the small CHILDREN at home — Start them laughing and get them interested.

TEACH them what MOTION PICTURES are and how fine they are.

SAFETY STANDARD—non-inflammable film will do this the best. It can be used at any time and in any place—without danger.

RESULT

The youth of the country—talks, thinks and lives Motion Pictures. He wants more and the only place he can get more is the

MOTION PICTURE THEATRE YOUR THEATRE

Safety Standard means larger audiences—more income to the Theatre man and larger profits to the Producer.

*Associated Manufacturers of
Safety Standard Films and Projectors*

GEORGE
KLEINE
REVIVALS

ALMA
HANLON

IRENE
FENWICK

"DEVIL'S PRAYERBOOK"
"FINAL CURTAIN" "WILD OATS"

"SENTIMENTAL LADY"
"THE SPENDTHRIFT"

ANNA Q NILSSON

"THE SCARLET ROAD"

VIOLA DANA

"THE COSSACK WHIP" "CHILDREN OF EVE"
"THE INNOCENCE OF RUTH"

SHIRLEY MASON

"THE APPLE TREE GIRL" "THE AWAKENING OF RUTH"
"LAW OF THE NORTH" "LIGHT IN DARKNESS"
"CY WHITTAKER'S WARD" "TELL TALE STEP"
"LADY OF THE PHOTOGRAPH"

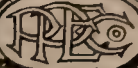
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Story by
ALEX. A. STUART

"Brain Cinema," the first of a series of high-class productions made for the highest class theatres, contains a strong plot of Love, Mystery and Science. A story that for originality, quality, and theme will have a universal appeal.

With an all star cast, plus superb direction and absorbing story, "Brain Cinema" will strike a new high mark in box office records for the exhibitor.

FILM-LORE PRODUCTIONS CO., Inc.
18-20 West 34th Street
NEW YORK CITY



From The Play That Stole The Public's Heart !

A comedy that travels
"on high" from the first
flicker to the final
amazing climax. Tom
Moore's gayest and most
lovable role.



Samuel Goldwyn Presents

TOM MOORE Stop Thief

The COHAN & HARRIS notable stage success by CARLYLE MOORE

Directed by

Harry Beaumont



GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN President

AN IMPORTANT ANNOUNCEMENT TO PRODUCERS

Sidney Garrett begs to announce the formation of his own organization for the distribution of films for foreign countries.

SIDNEY GARRETT, Inc.

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"SIDFILM," New York
A.B.C. Code, 5th Edition

PHOTOPLAY



Magazine

July 25c

"Movies is Movies"

Ellis Parker Butler

*Martha
Mansfield*



PHOTOPLAY MAGAZINE is probably the most *thoroughly* read magazine in the world.

That a magazine *devoted wholly to Motion Pictures* should have a circulation of more than a half million is an indication that motion-picture patrons consider it a pretty dependable medium. PHOTOPLAY is *one* magazine that is read by *all* the family, for *all* the family are "*fans*."

PHOTOPLAY'S two million readers know that PHOTOPLAY sends them to the best pictures and that it brings the best pictures to them.

JAMES R. QUIRK,
Editor.

IMPORTANT TO ALL EXHIBITORS!



HOPE HAMPTON

The Lady Beautiful of the Screen



MAURICE TOURNEUR

The master artist-director with a long list of brilliant successes including "The Whip," "Barbary Sheep," "Poor Little Rich Girl," "Sporting Life," "The Blue Bird," "Treasure Island," "Victory," etc.

¶ Here's news that will make you happy, because it brings assurance of big business for your house!

¶ Hope Hampton's next stellar vehicle will be "The Tiger Lady" by Sidney Toler—personally directed by Maurice Tourneur and made at Tourneur's Hollywood Studio.

¶ Here's a combination that will make film history and will establish house records everywhere!

MAURICE TOURNEUR PRODUCTIONS, Inc.
Universal City, California

***The Latest
Motion Picture News
Service Feature***

***Turn to Page 394
And Read
What An Authority
Says About It***

FOUNDERS OF THE HARRY LEVEY SERVICE CORPORATION



Henry Clay Grant



HARRY LEVEY



C. C. Kleber



C. Alfred Karpen



Don Carlos Ellis

PIONEERS IN THE MAKING OF INDUSTRIAL—EDUCATIONAL FILMS ORGANIZE OWN COMPANY

By their energy and perseverance, these people have made industrial-educational films as popular with the general public as are the newspapers and periodicals.

They have created a new industry within the moving picture business from which you profit directly, and indirectly; directly through the money paid for the exhibition of the films, and indirectly because of your increased patronage resulting from the popularity of these films brought about by intensive methods of exploitation.

These fourteen people are the founders of this new organization and will continue their labors so that industrial-educational films will maintain their position among the great mediums of education and entertainment.



Ben K. Blake



Harry Fraser



Paul Goldman



George Herlihy

HARRY LEVEY SERVICE CORPORATION PRODUCERS AND DISTRIBUTORS OF INDUSTRIAL—EDUCATIONAL FILMS

Temporary Offices: 1662 Broadway, N. Y.

To the hundreds of exhibitors who have wired us congratulations we wish to express our thanks.



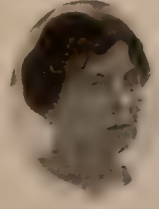
Mortimer M. Flanders



Harriet Harris



Tom De Baryshe



Belle L. Moskowitz



Willard Van der Veer

4-A-WEEK!!!

Each Series DISTINCTLY INDIVIDUAL—

DISTINCTLY DIFFERENT—

DISTINCTLY BETTER!!!

SPECIAL PICTURES Short Subjects DOMINATE The Field

COMEDYART In such demand that those who fail to arrange start dates NOW must forfeit their contract.

SUNSET-BURRUD-SCENIC-STORIES—Built by a real artist in this line - Co-operation of the greatest out-of-doors magazine AND the U. S. Government—It's best.

CLAYPLAY PRODUCTIONS—A Single Reel Comedy that's in a class by itself. A cross between an animated cartoon and the regular character comedy BUT different, greater and better than either. More FUN than a circus and can never grow old.

THE THREE WEEKLY RELEASES mentioned above are the best today's market can offer. They're hand-picked from a thousand different offerings. OUR FOURTH SERIES, to be announced NEXT WEEK is as different, as funny and as good.

"EVERY 'SHOW' NEEDS A 'SPECIAL'."

THERE'S A SPECIAL OFFICE IN YOUR EXCHANGE CITY.

A POSTAL WILL BRING A SUMMER QUOTATION.

SPECIAL PICTURES CORPORATION

H. W. Hellman Bldg.,

Los Angeles, Cal.

There'll Be Something Popping

when

CHARLES RAY

presented by Arthur S. Kane

Hits the country with
George M. Cohan's
comedy drama success

**45 Minutes From
Broadway**

It's coming soon and NOW is
the time to tie up with this
popular actor's ENTIRE NEW
SERIES of independently pro-
duced pictures for

First National



They're hummers! Get
in on the ground floor

Biggest Bet of Year!

There'll be a Franchise everywhere



CROWDS TURNED ALL WEEK AT BIG

With Thermometer

New York Pays

MACK SENNETT'S



Moe Mark, president of the Strand Theatre, says "Married Life" is the greatest comedy he ever saw

A Super-Comedy and the greatest satire
on the problem play ever presented

in

5 Rollicking Reels 5



A First National Attraction

There'll be a Franchise everywhere

AWAY BY THOUSANDS NEW YORK STRAND

At Fever Heat

Great Tribute to

"MARRIED LIFE"

(Not a war picture)

Excerpts from critics' reviews:

" 'Married Life' is a great comedy riot that will satisfy the biggest appetites."—*Wids.*

"Mack Sennett's 'Married Life' would do credit to Edgar Allan Poe's imagination. He has outdone all his other successes. He provides a punch, a thrill and a laugh in every foot."—*New York American.*

"The best laugh producer shown on Broadway."—*New York Mail.*

"Ben Turpin doubled thousands into knots at the Strand."—*New York Tribune.*

"Sennett is the Moliere of the Movies."—*New York Sun.*

"A real comedy success. It gave the audiences at the Strand the laugh of their lives."—*New York Telegraph.*

"Laughs without end—and roars."—*New York Globe.*

" 'Married Life' is the supreme laughing achievement."—*New York Journal.*

"Brought the audiences to the edge of their seats literally gasping with suspense."—*New York News.*

"An ideal hot weather picture, guaranteed to keep all laughing."—*Detroit Journal.*

"A great laugh producer."—*Detroit Free Press.*

"It's a riot and Mack Sennett's best picture."—*Motion Picture News.*

"A whirlwind of action, alive with laughable incidents and thrills innumerable."—*Exhibitor's Trade Review.*



Mack Sennett, producer of "Married Life," which the New York critics declare is his greatest production

There'll be a Franchise everywhere

Truth and Buncombe

A COW that could jump over the moon would certainly be a most remarkable animal—but a sane farmer would have better use for a good milker.

The reputation of the RITCHEY LITHO. CORP. is not based upon fabulous promises, distilled from the fertile imagination of an advertising writer. Our message is addressed to the exhibitor who actually uses motion picture posters—and to him an exaggerated statement is at once recognized to be what it usually is—pure buncombe!

Our demonstrated claim for the RITCHEY poster is simply this:—that with its increased use come greatly increased box-office receipts,—and we make that claim to the one group of men in the motion picture industry in a positive position to check and know its truth.

Because that statement is true we are forced to protect both ourselves and the exhibitor from the posters put out by the incompetent. In that matter all we can do is to point out the true facts. The remedy is in the hands of the exhibitor. His one efficacious method to protect himself is by insisting upon the RITCHEY trade mark appearing on every poster that he uses. When it does not appear it is safe to assume that the poster in question was not a RITCHEY poster.

It is likewise safe to assume that a disappointing ticket sale will result from its use!



RITCHEY LITHO. CORP.

406 W. 31st Street, New York

Telephone Chelsea 8388

Motion Picture News

VOL. XXII

JULY 10, 1920

No. III

The Bed Rock of the Business

HERE'S a bull's-eye letter which we print in full and we emphatically ask for it the attention of the distributor.

Bear in mind the fact that this small town theatre is one of that large class of picture houses which in number dominates this industry and distinguishes the motion picture from all other amusement fields.

This theatre is ten thousand strong!

What is to be done to save it?

* * *

Motion Picture News, Inc.,

New York, N. Y.

Gentlemen: Your presentation of the difficulties confronting the small town motion picture theatre in the editorial, "The Year's Big Problem," in the current issue of *MOTION PICTURE NEWS*, finds our picture house in so nearly the condition that you set forth, that I cannot refrain from an expression of appreciation for having brought this matter to attention in such a masterful way.

The scratched, dirty, brittle condition of the prints on old pictures which we can afford to purchase, subtract at least forty per cent from their entertainment value.

On four such pictures as the "Miracle Man," which we ran this Spring, we are facing a ten per cent loss, despite our intensive advertising and the high prices which we were required to charge our patrons for these productions.

In a little theatre seating 234, we have, within the past six months, installed an \$1,800 musical instrument, a gold fibre screen, and two new projection machines of the latest model. Our patronage has not appreciably increased, and we are receiving no returns to justify our investment.

Furthermore, we will be required to pay 25 per cent more for program pictures for next season over what we paid last. Our admission price is 10c. and 20c. To increase this will result in lower attendance (which we have already proven to be true), and our box office receipts will not materially increase. No apparent relief is in sight. The present owner does not desire more than a *reasonable* income from his labors and investment, but the way things now stand his actual investment is seriously endangered. If it were thought that the near future would not bring relief of some kind, it would scarcely be worth while to keep up the fight.

Your reviews on pictures and the dependable comments which you so fearlessly make on productions, have been of inestimable value to us. In the past six months we disregarded your advice twice, and both times we had reason to regret our action. We would not be without your publication for ten times its cost to us.

W. J. Powell,
Strand Theatre,
Carey, Ohio.

WE are just entering upon a season of exceptional promise. More—many more—good pictures will be offered this year than ever before. They will be pictures of distinctly a higher order; pictures made with much more time and care, and with a new sincerity and purpose; pictures more nearly approaching the appeal and artistic excellence the picture is capable of; pictures that can and should be shown to at least fifty per cent. of our entire population and among these to millions who have no other means of theatre entertainment.

That's the motion picture—its new, peculiar and remarkable field!

And yet, by present selling policies these pictures won't reach a maximum average of more than four thousand theatres. Many towns won't see the best of them at all. Many towns will see these in a scratched, dirty, scarcely tolerable condition.

There's something wrong—decidedly wrong—with a selling policy which so limits the distribution of pictures and so cramps or destroys the existence of the numerous small town theatres—the backbone of the industry.

The present gross rental to the distributor is not too high; the net to the producer is such as to make production a hazardous enterprise. It is not that the producers and distributors are getting more than their share of the picture's gross receipts.

But it is as plain as daylight, that the small town theatre bears an unjust rental burden, and that this burden must be lightened, made equitable.

The answer to the problem lies in a modification of present selling policies; the change to be made will have to be a revolutionary one.

The long and short of it is simply this; with a product the public wants and with an adequate supply of it the producer today cannot meet the public demand

W. J. Powell

DEALING IN PERSONALITIES

While we don't like to mention names we know of a publicity person who attended all the exhibitor sessions at Cleveland as proprietor of "THE MYTH THEATRE" in a certain town. While such exhibitors as Alfred Black, Lee Ochs, and others were asked to pay their respects to the credentials committee, no one seemed to object in the slightest to the owner of a "Myth Theatre."

We'd hate to insinuate that the word got by because there wasn't a Webster or Funk and Wagnalls handy.

But the real reason we mention it at this late date is because of the laugh we received this week when the "owner" of The Myth showed us a circulation solicitation that he had received from one of the "endorsed" papers. Said letter congratulated The Myth on its interest in the independent exhibitor movement, and so on and so forth, winding up by urging the "exhibitor" to delight all concerned by rushing his subscription in.

And we wondered—how many Myth Theatres are to be found on some subscription rolls?

There's something in the air that should be attended to right away. It's this bug they call "Matrimony." Seems to us it's running riot in the picture business. To our desk there comes the news that CHARLIE MOYER, of United Artists, is to be married this fall to Marie Josephine Magennis, daughter of Dr. Brynat Charles Magennis, a well known physician and surgeon of Paterson, N. J.

Charlie, we read in the announcement received from his friends in United Artists, "has just had accepted the shortest story ever written, a story of nine words." Proposals used to be done in three words, Charlie. First person singular, a verb, and second person in particular.

The other regular fellow who is searching for an apartment for Fall is our old friend JOE REDDY, of Pathe. Joe says he never knew there were so many houses for sale at fifteen thousand cash until he

started looking for a modest newlywed's apartment.

If all reports are true EARL HAMMONS may be expected to reach these shores within the week. Earl was scheduled to sail in time for arrival as above—but schedules don't always work out in this game.

Witness the trade paper story from Los Angeles that "HARRY MUSGROVE has abandoned his trip to New York and leaves for Australia today"—published four days after Harry has arrived at the Astor. Why, surely, we do the same thing ourselves once in a while. It's the "schedules we're criticising.

ELMER MCGOVERN, one of the real pioneers, has branched forth for himself in the state rights arena. Good luck, old scout.

Gosh, anyone would think that Elmer sported gray vines after reading that last paragraph. You've got to realize, though, that it is possible for a man to have cut one reel Westerns with New York Motion Picture Company and still be within whispering distance of thirty.

JOE DANNENBERG—take it from our absolutely reliable friend, the picture postcard—is sojourning in the neighborhood of Montreal. And to the best of our knowledge Joe is not one of those fellows who hankers after it strongly enough to travel that far.

This was a scenic week, another picture postcard journeying from somewhere in Borneo to carry the regards of HAROLD HORTON, who packs his camera around the world in search of the unusual.

David Griffith is to make his "repertoire seasons" annual affairs. We hear that he has secured the 44th Street theatre and will open in August with "Way Down East." Talk is also heard of a later revival of "The Birth of a Nation," and possibly of "Broken Blossoms."

Merritt Crawford had a really exciting week. One night he pulled the movie hero stuff and carried his wife down through

smoke filled halls when fire broke out in the apartment below, and on another day he blushing received a handsome desk set as he said farewell to fellow workers at Fox.

Met "Doc" Willat the other day and a sight of his ruddy face made us wish for a trip to the Coast ourselves. "Doc" is in the proverbial "pink" of condition. Bubbling over with enthusiasm over the coming Irving Willat specials.

Br'er Dietz of Goldwyn is speeding his way to Los Angeles, on business bent.

ARTHUR KANE is doing the honors just as we scurry to press. Friend Arthur is presiding genius at a luncheon introducing Bessie Love to the New York end of the Alexenandria-Astor circuit. Bessie, judging from the anxiety of "our best people" to be present, is quite a popular little person among those who know it.

RAY A. GROMBACHER, of the Liberty theatre, Spokane, Washington, was a visitor to the News office this week. Mr. Grombacher is associated with Frank Bailey, well known to those old-timers whose memories go back to the days of J. J. Murdock as a film factor.

BR'ER GROMBACHER refuses to pose or talk either highbrow or indignant exhibitor stuff. "The trouble that I find with most exhibitors," he declares, "is that they don't work hard enough. Everyone tells you that the West is naturally a wonderful picture territory. Rot! The West is good because exhibitors out there *work*. Why is Grauman the greatest showman in the game? Because he *works*—putting in nearly twenty-four hours a day on his job."

Met JIMMIE GRAINGER during the week and found him enthusing over the new Marshall Neilan title, "Go and Get It." Sounds like old stuff to us. We've heard Jimmie himself, and many other sales managers tell their exchange men and salesmen to "Go and Get It." Will bet that Jimmie's next sales letters establish a record for brevity. The first line will give the territory's quota; the next the picture's title. What more need be said?

MOTION PICTURE NEWS

William A. Johnston, Pres. & Editor
Robert E. Welsh, Managing Editor

E. Kendall Gillett, Sec'y
Fred. J. Beecroft, Adv. Mgr.

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North Carolina Exhibitors Hold Meeting at Wilmington

Quota to National Fund Oversubscribed by Exhibitors

THE North Carolina Motion Picture Exhibitors Association held a three-day convention at the Oceanic Hotel, Wrightsville Beach, N. C., just outside the city limits of Wilmington, N. C., on June 25th and 26th. The first day of the convention was devoted to the consideration of impending adverse legislation and taxation. Mr. H. B. Varner, Secretary and Treasurer of the Organization, for many terms, stated that various religious and civic bodies in the city had publicly declared in favor of establishing a censorship for motion pictures. He did not believe the subject would be taken up at the special session of the Legislature about to be called, but he feared the introduction of such a measure at the regular session of the Legislature. He suggested a campaign in opposition.

On the subject of taxation, President Percy W. Wells, called attention to the fact that the Legislature had voiced its intention of restoring the county tax on motion picture theatres throughout North Carolina. Committees were appointed to look after these new matters consisting of Messrs. L. H. Mason, W. E. Stewart, A. F. Sams, H. T. Sams, H. T. Drake and R. K. Hill.

Considerable routine business was also transacted and reports of the various officers were received. In the course of the afternoon session Willard T. Patterson, of Atlanta, Ga., appeared in response to an invitation extended to him by the conven-

tion. It was decided to let Mr. Patterson's address stand over until the next day.

On the second day of the convention, Willard T. Patterson, of Atlanta, Ga., addressed the delegations speaking in terms of laudation of the newly elected national president, Sydney S. Cohen. "He represents my idea of the type of leadership necessary for this organization," said Mr. Patterson. Mr. Patterson was followed by Samuel I. Berman, executive secretary of the New York State Motion Picture Exhibitors' League. Mr. Berman gave a graphic and thrilling account of the events at Cleveland which led to the formation of the new national organization. He dwelt upon the necessity of raising enough funds for maintaining an efficient national organization. After R. D. Craver of Charlotte, N. C., had stated that the quota of North Carolina was \$600., Mr. Berman made an appeal for this amount. Inside of fifteen minutes over \$1,000 was on the table. The excess of the money over the quota required for national purposes reverts back to the state treasury. Mr. Berman was roundly applauded.

Upon the conclusion of his appeal, Mr. L. H. Mason, chairman of the committee on resolutions submitted a series of resolutions. The first one recited that the North Carolina Association of exhibitors fully approved of the acts and resolutions of the Cleveland Convention and had every faith and confidence in the leadership of the officers elected and therefore sought

membership in the National Organization. This resolution was passed pledging support to the independent producer and the independent distributor, the substance of the resolution being to the effect that the exhibitors of North Carolina should give preference in bestowing their patronage to those independent producers and independent distributors who have not entered the exhibiting field.

In the course of the discussion on the last named resolution, H. B. Varner said that there were lots of good pictures in the field made by independent producers who had no intention of invading the exhibiting field. He said "It behooves us to encourage these men by our patronage, other things being equal."

A strong resolution against censorship coupled with a resolution declaring in favor of clean pictures was passed unanimously.

The election of officers which followed the adoption of the resolutions resulted as follows: President, Percy W. Wells; secretary and treasurer, H. B. Varner; attorney, A. F. Sams; first vice-president, R. D. Craver; second vice-president, H. T. Drake; third vice-president, Roland K. Hill.

A committee of ten representing the ten congressional districts of the State of North Carolina was appointed by the chair. The last day of the convention being Sunday was largely devoted to social relaxation and an exchange of notes.

Cohen Addresses Open Letter to Zukor

THE following is an open-letter addressed by Sydney S. Cohen, president of the Motion-Picture Theatre Owners of America, to Adolph Zukor, president of the Famous Players-Lasky Corporation:

"The Motion Picture Theatre Owners of America recently met at Cleveland to advise as to the best means of resisting the unfair competition from your organization which has for some time past pursued a destructive policy towards the independent exhibitor.

"We desire to inform you that the evidence to sustain our allegations is in shape to be presented to any group of fair-minded men, either within or without the industry. In fact our evidence is ready to be used at the proper time.

"The Government has given me a strict mandate to seek a remedy against your policy of destruction, and it has placed its power behind this mandate. As I understand the instructions of the convention, a fair and amicable adjustment of the troubles which have arisen is their first desire. I am happy to say that this view fully accords with my own feelings in the matter and I therefore deem it my duty to exert every effort possible in the direction of a settlement on a basis of mutual understanding.

"Your rise to wealth and power in this industry would have been impossible without the appreciation and assistance of the great exhibiting body of the country. I am glad to say that the same progress which attended the development of your organization resulted in benefits to exhibitors, and you will bear me witness when I say that the exhibitors of the country applauded your pictures and supported your efforts in a very substantial way. There is a feeling

of sincere regret among many of us who have thus associated your name with their own success at the thought of the profound change which has taken place in our relationship. For years we have been your constant friend and friend in a definite and concrete way. You have compelled us now to regard you as our most dangerous enemy, the man who is seeking to destroy the properties which we have built up, to be sure, to some extent with the aid of your pictures, but also with the aid of our own unremitting efforts, our own money and our own ability.

"It may be, and I believe it is, difficult for you to measure the bitter resentment that you have bred in quarters where formerly your name was honored and respected. Exhibitors throughout the country now think of you as a man bent on creating a monopoly in this field, regardless of what the cost may be to those who stand in your way. Motion picture theatre owners in this country are firm in their belief that you want to make them a sacrifice to your ambition, which they believe aspires to a complete control of this great art and industry. The motion picture theatre owners represented at the convention at Cleveland, in person or otherwise, have in their judgment as much right to seek their livelihood in this industry without any dictation from you, even as you believe that you have the right to regulate your organization without dictation from any outside source.

"Having thus established a legitimate and substantial interest in the industry, as legitimate if not as substantial as your own, we believe the exhibitors of the country have a right to ask certain plain, straightforward questions of you and that you have a duty to answer them in a plain straightforward way. We ask for nothing less than an avowal of your intentions.

"Some of your representatives have threatened to drive the independent exhibitor out of business if he does not submit to the dictation of your company in some form or other. Some of your branch managers and other representatives have threatened independent

exhibitors in different parts of the country in various ways to force and coerce them into disposing of their theatres to the interests you represent. They have threatened and intimidated exhibitors, and have told exhibitors' theatre, using another word, would not entertain the exhibitor into a deal he otherwise would not have made.

"You have made the claim that you were forced into doing this because exhibitors unreasonably refused to show the pictures of your organization in their houses. Conclusive evidence in our hands shows that this excuse will not hold water. Our facts show cases where an exhibitor built up the reputation of his pictures, creating a valuable patronage, only to have it taken away from him by means of a 'competitive theatre' acquired in close proximity to his own by your organization.

"It is hardly possible that the men in Wall Street have such an unshakable grip on your organization that they are in a position to force you into this policy, whether you deem it wise or foolish.

"We have this plain question to ask of you, which interests which we have in our theatres and in our profession. Is it the purpose of your organization to continue its present policy of acquiring and building theatres in competition with the independent exhibitors throughout the United States?

"A plain definite avowal of your intentions will clear the air quickly and I have no doubt remove the odium under which you persons and your organization are resting at this moment. We are approaching you in a spirit of fairness, almost in a spirit of conciliation, although you have been the wrongdoer and not us.

"This question has a profound significance for the public which visits our theatres. Its importance not only to the public, but to the whole society in which we live, may not be fully appreciated by you. The

(Continued on page 393)

Chicago Commerce Ass'n Has Film Committee

A meeting to organize a moving-picture department of the Advertising Council, an organization within The Chicago Association of Commerce, was held on June 24th, at the Hotel La Salle. W. Frank McClure, chairman of the council, presided.

The following committee was elected to direct this new undertaking:

Chairman, A. L. Erickson, Armour & Company; vice-chairman, T. T. Maxey, C. B. & Q. Railroad; Gridley Adams, Floyd, Short & Partners; Frank M. Hallenbeck, Action Film Co.; Edward S. LaBart, Wilson & Company; Waterson R. Rothacker, Rothacker Film Mfg. Co.; and G. R. Schaeffer, Marshall Field & Co.

This committee will meet during the summer months to prepare a program for these activities. Among other subjects which it is expected will come before this group are those concerning the use of industrial films for Americanization work and for the instruction of employes in machine operation.

Joe Brandt in Statement Denies All Rumors

Joe Brandt, who recently announced his resignation as director general of the National Film Corporation, arrived in New York, from the coast, on Tuesday. When asked about the truth of the many rumors which have been circulated regarding his future plans Brandt issued a sweeping denial of all of them.

"The very first thing I want to say," stated Brandt, "is that I have absolutely not tied myself up with any organization and don't intend to, notwithstanding rumors to the contrary."

"I am going to establish an independent film clearing house. This organization will not in any way be affiliated with any now in existence. It will be a new organization with new ideas and unique methods of film distribution. It will be an outlet for the productions of a selected list of independents."

New Amusement Companies Launched in Indiana

New amusement enterprises in Indiana, launched recently, are as follows:

The Vendome Theatre Company, Evansville, capital, \$900,000, directors, Charles J. Sholz, Charles M. Frisse and William E. Stilwell; United Theaters and Amusement Company, Princeton, capital, \$30,000, directors, Ansel J. Cassidy, Joseph S. Heston and Clyde E. Noble; Opera House Amusement Company, Lawrenceburg, capital, \$2,000, directors, Frederick Lutterback, Carl W. Decker and Harry H. Sims; Idle Hour Theater Corporation, Ft. Wayne, capital, \$35,000, directors, William Theodore Beiersdorfer, Jessie E. Beiersdorfer and August W. Koehn.

Paul Brunet Embarks for Conference at Paris

PAUL BRUNET, vice-president and general manager of Pathe Exchange, Inc., sailed for Paris on June 24th, one of the distinguished passenger list on "La France." Some of the biggest projects in the history of the organization render his presence necessary in Paris, where will be held a meeting of Pathe Cinema, the powerful international organization, of whose board he is administrateur, being the only vice-president of the American organization who has been accorded this recognition. Mr. Brunet, if all plans develop as expected, will return to New York about September 1st.

Returning to France on the same steamer was Mr. Leon Madieu, chairman of the Board of Directors of the Pathe Cinema, Paris, who spent a month at the Home Office of Pathe Exchange, Inc., in conference with Mr. Brunet regarding the big international propositions that have developed during the last year.

Class 5, National Ass'n Hold Elections

The members of the General Division, Class 5, of the National Association of the Motion Picture Industry, have elected the following officers for the year: Thomas G. Wiley, chairman; George Blaisdell, vice-chairman, and Julian M. Solomon, Jr., secretary.

At the recent meeting it was decided to appoint a membership committee of three and also a committee of five, which is to draft certain recommendations relative to proposed changes in the by-laws, affecting a revision of classification of the membership in this division.

Various suggestions were offered in connection with the proposed inauguration of a drive for new members, and a meeting of the membership committee will be called to consider ways and means for interesting individuals in the general work of the National Association.

New York F.I.L.M. Club Hold Meeting

The F. I. L. M. Club of New York City announces that all plans for the annual outing to be held July 17 have been completed. A baseball game has been arranged between the exchange managers and the Film Board of Trade. Mr. Buxbaum is managing the players from the exchanges, while William Brandt is looking after the boys from the Board of Trade.

Phil Meyer, chairman of the grievance committee, submitted a report, showing hearings on fifteen cases. Eight of these, involving claims of exhibitors versus exchanges, were decided in favor of the exhibitors, it is stated.

A committee was appointed with S. Eckman as the chairman to draft a letter to be sent to Attorney-General Palmer, assuring that official that the F. I. L. M. Clubs would welcome an investigation as recommended by the recent Cleveland Convention of Exhibitors.

Sol Lesser Returns West' Is Disposing of Films

Sol Lesser, following his sale of "What Women Love," starring Annette Kellerman, to the Associated First National Exhibitors, has returned to the Coast. He will return East again in about six weeks to dispose of the George Beban picture, "One Man in a Million." After the sale of this production is effected, Mr. Lesser will relinquish the title of producer.

Lesser is now actively engaged in laying plans for his future work in the theatrical field, and his present hasty return to the Coast is said to be in connection with his new theatrical enterprise. Plans for the erection of the three-million dollar theatre in Los Angeles are now being completed, it is stated.

Ben Atwell Resigns from Capitol Theatre Staff

Ben H. Atwell has resigned as the director of publicity at the Capitol theatre, New York. His resignation went into effect on last Saturday. Mr. Atwell has been associated with the big Broadway house during its formative period, and his present action is said to be due to his plans to return to his former activities in the musical field in the fall. It is understood that he will sail shortly for Europe to act in the capacity of advisor to the executives of a big musical enterprise, now taking form in Rome, Italy. Mrs. Atwell will accompany her husband abroad.

At the Capitol, Mr. Atwell's former duties are being assumed temporarily by Miss Bessie Mack, press representative, and Herbert Berg, principal assistant.

Al Lichtman Announces Recent Appointments

Al Lichtman, general manager of distribution, Famous Players-Lasky Corporation, announces the transfer of J. W. Hicks, Jr., formerly branch manager at Minneapolis, to the home office in New York, where he will assume the duties of assistant-sales-manager, Philip Reisman, will succeed Mr. Hicks as branch manager. Mr. Lichtman also announces the appointment of John A. Muchmore as branch manager at Des Moines.

The last two appointments take effect immediately, and that of Mr. Hicks, July 5.

Naulty and Hunting Form Company of Their Own

Messrs. Naulty and Hunting, for a long time identified with the Famous Players-Lasky Corporation, announce that they have organized a producing company of their own and have already started work on their first picture. The exteriors of this picture are now being "shot" near Ithaca, New York. The director is E. H. Griffith, until recently with Vitagraph, and the featured player is Robert Gordon.

First National Straw Vote on Presidential Nominees

Plans the Most Thorough Pre-Election Test Ever Attempted in History

FOR the first time in motion picture history the screen is to play a prophetic part in national politics and demonstrate the magnitude of its intimate daily contact with public life through a presidential straw vote to be launched by between 5,000 and 6,000 exhibitors of Associated First National Pictures, Inc., immediately following the conclusion of the Democratic national convention in San Francisco.

The plans which have already been worked out in detail call for the most far-reaching canvass of public opinion ever undertaken in the history of the United States. It is expected that through the medium of the motion-picture theatre between 3,000,000 and 4,000,000 voters will be reached, making it the greatest and most thorough straw vote ever cast in any pre-election test.

Newspapers in a local way and magazines nationally have conducted straw votes in the past, but never have they recorded the political leanings of more than a few hundred thousand voters.

With the united front that several thousand theatres will present in systematically testing the public pulse, the motion-picture industry is expected to prove the most accurate political gauge yet employed, and the results will be looked for with the deepest interest at Washington.

For a long time leading members of the different political parties have debated the actual power of the screen in censorship agitation and legislative proceedings affecting motion-pictures. The question of screen influence on the public has been discussed without any tangible conclusion for the reason that no effort ever has been made either by states or nationally to actually test exhibitor strength as an agency through which to reach the millions of motion picture theatre patrons in this country. The contemplated straw vote will in a large measure reveal the really great power of the screen—a power the extent of which has never before been put to a determining test.

The exhibitor officials of Associated First National will offer to Senator Warren C. Harding and Governor Calvin Coolidge as Republican nominees for president and vice-president respectively and to the Democratic nominees to the same offices a special service of tabulated reports by cities and states as rapidly as the straw ballots are counted and classified.

It is expected that all returns from the straw vote will be in and completely classified by the middle of September, and that the result will give a close forecast on the outcome of the election in November.

New York Office Opened by the "Big Six"

ASSOCIATED PRODUCERS, INC., announces the permanent location of its New York home offices in the Godfrey Building, 729 Seventh avenue. A lease has been signed with George Backer, the owner, for the entire fifth floor of the building for a term of years, occupancy of these quarters being deferred a few months until the present tenants' leases expire. In the meantime Associated Producers has taken a unit of offices on the tenth floor of the same building, and its executive and departmental managers already are installed there.

Announcement is made of the appointment of Frank L. Hudson as Atlanta manager for Associated Producers. Mr. Hudson resigned as the manager of the Pathe Atlanta office to take over the management of the Associated Producers' office. Ralph C. Bradford had been appointed Minneapolis manager for Associated Producers. He has been with the Stephen Lynch interests in the South and resigned last week as Chicago manager for the Famous Players-Lasky office.

Every exhibitor of Associated First National Pictures will cooperate in the taking of this straw vote among patrons of the more than 5,000 theatres which they own. The exhibitors will have printed ballots supplied them by their Associated First National exchanges for distribution among their patrons, and as fast as the ballots are turned in at the theatre, they will be tabulated and mailed to the Home Office in New York. At the Home Office the ballots will be recorded and classified and the total vote in each exhibitor's state will be sent to him as soon as complete returns have been received. In the same way the national result of the straw vote will be made known by the Home Office to all First National exhibitors as soon as it is available. As a result, each exhibitor will be enabled to benefit by the local publicity which his part in the canvass will consequently bring about. The publicity for the exhibitor will be cumulative. The local newspapers will first print the news about the results of the local canvass. It will then publish the results of the statewide exhibitor canvass when these become known. And finally it will have the big news of the national results of the straw vote. In addition, the straw vote will provide abundant material for newspaper feature stories. Last, but not least, it is expected to give the most accurate forecast of a great national election that has ever been made, and to demonstrate that the screen is in closer touch with the public than any other institution.

Associated First National exchanges have already received pledges of support

in this enormous undertaking from more than 3,000 exhibitors, who appreciate the publicity their theatres will gain through it, and who have recognized the significance of a demonstration to the country at large, to the presidential candidates and their respective constituents, to federal, state and municipal political bodies, to newspapers, magazines and the reform interests of the country, of the tremendous power and scope of motion picture theatres when they function as a unit on any given proposition and of the intimate daily contact they have with the so-called "great American public."

The bulk returns received at the Home Office will be classified according to cities and states and not by the generally recognized film territory, or by the so-called presidential electoral districts.

The Home Office will divide the feminine from the masculine votes, and the listing will show the feminine votes which come from states that have suffrage, and the feminine votes gathered in states where the ballot has not been granted to women. This method of classification will provide a literal means of determining, after the official election returns are in next November, just what effect pre election feminine opinion has on the masculine vote.

The final returns of the straw vote will be so classified as to show the political leanings of not only those who are legal voters, but also those whose opinions may have influence with bona-fide voters. Children and unnaturalized aliens will be barred from voting. Only persons of voting age will be permitted to fill out the ballot.

Already a large number of exhibitors have made arrangements for turning their theatres into "voting precincts" and balloting will start, they say, just as soon as the Democratic convention is over.

The necessary ballots have already been printed, and are being distributed by the thousands to the Associated First National exchanges. Each ballot calls for a straw vote on either the Republican or Democratic nominees for president and vice-president. The socialists are not mentioned, and no candidates for any other office are included in the test.

The theatre patron is to be handed the straw ballot form as soon as he enters the theatre. He merely checks his party preference, fills in his name and address, and hands it to any employee of the theatre on leaving. It is understood and so stated on the ballot that under no circumstances will the voter's name be used. He is advised to watch his newspaper for local, state and national returns on the straw ballot.

Big English Authors to Write for Screens

Famous Players-Lasky Corporation Acquires
Prominent Writers in Big Deal

THE Famous Players-Lasky Corporation states that Jesse L. Lasky, who went abroad about a month ago on a mission in behalf of the production plans for this corporation in England, has completed arrangements with some of the most famous literary lights in England whereby these authors will write directly for the screen. The following writers are reported by Famous Players to be involved in deals effected by Mr. Lasky; Sir James M. Barrie, Henry Arthur Jones, Justin Huntly McCarthy, Edward Knoblock, Arnold Bennett and H. G. Wells.

The following statement has been issued from the offices of the Famous Players-Lasky Corporation in connection with the acquisition of these authors:

"Announcement of this coup effected by the Famous Players-Lasky first vice-president is said to have created a tremendous sensation in London's literary and film circles, for all of the authors mentioned with the exception of Mr. Knoblock are native Britishers and none of them ever has written directly for the screen. While it is understood that their writings for the most part will be produced by

Famous Players-Lasky British Producers, Ltd., at the London studios, it is possible that some of the productions will be made in this country at the Eastern or Hollywood studios of the Famous Players-Lasky Corporation.

"In giving the news to the press in London Mr. Lasky said:

"As in the United States leading authors, realizing their responsibility in being able to influence vast audiences, are beginning to write specially for the screen, our arrangements with these famous British authors will provide us with original plays and stories which shall be representative of the British life and people, and they shall be acted by famous British players."

"I have the greatest faith in the future of British films and I know that they will be welcomed on introductions to the United States, for, after all, the picture language is universal, because it is universally understood, and the human appeal is the same throughout the world. Each country is anxious to know, and needs to know, more of the people of all other countries, and it is highly appropriate that plays on British themes, filmed in their

original settings and interpreted by British players, shall become better known abroad."

"Mr. Lasky professed astonishment at what had been done in transforming the former London power station at Islington into a motion picture studio of the most modern type. He paid a high tribute to the studio general manager, Milton E. Hoffman, and his assistants, under whose supervision the work of equipping the plant has been accomplished. The building in its present stage, he said, equals anything America possesses for the purposes of film production."

"The production of the Louis N. Parker-George R. Sims Drury Lane drama, 'The Great Day,' is now under way there under the direction of Hugh Ford, with a cast composed entirely of British players. Mr. Lasky stated that he had seen a projection of part of the film and was impressed not only by the artistic beauty and truth of the interior scene but also by the exteriors, which possessed all the typical charm of English scenery, a charm which cannot be duplicated by utilizing the natural settings offered by any other country."

Musgrove Promotes Australian Project

Carroll Musgrove Theatres, Ltd., to Build and Operate
Theatres in Sydney and Other Centers

IN Australia as in America the day of the small motion picture theatre, at least in the larger cities, is past. No greater proof of this fact is needed than a recital of the plans now under way of the Carroll-Musgrove Theatres, Ltd., which is about to build motion picture palaces in Sydney, Melbourne, Adelaide and Brisbane, the four population centers of Australia, which will equal the best that world affords and which are to be patterned after the favorite theatres of the United States, such as the Broadway, New York houses, Grauman's and the California of Los Angeles, the California at San Francisco and the other famous houses of American big cities.

The Carroll-Musgrove Theatres, Ltd., Company is composed of prominent theatrical men of Australia, among whom are E. J. and Dan Carroll, both leaders in the amusement field of Sydney and known by reputation in America, and Harry G. Musgrove, late general manager and director of Australasian Films, Ltd., the principal film distributors of the Antipodes, and prominently identified for many years with various other theatrical enterprises in

Sydney, including Union Theatres, Ltd. and West's, Ltd., both big concerns. Mr. Musgrove also is well known in America, having visited the United States on a number of occasions.

The immediate plans of the new organization which will give Australia modern theatres and the best of film productions concern the erection of a theatre in Sydney to have a seating capacity of 3,000. A plot has been purchased in Castlereagh street, one of the principal thoroughfares, 100 by 152 feet, opposite the Hotel Australia. The house will be named Prince Edward theatre and when completed will be the most elaborate of any theatre ever erected in Australia. It will be equipped with a complete stage and the most modern lighting installation. While it is intended that the house shall be devoted exclusively to motion pictures, nevertheless a full stage equipment will be installed.

Mr. Musgrove is in America making a tour of the principal cities for the purpose of inspecting the best houses of the States from which plans for the Prince Edward will be made. Mr. Musgrove has looked over the West Coast houses, including the

principal theatres of Los Angeles and San Francisco, and is now in New York for the same purpose. Later he will see the theatres of Washington, Boston, Cleveland and Chicago.

Following the construction of the Prince Edward at Sydney the erection of the theatres in Melbourne, Adelaide and Brisbane will be given attention.

Mr. Musgrove is enthusiastic concerning the prospects of the photoplay in the cities which are to be invaded by the new company. Australia has been at a standstill both in theatre construction and in presentation for the past six years, when the war regulations paralyzed all proposed new undertakings. Now conditions are becoming normal, capital can be secured, as is proven by the fact that the Carroll-Musgrove projects will require several million dollars of actual cash and the interest in the photoplay is rapidly on the increase.

Not only will the Carroll-Musgrove company come to America for ideas in building the new theatres, but the building material and equipment for the houses will

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Pete Smith Wins "Derby" for Best "Stunt" Yet

Picture press-agents have put over some sensational "stunts" in the recent past, but San Francisco witnessed a coup on Tuesday last that ranks with the most daring of them to date. With delegates assembled in the Coast metropolis from all over the country and newspapers in all parts theorizing on the effect of President Wilson's influence on the Democratic Convention and the part he would play personally in the proceedings of that body, an electrifying rumor went the rounds of the town to the effect that the President himself had arrived and was establishing his headquarters in the Hotel St. Francis. Here's First National's account of what happened at the hotel:

"The secret service men (?) assisted by policemen and reporters helped force the crowds back, allowing the president (?) to enter. The instant Woodrow Wilson (?) set foot inside the lobby a band of fifty pieces broke into the strains of 'The Star Spangled Banner' and a huge silk American flag was unfurled from the top of the large staircase overlooking the lower body. A cheer that lasted for several minutes swept from the lobby as the president (?) was rushed to the elevator just ahead of eager newspaper reporters and delegates.

"For almost a quarter of an hour the president (?) remained in a suite of rooms upstairs while the St. Francis Hotel was made the mecca for the brightest lights attending the convention. Delegate after delegate phoned the president's (?) suite of rooms only to be informed that within the next few minutes Mr. Wilson (?) would appear in the lobby with information for all.

When the president (?) did appear he wore a silk streamer around the front of his coat reading:

"The Democratic Nomination is open for all. GO AND GET IT."

The instigators, First National says, were the following: "Publicity" Person Parker of the Rothacker Company; William Jobelman, publicity manager of the Turner and Dahnken office in San Francisco; and Pete Smith, director of publicity for Marshall Neilan, who produced "Go and Get It." Ralph Faulkner, who has imitated the president in vaudeville for the past year, played the "presidential" role. At latest reports, there were no casualties sustained by the principals of the act.

Governor Appoints Movie Man to Commission

Governor Frank O. Lowden has appointed Aaron J. Jones, of Jones, Linick & Schaefer, a member of the newly organized Chicago National Guard Commission. Mr. Jones has accepted the appointment and will assume his new duties at once. In his letter advising Mr. Jones of his appointment, Governor Lowden paid high tribute to the patriotism and ability of the Chicago moving-picture man.

Meet in Philadelphia to Promote Organization

A MEETING of the exhibitors of Eastern Pennsylvania, Southern New Jersey and Delaware was held in the City of Philadelphia on Monday, June 21st. The meeting was called by the president of the Philadelphia Exhibitors' League, Albert J. Fisher. Among those present were Charles Goodwin, John Evans, John Cook, Albert J. Fisher, Frank Buhler, M. Brenner, and George Bennethum.

Plans were laid out for the intensive organizing of the exhibitors of Pennsylvania, and an organizer is being sent out. The quota for the \$100,000 national fund is being raised.

Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, was present in conjunction with C. L. O'Reilly, member of the executive committee from New York City. J. T. Collins, president of the New Jersey Motion Picture Theatre Owners, was also present.

W. H. Linton a Member of Executive Committee

The announcement is made that W. H. Linton of Utica, New York, is a member of the executive committee of the new national exhibitors' association. In announcing the roster of the executive committee in the issue of June 26, Mr. Linton's name was inadvertently omitted. At Mr. Linton's request, the exhibitors of Central New York are informed of his membership on the committee, thus assuring them of representation in that body. Mr. Linton is also a member of the rules and resolutions committee.

Musgrove's Australian Plans

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be purchased here, and United States architects will draw the plans.

The Sydney house will perhaps be more elaborate and larger than the others to be built, since Sydney has a population of a million people and is rapidly growing, while Brisbane, the smallest city on the circuit, has a population of 250,000.

The experience and ability of the men back of the project, especially Mr. Musgrove and the Carroll Brothers, is ample assurance that Carroll-Musgrove Theatres, Ltd. has bright prospects. The new circuit will give American films, which are not at present controlled in Australia by any theatre or special interests, special attention. The directors of the organization are: The Hon. G. R. W. McDonald, M.L.C.; Theodore J. Marks, Esq., Messrs. Robertson & Marks; Charles A. Jaques, Esq. (Messrs. Stephen, Jaques and Stephen); George Marlow, Esq., late governing director, George Marlow, Ltd.; E. J. Carroll, Esq., proprietor and manager of theatrical and picture enterprises; Dan Carroll, Esq., managing director, King's Pictures, Ltd., Brisbane; Harry G. Musgrove, Esq., late general manager and director, Australasian Films, Limited, and director of Union theatres, Limited, and West's, Limited.

Finds Demand of Bowery and Broadway the Same

A NEW angle to the study of motion pictures from the point of view of the exhibitor and the spectator was given by Paul McAllister in a talk before the Associated Motion Picture Advertisers at their last weekly luncheon.

"The first thing I did," he said, "was to visit theatres in all parts of the city. When I went into the poorer sections I dressed in rags. I studied the audiences intently and after the performances I talked with the exhibitors, giving them the impression I was a patron. I have seen one picture shown in Broadway, and I have seen the same picture on the lower East side, where an interpreter translated the subtitles into Hebrew.

"The result of this study convinced me of two things: That the crowds on the lower East Side appreciate a good production just as much as a Broadway crowd does, and that the average exhibitor does not view pictures in the proper light. In other words, he does not look at his pictures as an audience would. The average New York exhibitor very naturally studies a picture from the financial point of view. He first gets it on the strength, probably, of what the salesman has told him, and after that he sees it only in snatches, and even then looks at it only to see how the audience is taking it. The exhibitor should study his pictures as his audiences view them—that is for the element of genuine entertainment in them. If he did that he would soon be able to make his own selections on his own judgment and not be swayed by so called 'selling-talk.'"

Samuel Levin Going Into Business for Himself

AFTER fifteen years of service, during which time he has materially contributed to the success of the Jones, Linick & Schaefer Enterprises, Samuel I. Levin has resigned as general manager. In retiring from his office, Mr. Levin says:

"I am striking out for myself. In co-operation with J. Handelsman I am erecting theatres in Evansville, Indiana, and Louisville, Kentucky, and my future efforts will be directed toward building and operating theatres in the principal cities, a business of which I feel quite capable after my many years with Jones, Linick & Schaefer. My plans are for co-operative theatres, whereby everyone gets an even chance and a piece of the profits and I know I'll win!"

Mr. Levin was tendered a farewell banquet on Friday at the Hotel Sherman by his intimate friends and associates.

I. M. Schwartz Manages Chicago Exchange

I. Maynard Schwartz announces his appointment to the managership of the Educational Film Exchange of Illinois and the establishment of his headquarters at Room 1328, Consumers Building, 220 South State Street, Chicago, Ill.

Discovering a New Evil—"Mr. Prominent Exhibitor"

By TOM J. GERAUGHTY

EVERY whip stitch somebody rears up on his hind legs and says:

"I'll tell you what's the matter with motion pictures!"

I am going to exercise my prerogative, and by that token give birth to a serious thought which has been simmering in my system for some time.

Not that there really is anything seriously the matter with pictures, except "growing pains," a common symptom in any new and flourishing industry.

Briefly, I think the most serious menace and drawback to this newest art are the exhibitors.

Not the vast majority—the eighty-five or ninety per cent of the exhibitors of the smaller houses, who go ahead attending strictly to their own business of exhibiting pictures and pleasing patrons. But the ten per cent—the exhibitors who have suddenly come into affluence as good showmen, and who feel they are blessed with a heaven-sent genius, and must tell producers what sort of pictures they want made, and how they shall be made.

The curse of this is that certain producers do lend an ear to them, or at least pretend to be accepting and following their advice.

My experience has been (and I can also speak here as an exhibitor) is that exhibitors should never be consulted. If producers continue to listen to them, the art of making pictures will be at a standstill, and the industry will retrograde, if anything.

Pretty strong language, eh! Well, I think it's the truth, and some one should have the courage to say it. If it is not truth, it is always open to argument, and sensible, weighty discussion will at least make for better pictures.

Understand, I am not speaking of the average so-called program or independent features. I am speaking of *better pictures*—and pictures that will mark a step in the progress of this newest art. Neither am I a *bug* on "art for art's sake," or soft focus hokus pokus, dragged in by its futuristic heels. What I mean is—quality! In a word, when we see a new picture, we can honestly say:

"There is something new—and it's corking, too!"

The exhibitors have never been responsible for anything new or better in pictures. The producer with vision, the heart and elastic bankroll, deserves all that credit. This self-appointed exhibitor (who is a good showman locally) will play a feature picture, and it fills his box office.

"Give me more *just exactly* like that," he shouts.

Then we have a vogue of pictures *just exactly* like that until the public is nauseated, from being gorged and overfed.

(Editor's Note—Tom Geraughty is nothing if not courageous. He has more nerve than we possess at this particular moment as we introduce this special article from his typewriter. The machine that usually buses itself turning out scenarios—most recently Douglas Fairbanks stories—has stepped aside for a moment to discover and decry a new "evil" in the business that seems to have more than its share. Mr. Geraughty's lance is aimed at the "Prominent Exhibitor" who visits the producer and the studios and "tells 'em what to do." Not being in a position to get as indignant about it as Brother Geraughty we'll let him go on with his story.)

Suggest something new to this exhibitor, and he will shake his head doubtfully, but always wisely. Then it is that the industry comes to a standstill.

This same exhibitor will say he is in a position to know what the public wants. He's nothing of the kind!

THE only progress made in better production was before the day the exhibitor began to horn in.

If Griffith had gone around the country and told them in advance that he was going to make "The Birth of a Nation" in twelve reels, a costume picture, what would have been their answer? Does a successful novelist go snooping around book stores, consulting the busy proprietors on what sort of a book he shall tackle next?

A while ago I had dinner with Mary Roberts Rinehart, and we were discussing this very same subject. She declared she never consults her publishers on what sort of a story she will do next. She frankly admitted that she thinks she knows more about the public than the publishers—that's why she is a successful writer. And playing this lone hand game she has arisen to the top—the highest paid author of fiction in this country. I could name scores of other authors of the same mind and principle.

Would you attempt to tell a successful and famous painter that he should paint cows and trees, instead of lurid battlefields, even if you were the foremost art store proprietor in the country?

When Charles Frohman, David Belasco, Arthur Hopkins, George Cohan, or any of the other successful producers of stage plays were making a production—selecting a story, players, etc., did they first send agents out among the theatre owners of the country to get their O. K., or finger of approval?

THIS suggests a digression for a moment—that of the passion and hysteria some exhibitors have for wanting to cut pictures. This offense should be made a felony and punishable accordingly. Would a theatre

owner, viewing a successful (or even unsuccessful) stage production, gather his family, and admiring friends about him and say:

"That play is too long. Tomorrow night I shall cut out the first act, and run the curtain down during the middle of the last act. I know what the public wants."

Or would they buy an oil painting at a very large price from a world famous artist, then buy a ten-cent can of lamp black and proceed to block out some high lights that did not strike their fancy?

Suppose a bookstore proprietor, who reads the new books as they come to him, would reach in and tear out a few pages, and chapters here and there, saying:

"The public will not like this stuff—I know what they want."

It would be just as proper and sensible for him to do that as it is for an exhibitor to dare cut a picture.

Every man should stick to his last!

LOOKING about I can see on the desert of failure the bleached bones of several successful exhibitors who left the realm where they really belonged, and dropped their wad when they went beyond their depth of ability.

I am not saying it is impossible for an exhibitor to make a successful producer, or mentor for producers. But I do contend that if they are successful, they would have been anyway, had they never conducted a picture theatre. The man who creates must be born to it—he cannot be hand-picked, or come out of self-fashioned mold.

Pictures have not progressed materially in the last year or two. And I fasten the blame upon the exhibitor, who, during that time, has forced himself into being a factor in the production end. The only marked improvement we have had is among the cameramen and players. The cameramen are not bound by rules laid down arbitrarily by exhibitors, neither are the players, except from the story angle. As a result, we have some wonderful effects in photography, lighting, color values, better sets, etc. They do not have dinned in their ears:

"Say, you'd better not do that—the exhibitors will kick—they want the same old sure-fire stuff!"

There has been a deafening wail from the exhibitors since producers first began listening in on the party line:

"We want books, plays—big New York successes!"

They say that for several reasons. First, it is the obvious and easiest thing to say, child-like wisdom. Second, it is perhaps easier to put over a much discussed book or play occasionally, and, lastly, because the ten per cent exhibitors I speak of live

in or under the influence of New York, and their perspective is lost and their vision clouded and fogged.

It is true, they might do a tremendous business with an adapted play or book. But, firstly, it must be a good picture. The most widely advertised and popular book or play in the world will flop if it has not "been born again" under the skillful hands of knowing directors and scenario authors.

But for the most part (and I have kept watch on an accurate barometer for four years) books and plays adapted for the screen have retarded the progress of pictures.

It required the sublime art of Mary Pickford and the ingenious touch of "Mickey" Neilan, with his opening three reels of pure and unadulterated hokum, to make a howling success of one of the most widely read and discussed popular stories of our time, "Daddy Long Legs."

The best and biggest stories must come from within. It is a different technique—a new art.

Look at some of the top-notchers. D. W. Griffith has maintained his standing always through his originality and creative genius. Cecil B. De Mille really did not begin to find himself until he started making original stories, Douglas Fairbanks has achieved his greatest success with originals. Charley Ray has come to the top with original stories. William S. Hart has kept his hold on a big public with originals. Constance Talmadge has made rapid strides recently with John Emerson and Anita Loos writing her scripts.

And to me, above all the others, stands Charley Chaplin, the greatest entertainer the world has ever known, and whose fame will never be erased by the ages. He uses nothing but original stories, and writes them himself for the most part. (Wait until you see his first five reeler! Sir James Barrie might have written it, if only he understood the screen as Charley does.) Chaplin has told me repeatedly that when the producers must resort to adapting a book or play, they only display a weakness and a poverty of creative ability. He has always been of that conviction.

If we are to remain stagnant and grind out machine-made pictures from a form and mold, then let us continue to heed the newly rich exhibitor. They probably do not realize it, but this will kill the goose that laid the golden egg for them. If pictures are to continue their popularity, and ever increase their following, they must go on.

And the only way to achieve this is for the silkstockinged and high collared exhibitor to keep his money calloused finger out of the production end, and allow the men who make a profession of studying anticipating a public's wants and desires, to go ahead as they were a few years ago, unhampered and unshackled.

I remember when we all thought the world war would produce an epochal period in picture production. It did, in a measure, thanks to a few fearless producers who proceeded against the advice

of these self-same exhibitors. After two or three great pictures had been made, they set up the usual wall: "The public doesn't want any more war pictures."

We all knew the public did not want an overdose. But I noticed thereafter that five or six of the biggest pictures of the year had war themes. One producer who was a bit tardy in getting his production out, tried to sell it, even for a song. The wise exhibitors and traders laughed at him. He took it to the Middle West, presented it himself, and within a few months "cleaned up."

Personally, I know of five or six productions which were under way, and which were halted because of the ukase (or bull, I might say, in this instance) that war pictures were taboo. And I have since heard these same men curse themselves out as fools when they saw millions of dollars made long afterward in war pictures.

There has long been an under-current ultimatum or edict which runs: "Don't give us Western pictures." I have heard that for more than two years. Still some of the biggest successes of Doug Fairbanks, Bill Hart, Tom Mix, Harry Carey, and others, have been made and marketed these last two years.

I am sure a good picture will sell and make money for the exhibitor, in spite of himself. There are too many rank fallacies prevalent, built entirely upon sand. None of these protesting exhibitors can analyze his objections.

There is a positive ban against costume or period stories. Mickey Neilan told me a year or so ago, he would like to make "If I Were King," with John Barrymore, and make most of it abroad. He said he would make it human, not the strutters of the conventional costume play. I would like to "have a piece of it" if ever he made it. Or, Doug Fairbanks in "The Three Musketeers!"

Do these exhibitors know how much Lasky's "Carmen" netted?

I am not holding a brief or preaching a propaganda for costume stories. But I am saying there should not be any arbitrary, iron-bound "don't" against anything in a field which offers so broad a scope as motion pictures.

I remember when folks would get up and walk out of a vaudeville theatre when they threw on the pictures. I did it myself. The managers of those theatres laughed at the possible popularity of "movies." They knew. Weren't they showing pictures, and didn't they know their public?

All of which resolves itself into one thing. A good exhibitor will use his brains as a business man, and if he does, he cannot possibly give the required thought to the producing end. No more than producers should go around the country telling successful exhibitors they are "all wrong" the way they conduct their theatres. I do not know of another calling where men actually live their work and so tirelessly concentrate, as do the persons in the making of pictures. They talk, eat, walk, sleep and dream pictures.

We welcome friendly and constructive criticism from everyone—exhibitors included. But we can't use advance criticism—especially local criticism. You know, the biggest producers receive comment or criticism from all over the world—thousands of letters about every picture.

And we know how often pictures repeat and how they are going. A picture might not "go" in a certain section, but still be a success.

In fact, the best producers can pretty nearly tell how a production is going to be received by critics and the public. There is a certain "feel" that one acquires through experience. It's not infallible, of course, but enough so that invariably, we hide our heads in the sand when we send out an indifferent or mediocre feature.

Let us scourge the money changers out of the Temple of Art, and drive them back to the box office where they are such able men, and where the industry needs them. It will not only prove beneficial to them, but to the industry, and the vast majority of real, exclusive exhibitors—the ninety per cent who stick strictly to their own business and knitting—and to the men who are earnestly and conscientiously striving to make "better, greater and grander" pictures.

Too many cooks spoil the plot!
The hoodlums may be at the gate—but they shall not pass!"

Cohen Addresses Zukor

(Concluded from page 387)

fact is, that the motion picture today is more than a mere amusement. It is a medium of expression and it is to the public interest that every medium of expression remain free and untrammelled. The people of this country would view with profound alarm monopolistic combinations towards placing the materials out of which our newspapers are made into the hands of one man or group of men. It would view with equal alarm an attempt of one individual or group of individuals to obtain complete possession of all publications in the United States. They will not long countenance a plan to monopolize this industry, to bring all the sources of production as well as the motion picture theatres under the control of one man or a group of men.

Current rumor has it that financial groups desirous of strengthening their hold on our industry, have selected at least one of the well known independent producers whose efforts have been applied to producing picture and not in acquiring theatres for their special consideration by impairing the credit of this concern, no doubt with the hope of curtailing the output of the independent field. This will gain them nothing, as the independent exhibitor throughout the country will rise to the support in a very substantial way of the independent producer who is being threatened by the same forces who have also been endeavoring to eliminate the independent exhibitor from the field.

Aside from other important public considerations, they know that monopolistic control of this field would mean poorer pictures and higher prices for admission. We realize that if we take this fight to the public we will win, for no man has the power to stand up against the popular will. However, we have no desire to engage in a warfare with the public, and we ask your judges, unless we are forced to do so in self defense.

In conclusion we beg to remind you of your own stand publicly and emphatically announced some time ago when you and your organization took the position that it was wrong for the exhibitors and injurious to the prosperity of the industry to have the theatre owners invade the producing field.

"If you will only adhere to the policy which you then so well defined, you may restore normal conditions in this industry, both to your own benefit and to the benefit of the men who own theatres. Will you agree to dispose of these motion picture theatre holdings to the independent exhibitors who are doing business preferably in the zones in which these theatres are located, providing that no financial loss will accrue to either your company, your associates or yourself."

"This organization is prepared to meet you on a fair basis so that no loss will accrue to you and so that the great motion picture exhibiting body will be independent, and the market open to your product as well as that of other producers, where merit will be the first consideration."

Words of Wisdom from an Authority

THE
RIGHTO
TIMES SQUARE

NEW YORK

THE
RIVOLI
BROADWAY AT
49TH STREET

OFFICE OF THE
MANAGING DIRECTOR

June 29th,

1 9 2 0

My dear Mr. Isaacson:

I am glad that for the second time since I have known you, you have found a public need and are striving to fill it. Your first great project, the Family Music Page in the "Globe", has been to me one of the most pleasing of innovations, for it did in the newspaper field what I have striven to do in the motion picture field; that is, give the public good music, make it clear to them and make it their own.

It was a delightful surprise when I was looking through the Motion Picture News of July 3rd to find your article entitled "Music for Your Theatres". It was number four and I went back into my files and read its three predecessors. Nothing that has been published in this field has given so much promise of service to the exhibitor and therefore of service to the public.

If we can only convince the motion picture theatre owner that music - and when I say music I mean good music, real music, though not necessarily high-brow music - is almost as essential to his theatre as the picture; that it makes his photo-play live and his actors act; that it supplies in part the great lack of the spoken word, the human voice, which is so rich in meaning, then we can feel that we are on our way to the goal that we both have sought for years.

One thing especially strikes me in your fourth article. Instead of assuming that only the large picture houses, the institutions which draw thousands of patrons a day, can supply real music, you have found the essential fact that real music is obtainable within limited means; that even the smallest neighborhood theatre can improve its program and give life to its pictures by using music that is available to it. Whether it be a piano or a player piano or an organ, good music can be got out of it if only the management will watch the instrument, the player and the selection of numbers.

I notice that you offer your personal help to the small exhibitor who hasn't either the means or facilities for working out his own music problems. If you are as helpful to him as you have been to hundreds of others with your kindly criticisms and suggestions in your valuable music page in the "Globe", I am sure the small exhibitor will be more than repaid for his study of your series of articles.

Yours very sincerely

Hugo Rosenkranz

Managing Director

Be Sure to Turn to Page 505—This Issue

The Silec Film Exchange of Chicago has just acquired the rights for the state of Illinois for "Copical Tips," one of the brightest reels of its kind on the market today, consisting of clever sayings of various editors and newspapers. This reel will be approximately three hundred and fifty feet in length and will be released every Sunday.

The Jester Comedies are still running strong in the territory and Lee Herz reports fifty-eight additional accounts were opened up by the Silec Film Exchange during the week commencing June 21, which is remarkable for the small territory which they are handling, inasmuch as it includes only the northern part of the state of Illinois.

B. A. Lucas, who recently assumed the management of Robertson-Cole's Chicago office, announces that A. G. Spencer, formerly with Pathe, and Thomas Gibbs, recently with First National, have been added to Robertson-Cole's Chicago sales staff.

District Manager Hansen, of Robertson-Cole, has left for Omaha where he will install Manager Britt in charge of Robertson-Cole's office in that city. Mr. Britt formerly was manager for United Artists exchange at Minneapolis.

On the eve of Isadore Gettleman's departure for Minneapolis, where he is to take charge of Universal's Chicago exchange as manager, the Chicago staff presented him with a handsome gold pen and pencil as token of their esteem. Mr. Gettleman had been manager of Universal's Chicago feature sales department for the past two years, and previous to that time was connected with Universal's Milwaukee Exchange.

I. M. Schwartz, who has been appointed local manager for the Educational Films, has opened offices at 1328 Consumers' Building. Physical handling of the films will be done by First National. As previously announced, the Educational Films' Franchise for Illinois is held by Balaban & Katz.

E. D. Saider, formerly with Robertson-Cole, has joined the sales staff of Greater Stars.

Messrs. Brockell and Corbett of Greater Stars are back at their desks after a fishing trip to Crooked Lake, Illinois.

Through the efforts of a small group of ex-service men now in the film industry, Theatrical Post No. 646 of the American Legion has been organized for members of the theatrical profession. At the first meeting held at the Universal Film Exchanges, 220 S. State Street, Chicago, the following officers were elected:

Post Commander, Edward Trinz; Vice Commander, Martin Saxe; Finance Officer, Max Balaban; Sgt. at Arms, Charles Kamp; Adjutant, Nat Wolf; War Risk Insurance Officer, Stanley B. Waite; Employment Officer, Max Ascher; Historian, Harry Rice; Standard Bearers, John I. Funk, Geo. Senseu; Executive Committee, W. F. Calloway, Phillip Malinaro, Ted Shapiro, Paul Biese, Arthur Schoenstadt, Milt Kusell; Entertainment Committee, Paul Biese, Harry Samuel, Geo. Senseu, Charles Kamp, Nat

Chicago and the Mid-West

Covered By L. H. MASON

Wolf, Harry Vrooman, Milt Kusell, Martin Saxe, W. F. Calloway, Max Balaban, Harry Tripp, Henry Schoenstadt; Americanization Committee, Ted Shapiro, H. J. McKillip, Max Balaban, Milt Kusell, Harry Rice

Meetings will be held the first and third Friday of every month.

Any application for membership can be sent to either Harry Rice, Universal Film Exchange, Inc., 220 S. State Street, Chicago, or to Nat Wolf, Adjutant, Theatrical Post No. 646, First National Exhibitors, 110 S. State Street, Chicago.

Manager Aschmann, of Pathe's Chicago exchange, made a flying trip to New York this week for a conference with officials at the home office. Mr. Aschmann reports that work on the new Pathe Exchange Building, on Wabash Avenue, is progressing nicely and that he expects to move into his new quarters on schedule time.

Sid Goldman, Chicago manager of Associated Producers' Exchange, will make his headquarters with the Mickey Film Company, on the fourth floor of the Consumers' Building for the present, and on August 1st expects to move into Associated's permanent Chicago exchange, which will be located at 8th and Wabash.

Eddy Eckels left for the Pacific Coast last week. It is said that while in Los Angeles he will map out plans for further Pinnacle Productions.

Manager Seery, of First National, announces that Clayton Bond, formerly with Famous Players-Lasky's Chicago Exchange, has joined the staff of First National as city sales manager.

Louis Laemmle, of Universal's Chicago Exchange, has completed arrangements to sail for Europe on July 8th and will leave Chicago within a few days to board ship. Mr. Laemmle will accompany his brother, Carl Laemmle, and will remain abroad until September or October.

Ditz & Michels have purchased the Star Theatre at Oregon, Illinois, from I. H. Dales.

Joe Friedman is back in Chicago after escorting his family to Wen-

toning, where they will spend the summer. Mr. Friedman is so busy with his Gump cartoons, which he is releasing nationally, and the pictures he is handling in Illinois and Indiana, that he probably will not be able to take a vacation.

Among the exhibitor visitors to Chicago this week were Del Smith, manager of the McFerrin Opera House, Hopeston, Illinois, and the Opera House at Watseka, who reports that business is big, irrespective of the hot weather; Charles Lamb, manager of the Palm Theatre, at Rockford, who closed contracts for all of the Billy Francy comedies; Manager McKeene, of the Royal and Gem Theatres, Morris, Illinois; Mr. and Mrs. J. L. McGurdy, of the Circle Theatre, Indianapolis; Mrs. Mailous, manager of the Orpheum Theatre, Bradley, Illinois; George Singer, Lincoln Theatre, Mishawaka, and J. K. O'Neil, of the Henry Opera House, Henry, Illinois.

Carl Harthill, manager of Reelcraft Pictures Corporation's Chicago Exchange, who also is supervising manager of the Wisconsin territory, has notified his selling force that the salesman with the greatest number of Reelcraft Pictures contracts to his credit by the end of July, will receive a bonus of one hundred dollars and a three weeks vacation in August with salary in full.

Pete Smith of publicity fame used the long distance from Frisco to reach the Rothacker plant in Chicago and inform them that he wanted to show "Go and Get It," to the democratic national convention delegates, and got quick action. Watterson R. Rothacker threw open the throttle at his Chicago plant and by evening, the first print from the latest Marshall Neilan negative was ready and A. L. Parker, publicity director for the Rothacker Company, started on his way to the coast with the print.

Ike Van Ronkel has resigned as manager of Goldwyn's Chicago exchange but will remain in charge until his successor arrives to take over the office. Mr. Van Ronkel plans to spend a month's vacation at Atlantic City with his family, after which, he will return to Chicago and again become an active factor in the motion picture indus-

try. Although it is understood he already has completed arrangements for his future connection, he is not as yet ready to announce them.

Word has just been sent from the Chicago headquarters of the American Film Company, Inc., to the Pathe offices in New York that the first print of "The Week End," an American production from the script by Cosmo Hamilton, has been shipped from the Chicago executive offices. The new picture is a six reel special, starring Margaret Fisher, directed by George I. Cox. "The House of Toys," another new American special, had a very successful week's run at the Play House, Chicago, during the G. O. P. Convention and afforded relaxation to some of the convention delegates whose presidential plans also proved houses of toys.

Watterson R. Rothacker is in New York for a few days and will return to the Rothacker Chicago headquarters before sailing for Europe on the Olympia, July 8th. Douglas D. Rothacker has returned from Wisconsin with two industrial contracts and while he was away, J. W. Carnick sent up two in Chicago.

Ralph Thomas Kettering, playwright and general representative and publicity director for Jones Lusk & Schacter, is having a prosperous year. Through Ed Rowland, he has just disposed of the motion picture rights to his play, "Which One Shall I Marry?" to W. N. Selig, for a reported consideration of \$45,000. Mr. Kettering also will have two plays on Broadway next season. A. H. Woods will produce, "When It Strikes Home," a play written by Mr. Kettering in collaboration with Walter C. Percival, and the other play to reach Broadway is "The Man Upstairs," upon which Kettering has collaborated with Sidney Toler and Daniel Kusell. Kettering recently disposed of the Australian rights to his new Irish play, "Rose O'Killarney," to Gerald Griffin who guarantees a season of not less than forty weeks in that country and New Zealand. During the past ten years Mr. Kettering has produced six full-sized plays, of which five proved big popular successes, three of which are still touring, and has written over two hundred vaudeville playlets.

D. L. Reese, familiarly known to the trade of Illinois, Indiana and Wisconsin, as "Dandy Old" Reese, has been appointed assistant manager to Carl Harthill of Reelcraft's Chicago office. Mr. Reese is a veteran who has been connected with the Cropper organizations for many years and is one of the most widely known men in the motion picture industry of the Central West. Reports from all the salesmen of the Reelcraft Pictures Corporation in the section show that the Billy Francy comedies are proving to be one of the best single-reel subjects ever placed on the market, according to Mr. Harthill. The pre-release showing of Reelcraft Pictures' two-reel comedy, "Kick," featuring Milburn Moranti was made at Barbier's Theatre the week commencing June 27th.

Who Said—"No Reviews"? Read What The Exhibitor Says

"I don't book any pictures unless they are reviewed."

E. T. BOTKIN, *Mgr.*
New Royal theatre, Fairland, Ind.

"We certainly want reviews. That's the principal reason why we take the NEWS. Your reviews so far as we know have always been fair."

J. J. WOOD
Redding theatre, Redding, Calif.

"Yours of the 20th inst. received and in regard to reviews wish to state that if you should cut out your reviews you would find it a greater loss to your company than the withdrawal of any advertiser or several advertisers, because you would find that your circulation would drop down to less than half, because that is the reason why most of the exhibitors are buying your paper."

NED KORNBLITH, *Pres.*
KODECO REALTY CORPORATION, INC.
Strand theatre, Binghamton, N. Y.

"We depend largely upon your reviews for our bookings."

W. E. DARNELL, *Pres.*
The Criterion Company,
Moorestown, N. J.

"We have been subscribers to the MOTION PICTURE NEWS for a number of years, and are now receiving three copies, and find the magazine of untold benefit in the operation of our houses."

A. B. COOK, *Sec'y-Treas.*
The Majestic Theatre Co.,
Jackson, Miss.

"We have found these reviews to be very reliable as a whole and therefore cannot understand why any producing or distributing concern should object to the extent you state has occurred."

DEVEREAUX & TIPPLE
The Loyalty theatre,
International Falls, Minn.
By A. L. KNAPP

"The reason I buy your MOTION PICTURE NEWS is to get the reports on as many pictures as possible. The rest of your paper is very interesting, of course, but it has very little valuation compared to the reports. We could get along without the rest of your paper, but we cannot get along without the reports."

W. F. MCPHEE
Strand and New Central theatres,
Old Town, Me.

"When you stop criticizing pictures or cease to be sincere and fair to both producers and exhibitors in your criticisms, you may count on us as a subscriber lost."

H. J. SNYDER
The Groton theatre, Groton, N. Y.

May 19, 1920.

Mr. Wm. A. Johnston, *Pres.*,
MOTION PICTURE NEWS, INC.,
720 5th Ave., New York, N. Y.

My Dear Mr. Johnston:

Your letter of April 16th addressed to the Exhibitors' League, 127 Pleasant street, Boston, Mass., has just been brought to my attention. I have been away, in Florida, for some time, and therefore did not receive the same before.

You say in the first paragraph of your letter, "A prominent producer has withdrawn all advertising in the NEWS because of an unfavorable review in our columns." The exhibitor today has to absolutely rely on the reviews as published in the various trade papers. This possibly is not true of the New England states, as we are privileged in this section of the country, mainly through the efforts of the undersigned, to pre-view our pictures at least a week before we use them. If a picture has received an unfavorable review, that of course is the judgment of your reviewer, and I must say that I think, with one single exception a number of years back, your judgment, or rather the judgment of your paper, has been sincere, just and without fear or favor. The manufacturer is certainly short-sighted if he does not want his pictures reviewed, as the return which he should receive from his investment must come from the exhibitor, and in most of the states and the exchange districts, the trade papers are the only means that a man possibly has of pre-judging a picture.

I am writing this letter entirely as an individual and not as president of the Motion Picture Exhibitors' League of Massachusetts, or National Treasurer of the Motion Picture Exhibitors of America, Inc.

The eighth paragraph of your letter asks a question, "Are we competent of reviewing pictures?" I can say YES, most emphatically so, as people who have grown up with the business as you and I have are the best judges of what the exhibitor, and through him his patrons, want.

Your reviews, in answer to paragraph nine of your letter, certainly help in booking and advertising.

You may use this letter as coming from an individual, as stated above, in any way you may see fit, but it must be distinctly understood that it is not coming from me as an officer of the two organizations.

With kindest personal regards, I remain,
Sincerely yours,

(Signed) ERNEST H. HORSTMANN,
Boston, Mass.

"In the smaller towns where an exhibitor has not the opportunity of getting to the cities as often as he would like, a good honest review will always be of great help to him. Time was when a picture played the Strand, Rialto, etc., meant considerable to me but I am frank to say that has

now lost its pressure, and I find that I am in a better position to doctor the amusement ills of my patrons by good reviews than any other way."

ELWYN M. SIMONS,
New Family Theatre,
Adrian, Michigan

"I use your reviews and others in making my bookings, and I find them a great help—they also help in our publicity. I have found this service in your paper to be all right and a great help, and I think your reviews have been very fair to both producer and exhibitor."

BRUCE ASPLEY,
Trigg Theatre,
Glasgow, Ky.

"Yes, certainly we want reviews. Why? Because in the smaller towns we cannot view the various releases before we show them, and we want dependable reviews, since we cannot afford to pull a picture and substitute, as they can in the cities when a mistake is made."

E. VAN HYNING,
Pastime Theatre,
Ottawa, Kansas.

"I like the reviews because as a whole they give me a guide as to the pictures. I want to book for my theatre and the ones to let alone, this being practically the only way the small city exhibitor has any way of picking the good from the bad."

E. O. FORD,
Grand Theatre,
Story City, Iowa.

"Yes, I am following your reviews closely and I derive benefit from them, and that's why I am reading your splendid paper."

"It injures my business as well as my feelings, when I hear them say that it was a rotten picture."

L. DANIELS, *Manager*,
Gem Theatre,
Benld, Ill.

"Your reviews do not cause us to ask for a reduction in service but gives us an idea of what we should book. We read your reviews first, your other reading matter is interesting and the advertising amusing."

(Signed) BLUMENSTIEL & WOLF,
Princess Theatre,
Hot Springs, Arkansas.

"Beg to state that I depend upon the reviews of your journal and others in my selection, rejection, or approval of all pictures booked by me, and without such dependable reviews I could easily dispense with the trade journals."

P. C. SMITH,
Ideal Theatre,
Clanton, Ala.



The Kinema theatre of Oakland Cal. featured "The Bottom of the World" engagement even to staging a prologue as shown below.

The dog used was "Bully of Nome" the famous racing dog, winner of seven Alaska Sledgestakes, and a celebrity with Seattle residents. The young man in the picture is "Scotty" Allen, father of the "Alaskan Sledgestakes" and owner and driver of "Bully." Mr. Allen is the only person who can handle the dog. The sled is one of the original racing sleds used in Alaska.





Everybody interested in exploitation has wondered what it is to happen when the page and double spreads of co-operative advertising are played out in the field. Ohio, an answer was found to the problem. The paper shortage made the newspapers shy on a double-page spread. The fact that our paper was in the midst of a contest campaign made it stay away from co-operative advertising on "Everywoman." The other paper almost missed publication because of lack of print paper. The exploitation man from the Cincinnati office of Famous Players-Lasky Corporation worked out a plan of selling individual co-operative ads instead of a page at a group. A beautiful two column cut, taken from a feature story, ran in another paper and showing Violet Fleming looking into a vase of flowers, formed the basis for a florist ad, a smiling portrait of Margaret Loomis, also cut from the same layout, was the idea for a dentist ad. Three other ads, running to three and four columns, were linked up individually on the strength of the pretty, showy cuts. A page of space was thus secured, but scattered through the papers. The idea put "Everywoman" on nearly every page of the paper. Advertising Manager Scheffer of the News co-operated in the idea.

Every downtown druggist made a display of toilet and beauty articles, tying up with "Everywoman." Still enhanced the beauty of the displays, The Home Store, loading dry goods store, reproduced the figures of "Youth," "Beauty," "Modesty," and "Everywoman" with wax figures, changing the window several times during the week's showing.

Roche and Flannery 'Double Team' Madison

"On With the Dance" Exploitation Makes Wisconsin City Gasp With Amazement

MANAGER HUGH FLANNERY, of the Fuller Opera House, Madison, Wisconsin, assisted by Daniel Roche, Chicago Exploitation Representative of the Famous Players-Lasky Corporation, staged a most unique and startling stunt when "On With the Dance" was shown in that city recently. Four elaborate window tie-ups and a liberal use of the bill-boards a "Masked Dancer" stunt was carried by one of the local papers, the dancer being advertised to appear in a music store window on the most prominent corner in town. The paper offered prizes to the first one hundred persons correctly guessing her identity.

Hearing that Jack Williams, the "Human Fly" would climb the tallest building in town on the Saturday before the picture opened at the Fuller, Mr. Roche conceived the idea of having him "climb" for the Fuller. When Saturday arrived the city of Madison was jammed with people from the surrounding country to see the "Human Fly" do his climb. Circulating through the crowd and driving about the streets was the "Mysterious Masked Dancer" in a big touring car covered with flags and toy balloons and carrying a banner advertising the picture.



Crowds in the street watching Jack Williams, "The Human Fly," climb an eight story building at Madison, Wis., after passing "On With the Dance" on the windows of the skyscraper in his upward climb.

When the "Fly" began his climb and put the letter "E" on the second story

window the crowds' attention was caught and held from then until he placed the final card in the window on the fifth floor spelling "On With the Dance." The accompanying photograph shows him climbing up into the 8th story window after completing his task.

Immediately after he finished his climb the crowd surged over to the window in the next block where the dancer was to perform. She was driven around town for five minutes while the crowd congregated and when Mr. Roche arrived with her he was met by an irate chief of police who ordered him to "take her out of that window" because she "is blocking traffic, by Heck!" But no exploitation man is worthy of the name who cannot overcome the objections of a policeman, so when Mr. Roche finished with him the street "Grew Wider" and the show went on to a successful conclusion.

In view of the fact that the "Human Fly" was brought to Madison to climb by private parties, only to have the performance turned into an advertisement for "On With the Dance" it is little wonder that exhibitors are rapidly beginning to realize the value of the services rendered to them by the wide awake exploitation men.

Experiment in Advertising Worth Study

"Love Expert" Exploited in Three Ways With Interesting Results

EXHIBITORS who are often puzzled as to what particular angle of a feature picture to play up in advertising will probably gain some degree of satisfaction from an experience of Frank A. Dowler, Jr., owner of the Rialto theatre at Chattanooga, and the Strand theatre at Knoxville, Tenn. He tested two distinct angles of a production by having the Rialto play up one feature and the Strand the other, and came to the conclusion that the main drawing power of a feature production lies in the star, the producer, or the theatre rather than in the story itself.

Constance Talmadge in "The Love Expert" is the picture on which the experiment was tried. E. R. Rodgers, advertising writer for the Rialto theatre, was instructed to play up the comedy entertainment offered by the picture by featuring in the advertising the situations which arise from the efforts of the heroine to work out her destiny as revealed to her through being able to detect her true mate on first meeting. For the Strand theatre, W. E. Drumbar the advertising writer, was instructed to treat the possibility of a love expert, that is a person who would be able to distinguish the true passion from infatuation or false love, as a serious matter. Both

Rothapfel Adds Novelty to Rendition of Orchestra Number

S. L. ROTHAPFEL is giving the audiences at the Capitol theatre, New York, added entertainment this week with his stage specialties in connection with the orchestral rendition of selections from Victor Herbert's "Naughty Marietta."

The number opens as an ordinary orchestral selection but on various changes the specialties are interpolated.

The first is the stilling of the orchestra for the rendition of the violin solo. This is followed by "The Dance of the Puppets" with the strings leading to the fly as in the original and the dancers, two in number, in costume. "The San Domingo Girl" dancing number is next also a costume exhibition with the solo number "Captain Dick," sung by Sudworth Frazier in "Colonial" toga.

The Capitol ensemble of a mixed chorus of male and female voices also assists.

men turned out striking ads.

"The result did not prove much in detail," said Mr. Dowler, "For both theatres did capacity business. Upon analysis we find that the two ads had "Three

things and only three things in common. These three things were the title of the picture, the name of the star, the name of the producer. Therefore a logical deduction would be that these are the three most important drawing powers a picture may have. The story naturally is important, but not important in the advertising. The advertising is to draw people into the theatre and then the responsibility of entertaining them then, and only then, goes to the story.

"A conclusion that I have reached is that the facts that can be reiterated in advertisement after advertisement are the facts that should be used as the basis of all ads. The names of stars, the name of the producer, the name of the theatre can all be made to have their following if they each do consistently good entertaining. The commercial world has long recognized the value in dollars and cents of trade marks and good wills of business that have always maintained a good standard, and I believe the motion picture exhibitor can cash in on these things, which is about the only thing that was proved by my experiment with the diverse advertising of Constance Talmadge, in "The Love Expert."

Exploitation Campaign at Mansfield Merits Praise

"Flame of the Desert" exploitation by the Memorial Opera House of Mansfield, Ohio, of which W. A. Putella is manager. Full details of the campaign to be found on the opposite page.

The bottom cut shows a lobby display used by Poli's Palace theatre, Hartford, Conn., for the engagement of "The Silver Horde".



Gives Free Tickets to Youngsters with Celtic Names

Here is a little exploitation idea originated for the engagement of "The Luck of the Irish" at the Broadway theatre, Richmond, Va., which should appeal to exhibitors regardless of the size city in which they live.

Ken Findley, manager of the Broadway, announced free admittance for all children with Celtic names after an argument with Jack Pegler, of the Mayflower Corporation, who was in the city working in the interests of "The Luck of the Irish," which had terminated in a bet as to the number of children in Richmond with Irish names.

The result of the experiment was a great crowd of "Harps" who took in the show and some fine front page publicity in the newspapers, who found the whole affair a first class news story.

For the Broadway's showing of "The Deep Purple" Pegler obtained some productive publicity when he hid a bunch of admission tickets for the attraction at the Strand in an out of the way place in the woods and then tipped off the Boy Scouts

Synchronizing the Program Demonstrated

THE Rivoli theatre is again demonstrating how effectively the different numbers on a bill may be synchronized by exercising a little care in the selection of the units.

The Rivoli overture is "Espana," a typically Spanish composition. This is followed by a scenic under the title of "Scenes From Spain." On the fade out of the scenic a dancing and singing number under the title of "In Granada" is staged.

Before a canvass representing the exterior of a Spanish house, same having a practicable balcony, Edoardo Albano, a tenor attired in Sicilian costume, sings a Spanish ballad, assisted by Turk Rohn, a soprano, also in costume, from the balcony.

At the close of the song Albano joins Miss Rohn on the balcony while Flore Mayo and her dancing partner perform a Spanish dance. This specialty number is followed by a Pathe strip of current events showing views of a big labor demonstration at Madrid, as the first piece of the Rivoli's Pictorial. In this manner the first half of the Rivoli program has been tied together in a most pleasing way.

with the hint that they attempt to find them.

Makes Special Appeal to Catholics With the "Confession"

When Bernard Deplan, Jr., is not directing the Wizard, Strand and Pickwick theatres in Baltimore, he is lying awake nights thinking up new ideas for putting big pictures across. He hit on an original one for exploiting "The Confession," with Henry Walthal, which he was showing at Ford's Opera House, one of Baltimore's largest legitimate theatres. Briefly he had assistants call all Catholics in the city on the telephone and announce to them personally that a picture with a particular appeal to members of their religion was being shown at the theatre.

Before showing the film Mr. Deplan took steps to have the Catholic clergy of the city endorse it. He gave a private showing of the picture in the auditorium of Loyola College for the benefit of 75 Catholic pastors of the city and then received the official endorsement of Cardinal Gibbons. Although the picture is not primarily a religious one, he played to the Catholic element, which is large in Baltimore.

How Patella Plans His Publicity Campaigns

Manager of the Opera House, Mansfield, O., Gives "The Flame of the Desert" Great Exploitation

W. M. PATELLA, Manager of the Memorial Opera House, Mansfield, Ohio, divides his time between studying his screen and his patrons. After watching the amusement business for many years, he has reached the conclusion that the public likes big exploitation on big productions.

So, working on this theory, he laid out his campaign on "The Flame of the Desert," a campaign that entailed considerable expense but the expense was negligible when he counted up the week's receipts. Patella started out with the bill boards. He spread one, six and twenty-four sheets on all the open space available. His next efforts were directed toward window cards. While the bill boards featured the play, the window cards featured Mlle. Violet Doreen, danseuse de luxe who danced an interpretative dance as a prologue to the production. Not content with bill boards and window cards, Patella next laid his snare for the automobilist. He had over a thousand auto tags made with tie-on arrangements. But his biggest spread was in the newspaper. Here he used a double page co-operative ad, in which eleven of Mansfield's biggest and most progressive retail stores participated. In these ads were several misspelled words. Patella offered free tickets to anybody finding these misspelled words. This isn't new, but it's good. It brings the family together, pouring over the paper looking for the error. The whole family

reads about the "Flame of Desert." They each take a whack at the ad to see if they can get a pass. And dollars to doughnuts, even if they don't succeed in getting in for nothing, they are just curious enough to pay their way in just to see what it's all about.

Now here is where Patella showed he was the real showman. After all this splurge, he kept his prices down to the regular scale—but gave more for that thirty-nine cents than the people of Mansfield had ever had before. This worked two ways. It filled the house for every performance of "The Flame of the Desert"—and it created an added regular patron list for the Opera House. For human nature is such that if we get more than our money's worth at a place sometime, we will always go back to that place again, in the hope of getting more than our money's worth a second and a third time. So, although the campaign was expensive originally, it was cheap in the end.

In addition to the written advertising campaign, Patella had two Arabs, garbed in startling robes, parade the city during the busy hours of the day. Mlle. Doreen also toured the residence and business districts in an automobile, bearing announcements of the little lady's appearance at the Opera House in connection with "The Flame of the Desert." She, too was attired in Arabian dress, and was conspicuous.

So much for what happened outside the

theatre. Here comes the story of what took place inside the theatre. Naturally, after having gone to so much expense to advertise the production, Manager Patella had to have something extraordinary to offer, else Mansfield movie fans would lose confidence in him. In the first place, the usual organ overture, was replaced by a ten-piece orchestral overture. Following the opening selection, the stage was wrapped in complete darkness. This lasted several seconds. Then a faint blue light appeared. Just as this blue light became steady, a dull gong was sounded, and at this moment, the Arabians who had toured the streets were seen crouched down in the position of homage. As the lights were raised, they also rose and salaamed in true Turkish fashion. Gradually the blue light was replaced by an amber spot light centered upon Mlle. Doreen, standing on the verandah of a palace, looking out into the desert. The spell was broken by a wild crash of the gong, which was the signal for the beginning of Mlle. Doreen's weird dance.

This was a magnificent prologue. It was one of the most elaborate Mansfield had ever seen. And it didn't cost Mansfield patrons a penny more than a regular picture entertainment without any show. In a run with other exhibitors, whom do you think the Mansfield people will support, the manager who gives them just what they pay for all the time, or the manager who gives them more than they pay for once in a while?

Strand, Seattle, Gives Curwood Picture Lobby Display



Lobby display originated by the Strand theatre of Seattle, Wash. One of the Jensen and Von Herberg string, for the engagement of "The Courage of Marge O'Doone." The theatre employees were garbed in Indian and Western costumes and the house decorated in a like atmosphere

Allens Inaugurate New Service

Julie and J. J. Allen, of Toronto, have taken two interesting steps to add comfort and convenience for patrons of their many large moving picture houses in Toronto.

One innovation consists of an automobile service car which is at the disposal of Allen theatre patrons. If a motorist has trouble of any kind before or after attending a performance in one of the nine large Allen theatres in Toronto, a call is sent in for the Allen service car and it is immediately sent to the spot to render desired assistance. The service vehicle is a Ford truck with a special body with plate glass panels and finished in a dark red with gold trimmings. The car is driven by a uniformed attendant.

During the morning and late at night the truck is used to deliver or collect reels and various moving picture accessories. It is also used for special advertising purposes. But it is at the disposal of motorists for emergency repair work during the hours that the theatres are crowded with people.

Another move by the Allens has been to engage a ventilating expert whose duty it is to maintain the cooling and ventilating equipment of the local Allen theatres at a proper degree of efficiency and to arrange for the installation of additional facilities where needed. This specialist is Mr. James Tanner,

Remarkable Scenic with Exploitation Possibilities

THE modern scenic picture, embracing dramatic values and with a story is to be found at its best in "Outlaws of the Wilderness," a Robertson-Cole release on the Capitol program this week.

The subject has some very wonderful mountain and rough country shots but its greatest interest is in the views caught of two wolves and the trailing of the animals by two hunters and a pack of hounds.

There is a real thrill in these sequences especially where the pack first picks up the scent of the wolves. Some very fine titles also give the picture interest.

Poultry Aid Spokane Theatre to Put Over Picture

Manager Stilwell, of the Casino theatre, Spokane, in playing "Down on the Farm," did some novelty advertising for the picture that attracted the attention of the whole city, among which was the use of a flock of poultry about the theatre.

A crate of guinea hens was placed just back of the office and after they became acclimated they called incessantly to the passersby. Another crate of ducks did noisy advertising and the "old reliable" in the shape of Plymouth Rocks did a lot of cackling for the success of the picture.

Home Town Honors Author of "Virgin of Stamboul"

All this hunk about a prophet not being honored in his home country went by the board recently in Hudson, N. Y., which used to boast that it was the home town of Evans Ale, but which now points with pride to the house where H. H. Van Loan, noted screen author, first saw the light.

Star director, producer et al. took a back seat when A. A. Elliott, manager of the Playhouse, Hudson, booked Van Loan's latest picture, "The Virgin of Stamboul." In folders, ads and publicity, Elliott featured the author.

Van Loan, in a personal letter to Elliott, sent his greetings to his fellow Hudsonians. To cap the climax, the author was induced to run up to Hudson from New York City, and make a personal appearance at the showing of the picture.

It was like old home week in Hudson, with the Playhouse the center of interest. Van Loan met a lot of the fellows he used to "lick" in school, headmilted, and some that used to "lick" him.

During his three days in Hudson, "The Virgin of Stamboul" almost eclipsed the political campaign and other standard subjects of interest. Many columns of copy concerning Van Loan and the picture appeared in the local papers.

What Brown Did For De Mille's Special

Followed By What "Why Change Your Wife?"
Did For Brown and the Memphis Enterprises

WHEN the Memphis Enterprises, Inc., booked "Why Change Your Wife?", G. E. Brown director of publicity and advertising recognized his opportunity as well as his duty and inaugurated an exploitation campaign which overshadowed even his previous strenuous efforts to inform the Memphis public of the attractions which come to the Enterprises theatres.

For four weeks, previous to the opening day, Mr. Brown wrote special "coming" articles for the daily papers and just one week before opening, shot the first gun in the biggest campaign that the South has seen in months. There was no let up either in the newspapers or in street advertising from then on until the last performance.

More than 35,000 pieces of literature consisting of circulars, stickers, string cards, window cards, one sheets, auto tire rack cards, banners, street car cards and the like were used and there wasn't a paper published in Memphis, even to one in Italian, that was not utilized in carrying the message to the people.

There were more than fifty automobiles which carried 30 inch circular cardboards on their rear tire racks, these sitting around for ten days prior to and during the showing. Each auto card carried

the words, "Why Change Your Wife?" painted in large red letters and beneath were the words "Buy her a Roamer" or whatever car carried the card.

Fifteen thousand heralds were distributed at the Strand the week before the engagement, 5,000 autos carried on their windshields the words "Why Change Your Wife?" Mr. Brown having had a four-inch square sticker printed for this purpose. Door knobs, autos, wagons, in fact every place possible to reach, carried the string cards and 2,000 11 by 14 cards were tacked up all over the city, not a pole downtown being missed.

Through negotiations with the Chamber of Commerce, which was putting on a membership drive the same week, Mr. Brown arranged for the showing of 1,100 feet of Memphis views, this film having been titled and assembled by Mr. Brown himself. It did much to put over the picture at the advance in prices charged.

The Chamber of Commerce also was prevailed upon to advertise this feature in its campaign and special newspaper stories, 1,500 window cards, 200 street car cards and 2,000 street sign cards were gotten up by Sam D. Fusen, publicity manager for the Chamber. All these as well as 5,000 letters sent out by the Chamber carried "See Memphis at the Strand the-

atre this week."

A half dozen window tie-ups in the most prominent stores downtown were also arranged by Mr. Brown and not being content with this, he put on an ideal husband and wife letter contest in the leading afternoon paper, writing all the articles himself and handling the contest which brought in more than 1,100 letters.

A cash prize of \$25 was awarded as well as a half dozen season passes and a score of doubles to "Why Change Your Wife?" This idea resulted in ten days front page publicity, the climax being a four-column article with the winning letters published on the front page.

As the climax of his advertising plans, Mr. Brown drew up unusually big ads for the full week, these all being hand drawn the first to be used by any theatre in Memphis.

Three parades were held during the week of the showing and Mr. Brown saw to it that either banners on trucks or some of the fifty autos with the rear tire cards were there for a showing.

The result of all this was not only financial returns greater than any theatre in Memphis ever before had enjoyed but the Strand's big week made the manager of an opposition house declare that "Why Change Your Wife?" had made him have his first losing week.

Window Displays by 'Frisco Theatre for "Sick Abed"



Wallace Reid's "Sick Abed" received some great exploitation in the shop windows of San Francisco during its showing at the California theatre, of which Eugene Roth is managing director. Above is a tie-up window effected with a book store



(Above and right)
The drug stores were only too anxious to lend a window for the "Sick Abed" advertising designed by the California. In the cut at the left note the two dolls, one an invalid and the other the nurse. Nurse Doll is about to give Invalid Doll a shave, a tie-up with the Gillette safety razor having been secured in this display

Energy and Brains Overcome Time Handicap

Viewed from the angle of the big city the results attained by A. W. Eiler, manager of the American theatre of Walla Walla, Wash., and the energy and faculty for originating and carrying into execution on short notice a campaign on "Burning Daylight," he displayed recently, might not figure as wonderful but when it is known that Walla Walla is one of the many cities where the manager is sign painter, advertising director and many other things, Mr. Eiler's achievements place him in the class of live wire showmen who can and does put over a picture. "Burning Daylight" was booked to fill an open date two days ahead of the time of booking. The afternoon papers carried "Burning Daylight" teaser ads. Before business ceased in the local stores on the same day Mr. Eiler had lined up many stores for window displays and placed his next day advertising order with the papers.

Taking a tip from the title of the picture he climbed out of bed at 4:30 the next morning and by 7:30 had painted six big signs announcing the coming of the picture to the American. He put banners on his automobile and drove about town all the afternoon. Twenty-four hours after he had booked the picture Eiler was all set and ready for his opening, his exchange accessories having arrived. Forty-eight hours after signing the contract he put the picture on with as much advertising having been done as most small city exhibitors would have been able to put over in a week.

It was a whirlwind campaign in every way and the result at the box office was the same as it is whenever energy and gray matter are utilized in the exhibition field.

Artistic Lightings Add to Vocal Number

ALL the Broadway picture palaces are illustrating this week how spots and floods in colors and blends may be used to advantage in dressing specialties on the bill, but none more effectively than the Rivoli in the presentation of a vocal number called "The Swing Song," in which the singing of the "The Swing Song" is the vocal accomplishment.

A canvass done in dark color in which an oval opening has been cut about six feet long by four wide is backed by a golden hued drop. Between these two is a fancy swing the ropes of which have been entwined with flowers and colored electric bulbs, Turk Rohn, soprano, sits swinging gently back and forth as she sings her number. The lightings used are nicely blended to bring out the best of the singer's personal appearance and to set off her costume which is somewhat abbreviated and gauzy.

The singer is suspended about six feet above the stage floor and centers in the opening cut in the front drop.

Theatre and Newspaper Cooperate at Clinton

ANOTHER "The Virgin of Stamboul" exploitation stunt has been used at Clinton, Iowa, where the manager of the Strand theatre aroused the entire city with a Priscilla Dean Mathematical test, engineered with the aid of the Clinton Herald. Two knotty problems were presented to the youngsters of Clinton. Hundreds of solutions were received. The judges held session in the parlor of the handsome Hotel Lafayette. The first prize was awarded to Donald Campbell the 15-year-old Clinton high school boy who recently won the Government's national essay contest on "Americanism."

Slocum's Publicity Gets Young Picture Extra Bookings

In Cleveland, which is quite some city, it is not so unusual for a good picture to run day and date in two first run theatres but it remained for "For the Soul of Rafael" to have the honor of playing three of the city's downtown houses for the same week, the Metropolitan, Strand and Orpheum.

The reason, or at least one of the reasons that the managements of the three theatres decided there was business enough for every one on this picture was the advance exploitation that had been put over.

Palmer Slocum, who handles the publicity for the Strand and Orpheum, had pulled something that had never been done before in the city, when he lined up half a dozen of the leading retail stores on Euclid avenue in a co-operative advertising campaign that had immediate and effective results, both at the box office windows of the theatres, and at the retail stores themselves.

The stores not only loaned their windows for a display on "For the Soul of Raphael" with cards and photographs of Clara Kimball Young, but they also co-operated with the theatres in a series of daily advertisements which appeared each morning in the Cleveland Plain Dealer. Slocum got up the ads, and added to their value considerable by picking out a simple but effective design, and sticking to it all through the campaign. Their very uniformity was striking, and caught the attention of many who were not followers of the movie news. The stores reported that they had crowds in front of their windows continually during the campaign, and they also stated that they felt a direct benefit from participating in the campaign.

Audubon Takes Advantage of Local Event

Jackson Hitches on to Unusual News Item With Splendid Results

AN exploitation stunt was put over successfully to the last by Ben E. Jackson, manager of the Audubon theatre in New York City, in behalf of "Love's Harvest," and may be used as an example of live-wire showmanship, clever arrangement of details and accurate timing of the stunt with the showing of the picture and the breaking of the story in the daily press.

Jackson knew of the proposed test of the new Police Department Aero Force. It was learned that a test race between pseudo-automobile bandits and selected members of the Police Department was to be held to determine the possibility of the airmen keeping in sight of fleeing automobile thieves. This offered Mr. Jackson a golden opportunity, and he immediately set about pulling the wires that would bring this trial race to the vicinity of his theatre, the Audubon.

Mr. Jackson caused to be sent to all daily papers in New York a story of the forthcoming trial of the new branch of the Police Department, giving the line of the chase—but without any mention whatever of the theatre or the feature which the showman planned to exploit. This story appeared either on the front page or conspicuously elsewhere in every paper in New York.

Then, on throwaways, or small jazz heralds about three inches square, Manager Jackson printed an announcement that the cards were thrown by the driver of the police plane with an additional statement that "Love's Harvest" would be shown at the Audubon.

These heralds, together with many free tickets to performances dated for the showing of Shirley Mason in "Love's Harvest," were taken aboard the police plane at its starting point, and when great

crowds, having read of the chase to be conducted on Sunday afternoon, were gathered on Riverside Drive and Broadway at 86th street to witness the exciting event, they were showered with masses of tickets and heralds which floated down to them announcing the coming of the Shirley Mason film.

Broadway and Riverside Drive at this point are always filled with pedestrians and vehicular traffic at this time on Sunday. People lined the sidewalks, automobiles lined the roads, and families appeared on the roofs of buildings along the route outlined by the newspapers the previous day.

All along the path of the flying machine and the fleeing automobile, up Broadway to Washington Heights, people reached for the little pasteboards which fluttered to them from the clouds.

Sumptuous Stage Settings Designed by Strand of Omaha

On this page is shown the sumptuous stage setting used by Manager Harry Watts of the Strand theatre, Omaha, Neb., for the showing of "The Yellow Typhoon," which is said to have been the most elaborate thing of its kind ever attempted in the city



Braddock Stages Prologue for "The Confession"

FOR the presentation of "The Confession," Manager George E. Braddock, of the New Liberty theatre, St. Paul, arranged what is said to be the most elaborate storm scene ever seen in the city. The stage setting was a natural looking scene in the woods, prepared by the scenic department of the Finkelstein and Ruben chain of picture houses, of which the New Liberty is a link.

Preceding the showing of the feature, a soloist offered several songs. Then the dimmers were used, and during the twelve minutes which the prelude occupied, the coming of the storm was amazingly depicted.

The applause which greeted the final note of the overture which was played was greater than that which was given to the "In Old Kentucky" presentation at this same playhouse, several months ago.

For the preparation of the storm scene Manager Braddock used the corps of scenic workers for two days. The pipe arrangement necessitated the employment of six plumbers for an entire day. Two one-inch pipes were constructed overhead, each thirty-five feet long. There were 500 one-sixteenth inch holes in the pipes, which were suspended twenty-five feet above the stage.

Two large tarpaulins covered the entire stage, and a four-inch pipe furnished the drainage system. Water was supplied from the regular city fire-pressure lines.

The lighting effects throughout the scene, commencing with the first use of the dimmers, and the thunder peals and huge crashes, were so realistic that the local papers carried stories on the accomplishment. With space at the highest premium in history, Manager Braddock "put one over" in admirable shape.

Other thunder effects were obtained from the use of electrically operated drums, placed in cases, and suspended over the stage.

Schools Interested in Shackleton Film

The possibilities of "The Bottom of the World" as an exploitation feature is exemplified in the experience of the Moon theatre of Omaha, where the Commerce High School was closed while the students attended the Moon where the subject was being shown as part of the bill.

We are not informed whether or not this was brought about through the efforts of Manager Ballantyne but at least it will suggest to enterprising showmen who will run the picture in the future the calling of the educational authorities' attention to the feature and explaining its educational worth.

In New York the picture has had a showing at the Museum of Natural History and arrangements have been made to present it with the cooperation of the Board of Education to the pupils of the Washington High School and probably at other New York City High Schools.

Allows Patrons to Select Serials

The Rex theatre of Richfield, Utah, recognized that a serial picture which "catches on" is a real drawing card and one that doesn't is a detriment allows its patrons to select an attraction by preparing a ballot with the current serial pictures available for showing listed on it and a voting space where the public may register their choice.

The plan is not so new since the writer himself used the same idea ten years ago and borrowed it from some one even then, but it is a reliable way of finding out the public's preference and of also getting some advance exploitation for the particular picture to be selected.

The plan of course is especially effective in small towns and for use by neighborhood theatres, where the patronage is pretty much the same week in and week out.

Lorain Enlists Uncle Sam's Aid for "Deep Purple"

UNCLE SAM has again proven himself a good booster for the motion picture this time his aid being secured at Lorain, Ohio, by the Opera House to put over "The Deep Purple."

A special one sheet was printed for the attraction in which a tie-up with the United States Army recruiting campaign then in progress in Lorain.

The recruiting service posted the sheets on every choice location in the city, for army bill posters can plaster signs where even angles fear to swing a brush. The recruiting station also equipped its automobiles and motorcycles with purple banners calling attention to the showing of the Walsh production at the Opera House.

As a result of Berry's efforts, hundreds of extra patrons were recruited for the showing of "The Deep Purple" and tickets popped out of the Opera House's machine with the speed of bullets coming out of a rapid fire gun.

Rothapfel Staging Prologue with "Slim Princess"

THE Capitol theatre is presenting a prologue with "The Slim Princess" which is remarkably effective and yet within the scope of every theatre which has a stage.

With the stage dark and against a black background the figure of a Turk in costume is silhouetted by means of a spot which cuts above the ankles giving the appearance of the person being suspended in mid air.

Just what the person is standing upon we do not know but a step ladder could be used for this purpose.

During the exhibition an Oriental chant is rendered from off stage. The figure fades out and the screening of the feature begins on the drapes as they close prior to the lowering of the picture screen.

Newspaper Display Calls Attention to "Six Feet Four" Stunt

THE Kinema theatre in Salt Lake City helped crowd house for four days with the following spiel in their newspaper display ad, featuring "William Russell" and "Six Feet Four" in big type:

"Bill's Dope
"You longs and lankies!
"You fellows that are so tall you can get your feet wet Christmas and not catch cold till the Fourth of July

"Here's a chance to put your altitude to some account. There's a whale of a good show at the Kinema the first four days of next week called 'Six Feet Four.'

"Now, as a little stunt to go with a show having a title like that, any man or woman who measures up to a six foot mark near the ticket office can walk right into the show at any performance FREE OF CHARGE. But

"No judgin' no standing on tiptoe. And if your neck stretches more than two inches, you're barred!"

"Say, you other folks, there'll be a show at the ticket office worth about as much as the show inside. Come and see it!"

Gives All "Priscillas" Free Admission

AS an exploitation stunt to aid in putting over "The Virgin of Stamboul" at Erbert's theatre, East St. Louis, Manager Joe Erbert invited all girls whose name was "Priscilla" to be guests at a performance. He now confesses that he had no idea there were so many females in the city with this name but is satisfied with the result of his exploitation scheme.

Every "Priscilla" brought along some one else who paid to get in and in some cases the whole family came also.

This stunt is just a new twist to the old and reliable plan of giving out one ticket for every lithograph placed which showman knew to be a sure fire way of selling seats before the days were thought of.

Pickwick Theatre Gives Dean Picture Extra Attention

The Pickwick theatre put out an unusually large amount of paper, besides extending its newspaper publicity, for the week's showing of "The Virgin of Stamboul." A pre-view was given to the chief of police and other city and county officials. An elaborate prologue was presented, with a stage setting representing a Turkish harem, and Lola Gonzales, oriental dancer, was featured, as was Arthur Jasmine, screen star. The background for Miss Gonzales' dancing was a reproduction of one of the scenes of the picture. Mr. Jasmine appears in the rôle of the sheik. Novel lighting effects added to the realism of the prologue. Manager Malaby of the Pickwick found it necessary to add a special day performance at 11 a. m. in order to accommodate the public.

Toledo Newspaper and Temple Theatre Co-operate



(Above)

Float which the Temple used for street advertising on "The Deep Purple." Manager Zorn succeeded in getting into a circus parade with his float and was able to park the wagon on the circus lot.

(Top Cut)

An army of newsboys employed by the Toledo Blade who assisted in advertising "The Deep Purple" at the Temple Theatre, Toledo, as described on the opposite page.

(Left)

One of the methods used by the Toledo Blade to exploit "The Deep Purple" for the Temple showing was a treasure hunt which was advertised on the Blade delivery wagons.

Efficacy of Teaser Method Demonstrated

EFFICACY of a "Teaser" advertising campaign has just been demonstrated in a daring fashion by Henry S. Ford, manager of the Majestic theatre at Wichita Falls, Texas. The campaign as conducted by Mr. Ford was of a pure "teaser" type as compared to many which follow the form of this method of exploitation but betray the fact that it is amusement promotion by overdoing it, or using other advertising which discloses the basis for the "teasers."

Constance Talmadge in "In Search of a Sinner" is the feature which suggested the campaign to Mr. Ford. For a week before the production was to be shown at the Majestic, Mr. Ford used small two-line ads in each of the classifications of the want ads in all of the Wichita Falls papers. To make the advertisement which read "wanted—A Sinner" look legitimate, a newspaper box number for responses was included in the "teaser." The Majestic usually uses slides in the theatre announcing coming attractions but these were omitted in connection with the Constance Talmadge production. In no other form of advertising was the fact betrayed that the little want ads were used in connection with a motion picture.

Strange as it may seem, the want ads pulled over 400 replies, the great majority of which were inquiries as to what it all was about.

The day before the picture opened, Mr. Ford expended the advertising appropriation which is usually for a week's expen-

ditures in smashing newspaper advertisements, and streamers on the side of all the street cars in the city.

The campaign was one of the most successful ever conducted by a Wichita Falls theatre. Mr. Ford is authority for the statement that even after a generous allowance for the drawing power of Constance Talmadge, attendance was nearly twenty-five per cent above normal at all showings.

Great Idea for "Day's Pleasure"

This is the story about an exploitation campaign that represented an exhibitor idea and little or no investment.

It was conceived by Ralph Hanson, manager of the Willard theatre, Creston, Iowa, after the following fashion:

Four days before the first scheduled showing of "A Day's Pleasure," Mr. Hanson was pondering about his exploitation for this attraction. Passing a second-hand clothing store he was attracted by a pair of superbly-huge shoes hanging just across the door hinge.

Then his idea came.

When Chaplin opened at the Willard, thirty-five shoes dangled from the edge of the lobby ceiling to a position just above the heads of those who entered the lobby. A cut-out showing Chaplin walking across the back of a fat woman had been in front of the box office. Frame on the side walk carried a part of a one-sheet poster with a single shoe hanging from the poster.

The novel stunt created a buzz of comment and cost almost nothing.

Special Free Matinees for Children Pay

Encouraged by stories of the success of children's free matinees as business builders that have appeared in the News from time to time and especially from the result of the Finkelstein and Rubin entertainment at the New Lyric theatre, Minneapolis, when over 6,000 children saw "Judy of Rogues Harbor," Charles W. Mason, manager of the Orpheum theatre, Fort Wayne, Ind., held a special show for the "kiddies" and like wise was quite as successful as were Finkelstein and Rubin, and the host of others who have used the free show plan as a box office tonic.

He realized that if he got the children interested he also would interest their parents. Mr. Mason, who is widely known among the exhibitors of Indiana for his lively exploitation ideas, started his advertising campaign several days in advance of the showing and appealed to the "Kiddies" to see "Judy of Rogues Harbor."

He especially invited the grown ups to bring "your own children; if you haven't any of your own, bring some one else's children." This newspaper advertising and publicity campaign was linked up with special billboard advertising.

Mr. Mason also arranged a special children's matinee at popular prices and all orphans of the city were admitted to the theatre as the special guests of the management. The result of this children's appeal was that the Orpheum played to unusually satisfactory business with the picture.

Toledo Theatre and Newspaper Cooperate

"The Deep Purple" Subject of a Publicity Campaign Highly Original and Successful

TO the average male mind, the most fascinating pastime in the world is sleuthing. If every boyhood ambition were realized, nine out of every ten bankers, bakers and walking-stick makers would be earning their daily coffee and buns via the gum-shoe route.

Capitalizing this fact, Edward A. Zorn, General Manager of the People's Amusement Company, working in conjunction with Ace Berry, field exploitation representative for the Mayflower Photoplay Corporation, staged a sleuthing contest for the promotion of "The Deep Purple" during the picture's run at the Temple theatre, Toledo, Ohio. The stunt aroused more public interest and got more newspaper space than any promotional device used by a Toledo theatre in a long time.

Manager Zorn was fortunate in securing the co-operation of the Toledo Blade. The newspaper gave the contest feature display on its movie page for seven consecutive days, in addition to printing and

distributing window cards and hanging banners calling attention to the contest on its fifteen delivery trucks.

Every day for the duration of the contest, the Blade ran a short detective story called "The Deep Purple Mystery." Each story contained a clue which if followed helped the reader to find one or more of the many deep purple envelopes which were hidden in various parts of the city. "These locations," read the Blade's opening announcement, "may be discovered by reading the stories carefully and by using your detective powers."

There were, of course, suitable rewards for the amateur sleuths.

Another ingenious stunt evolved by Manager Zorn and which recommends itself to the attention of alert showmen, was the wearing of a tie tag by 600 of the Blade's carrier newsboys during the run of the production. On Saturday morning, Zorn staged a special show for the newsboys, who paraded through the downtown

section, displaying their tie tags which admitted them to the show. As a result of the stunt, Manager Zorn got the benefit of the services of 600 enthusiastic sandwich men at a nominal cost.

Having sewed up every other available avenue of publicity, Zorn and Berry next turned their attention to the circus which was playing in the city at the time. They secured a mammoth perambulator, drawn by four horses, and annexed it to the circus parade. The vehicle was covered with large banners calling attention to the picture's showing at the Temple. After being drawn around the main thoroughfares, it was parked on the circus grounds, where it drew almost as much attention as the vociferous inmates of the animal cages.

Zorn further backed his showing of "The Deep Purple" with large newspaper and billboard displays. This, coupled to the stunts, gave the Temple's "How Many" girl seven of the busiest days of her seat selling life.

Borrows Circus for Publicity Purposes

Harris Gets Away With Great Stunt in Putting Over "Down on the Farm"

WILL D. HARRIS, the enterprising manager of the Grand theatre, (Columbus, O.), whose exploitation deeds have been told at various times in the News, has again put over a stunt which places him among the real live wire exhibitors of the country.

In his very modest manner, Mr. Harris tells us that as soon as he contracted for "Down on the Farm" he planned a lot of circus and jazz exploitation. A week prior to the opening of his show there was advertised a real circus for his town. "So I went after the circus, not expecting the results I obtained, but it certainly was a move in the right direction, and my proposition, appealed to the circus management, and we worked together from the minute they entered my town, they advertising me and I them.

"We contracted for banners to be placed on the sides of all of their large wagons, on the sides of the elephants, and in the big circus rings, together with the clown band also. I made my arrangements so far ahead that it gave me the opportunity of obtaining attractively painted banners, which were thoroughly dried before they reached Columbus.

"The day of the circus was a typical spring day, and when the parade for the circus started, the streets were lined with

people along the many miles of the march. The effect of this advertising was excellent."

"Members of the clown brigade," he continued, "as they passed through the crowds yelled, 'I'll see you "Down on the Farm," at the Grand next week.' I paid the clowns a small sum for this special advertising stunt which they did in a splendid manner. There were banners also hung at the entrance of the tents and over the trapeze acts in the big top and remained there until the close of the evening show. After the circus left town I had the banners pasted on some excellent dead walls throughout the business section of the city and they remained there working for the show until it was over."

The remainder of Mr. Harris' campaign for this picture was beautifully dove-tailed so as to make every bit of advertising, publicity and exploitation count. "Just as soon as I secured the picture," he said, "I planted stories in all the papers about its coming and when it was passed by the Ohio censor, I made much of the fact, and the papers carried the notices to the effect that even the hardened members of the board were compelled to laugh at the screamingly funny tactics of the players in this picture.

The week before the picture was to open

I began a teaser advertising campaign, using the three largest papers, scattering through the news columns seven point readers in bold face type which stated, "Lots of fun 'Down on the Farm,'" etc.

These teasers were only a line each and started people talking. They were followed by ten point readers illustrated by cuts from artists' drawings obtained in the press book which announced the engagement of the picture and explained the teaser ads. Display advertising was used effectively also.

On Saturday before the show opened I broke into the editorial page of the *Dispatch*, the leading paper in Central Ohio, with a story about how hard it was to get horses. It was the first time a show picture or otherwise—ever got on the editorial page. To appreciate this I only need say that advertisements are not accepted at any price for that page.

"We kept everybody talking about the show all the time. The ushers, the ticket sellers, the doormen, everybody.

"The result was that the crowds came rejoicing, the largest crowds in the history of the Grand. They laughed and howled and went away telling their friends. It came up to every promise and it was the greatest week in our history."

Chester Exhibitor Wins with "Pollyanna"

Thomas Proffit Left No Stone Unturned in Advertising Pickford Feature

THOMAS PROFFIT, the live wire manager of the William Penn theatre, Chester, Pa., recently put over an exploitation campaign on "Pollyanna" which brought the attraction to the attention of every resident of his city and was largely conducive to bringing in business that set a new record for the theatre.

Mr. Proffit studies the art of exploiting pictures and has arrived at some very definite conclusions.

"When you start to exploit a picture don't leave a stone unturned. Go after everybody," says Mr. Proffit in discussing the result of his campaign for the "Pollyanna" showing.

"When I booked this picture I determined to go after the feature in a big way. The feature had wonderful presentation opportunities, all of which I consider good exploitation, but I was more interested in what I could do on the outside, rather than the inside of my theatre, so I sought out all the possible large display windows in my section of the town, for the possible use of cut-outs of enormous sizes, and before I was finished with

my rounds I had landed exactly fourteen windows, all willing to co-operate with me in putting this picture over.

"Fourteen show windows of enormous size in my town for a display was more than one could possibly expect, but I didn't end there. I started and kept up a concerted and constructive newspaper advertising campaign. I kept everlastingly after the people. I went on every billboard I could get hold of. I had over five hundred large one-sheet boards printed specially and had them placed all over the town. I had the Five and Ten Cent store sell 'Pollyanna' shopping bags and the 1,500 we supplied went like 'hot cakes.'

"But it was the window display campaign that carried most weight and attracted most attention.

"I was particular to choose only good stores and succeeded in obtaining the windows of a book store, an autos sales room, a drug store, two electric light companies, a newspaper office, a grocery store, a gas company, a clothing store and a department store, as the leading ones; securing

fourteen places in all. In these I made elaborate displays of cut outs, and 'Pollyanna' was to be found advertised on every street for blocks around my theatre.

"In front of the theatre I strung a banner. On a building nearby I had a great sign painted with a hand pointing to the theatre and telling the people that it was there that Mary Pickford was to be seen in her latest production.

"And the fact that I went after it in that manner brought me capacity business. I'm a believer in exploitation to say the least, but only when you go after every angle of the idea."

Mr. Proffit also cooperated with the *Chester Times* and *Morning Republican*, which newspapers gave a free performance to all the newsboys in the town. It is seldom that a bunch of several hundred big-hearted, little more-or-less unwashed newsboys have a leading theatre hired especially for their entertainment, but that's what the newspapers did, and more than that—gave "Pollyanna" no end of good publicity.

How Proffitt Profited from Exceptional Exploitation

(Right)
Window display with a cut-out as
a basis used by Thomas Proffitt,
manager of the William Penn
theatre, Chester, Pa., for the
"Pollyanna" showing



(Below)
Chester children who saw "Polly-
anna" at the William Penn as
described on the opposite page



More Good Exploitation For "Virgin of Stamboul"



(Top) Lobby display designed for "The Virgin of Stamboul," showing at Saxe's Mordieska theatre, Milwaukee. (Bottom) Universal's Pittsburgh office force which is exploiting "The Virgin of Stamboul," with the cut-out camels shown in the cut. The officials are (left to right) Messrs. Schutze, Stern, Michelson, Burgen, McNamee, Leroche, Cherry, Barton, Dyer and Herbel.

NEW YORK

Rialto Theatre—

Overture—Mignon.
Current Events—Rialto Magazine.
Vocal—Somewhere a Voice is Calling. Soprano solo by Gladys Rice.

Feature—Jenny Be Good—Mary Miles Minter.

Instrumental—Selections from Dr. Reisenfeld's current opera "Betty Be Good."

Comedy—You Wouldn't Believe It—Sennett-Paramount.

Organ—Concert overture in C Major.

Next Week—Away Goes Prudence.

Capitol Theatre—

Overture—Gionconda: (a) Selections from the finale of Act 3; (b) Ballet, "Dance of the Hours"—interpreted by Miles, Rossi and Penny.

Scenic—Outlaws of the Wilderness—Robertson-Cole.

Specialty—The Swan. Dancing number interpreted by Mlle. Gambarelli.

Current Events—Capitol News.

Feature—The Slim Princess—Mabel Normand. Given with a prologue and Oriental chant by George Allen.

Specialty—Selections from "Naughty Marietta" by the orchestra with a violin solo, a dancing number "Dance of the Puppet" and two vocal selections, "The San Domingo Girl" and "Captain Dick."

Comedy—You Wouldn't Believe It—Sennett-Paramount.

Organ—Selections.

Next Week—The Best of Luck.

Strand Theatre—

Overture—Henry VIII Dances.

Scenic—When Dreams Come True—Chester Educational.

Current Events—Strand Topical Review.

Feature—Suds—Mary Pickford. Given with a vocal prologue and stage setting. Harry Al-

BIG DOUBLE BILL
STARTING TODAY

FATHER'S CLOSE SHAVE

THE SHAVING OF THE HILARIOUS COMEDIES BASED ON GOD ALMIGHTY!

Bringing Up Father



AND



Mary Miles Minter

In a spectacular setting in the famous novel "JENNY BE GOOD"

PLAQUE IS THE BRIDGE-PALACE THEATRE, NEW YORK—COUNTRY—SERVICE—Etc.—Etc.—

Twelve inch by three column display by the Palace Theatre, Wichita, Kansas, for "Jenny Be Good" and "Father's Close Shave."

Programs of the First Runs

REPORTS BY WIRE

len, a baritone, sings Scotch songs.

Vocal—(a) Because of You; (b) I Passed By Your Window. Rendered by Estelle Carey, soprano.

Comedy—A Fresh Start—Maid-Educational.

Organ—March Heroique.

Next Week—Yes or No.

Rivoli Theatre—

Overture—España.

Scenic—Scenes from Spain—Paramount.

Specialty—In Granada. Singing and dancing number described on another page.

Current Events—Rivoli Pictorial.

Vocal—Swing Song. Rendered by Turk Rohn, soprano, with special set as described on another page.

Feature—Homer Comes Home—Charles Ray—Paramount.

Comedy—The Jazz Bandits—Fox Sunshine.

Organ—Vox Humana Chorus.

Next Week—Ladder of Lies.

MINNEAPOLIS

New Garrick Theatre—

Current Events—Pathe News—Topics of the Day.

Novelty—A Forest Fantasy—Paramount Magazine.

Educational—Modern Centaurs—Educational.

Feature—Victory—Jack Holt and Seena Owen.

Comedy—It Takes a Groom—Christie.

Next Week—Toby's Bow.

ST. PAUL

New Garrick Theatre—

Overture—"Under the Lindens," from "Alsatian Scenes."

Current Events—Pathe and International releases with "Three Minutes of Wit and Wisdom" (Smart Set).

Educational—Making Pancakes Popular—Pathe Review.

Scenic—In the Land of Crystal Waters—Pathe Color.

Cartoon—The Great Cheese Robbery—Pat Sullivan.

Vocal—(a) Where My Caravan Has Rested; (b) Mother of Mine. Sung by Walter Pontius, baritone.

Feature—A Splendid Hazard—Henry B. Walthall.

Organ—Bo, La Bo.

Next Week—The Best of Luck.

SEATTLE

Strand Theatre—

Overture—Mighty Like a Rose.

Instrumental—Xylophone Solo, "Blue Bells of Scotland."

Scenic—Lover's Lanes of Portugal.



Attractive ad by the Washington Theatre, Detroit, for "The Twins of Supper Creek." In size, eight inches by five columns.

Educational—The Magic of Summer—Pathe Review.

Special—Society Bad Men—Kaufman Weekly.

Feature—The Sea Wolf—Paramount Special.

Current Events—Selznick News No. 23.

Next Week—The Mollycoddle.

Glemmer Theatre—

Overture—Violets Waltz; The Rosary.

Feature—The Sporting Duchess—Alice Joyce.

Current Events—Fox News No. 74.

Comedy—Any Old Port in a Storm—Pathe.

Educational—Ford Weekly (Tropical Gems of Florida).

Next Week—Dangerous to Men.

SAN FRANCISCO

California Theatre—

Overture—The Fortune Teller.

Current Events—From Pathe, Fox, Gaumont, and Selznick: Topics of the Day.

Vocal—Old Fashioned Garden. Sung by Mary White and Robert Davis.

Ocean—That Old Irish Mother of Mine—Eddie Horton, soloist.

Feature—Sand William S. Hart.

Next Week—Homer Comes Home.

Imperial Theatre—

Overture—Cavaliera Rusticana.

Current Events—From Pathe, Fox, Gaumont, and Selznick.

Comedy—Tchic Carlson—Paramount.

Feature—Romance—Doris Keane.

Next Week—The Prince Chap.

Tivoli Theatre—

Overture—The Pacific Fleet.

Special—Tivoli orchestra and Tivoli singers render "American Fantasia" before a special stage setting.

Current Events—International News.

Comedy—Breach of Promise.

Feature—The Wonder Man—George Carpenter.

Next Week—Don't Ever Marry and The Greatest Question.

DENVER

America Theatre—

Overture—La Poloma.

Current Events—Pathe News.

Comedy—Edgar's Hamlet—Goldwyn.

Feature—The Great Accident—Tom Moore.

Next Week—Out of the Storm.

Rialto Theatre—

Overture—Laz Numbers.

Current Events—Pathe News.

Feature—Sand William S. Hart.

Next Week—The Wonder Man.

Rivoli Theatre—

Overture—The Fortune Teller.

Current Events—Fox News.

Feature—The Fortune Teller—Robertson Cole Special.

Cartoon—Mutt and Jeff—Fox.

Organ—Denary.

Next Week—The Wonder Man.

CHICAGO

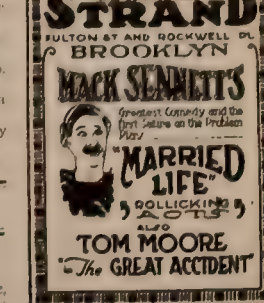
Woodlawn Theatre—

Woodlawn News and Views.

Woodlawn Brighter Side of Life.

Comedy—"Fit to Fight."

Orchestral Prelude leading up and into—"River's End."



Manager Hyman's display one roll unun by three inches for the Strand Theatre, Brooklyn, showing of "Married Life."

ORCHESTRA HALL
 DEFINITIVE THEATRE AND COOLEST THEATRE SHOWS EVER
 AN OPEN LETTER
 2ND BIG WEEK
GEORGES CARPENTIER
 'THE WONDER MAN'



The display used in the Sunday Detroit Free Press for the showing of "The Wonder Man" at Orchestra Hall. The display was four columns by fifteen inches in size.

Intermission—Orchestra "Pride of the Caravan"
 Coming Next—Katharine Mac Donald in "Passions Play ground"

Pantheon Theatre—

Universal Weekly
 Robertson Cole's Cambrid Pictures
 Feature—Fanny Brice
 Coming Next—"Remodeling Her Husband," featuring Dorothy Gish

Ziegfeld Theatre

Second Week of Doris Keane in "Romance"
 Comedy—Alice Howell in "Cinderella Under"
 Prima
 News Weekly

Randolph Theatre—

Organ Selections
 Kaufman's Weekly
 Feature—Mary Pickford in "Sick"
 Coming Next—Norma Talmadge in "Yes or No"

Rose Theatre—

Organ Selections

Feature—William S. Hart in "Sand"

Added Attraction—"Bringing Up Father"

Boston Theatre

Organ Selections

Feature—Wallace Ford in "Sick"

Mark Samuels Comedy—"The Chuck Doctor"

CLEVELAND

Stillman

Overture—Rigoletto

Theme—"I Can Be Happy Anywhere With You"

Current Events—Kingsman

Low—Driver and Chippings

Cartoon—Mint and Tell in "The Great Mystery"

Comedy—Mr. and Mrs. Carter De Haven in "A Model Husband"

Feature—"The Best of Luck"

Next Week—Mary Pickford in "Sick"

Euclid

Overture—Selections from "Tangier Lovers' Lullaby"

Themes—"Think, Love, of Me," and selections from "Irene"

Current Events—Kingsman No. 49

Public News No. 10 Topical Tips, Vol. 2, No. 11

Comedy—"Four Times Told," a Chester Comedy

Feature—"Sex," the Hodgkinson picture starring Louise Glarm

Next Week—"Treasure Island," a production of Robert Louis Stevenson book

Alhambra

Theme—"Hawatha's Melody of Love"

Current Events—Pathe News

Cartoon—"The Gumps"

Comedy—Mr. and Mrs. Carter De Haven in "Beating Cheaters"

Feature—"Old Wives for New"

Next Week—May Allison in "The Cheaters"

Metropolitan

Theme—Melody of popular arias

of well known comic operas

Educational—Bray Photograph

Comedy—A Fox Sunshine comedy, "Monkey Business"

Feature—"The Fortune Teller," featuring Marguerite Raimont

Next Week—"The Courage of Marie O'Hara"

Strand

Overture—"Parsifal"

Current Events—Screen Snap Shots

Comedy—"Monkey Business," a Fox comedy

Feature—"The Fall of Babylon," a W. W. Smith production

Next Week—"The Courage of Marie O'Hara"

Feature—"A Lady In Love," Educational—Ford Weekly, Comedy—Babies for Three

Next Week—Remodeling her Husband—Paramount.

Palace Theatre—

Feature—"Alias Jimmie Valentine" Metro.

Current Events—Pathe News, Comedy—"You Wouldn't Believe It,"

Next Week—Sand

DETROIT

Madison—

Overture—"Merry Wives of Windsor."

Current Events—Detroit Free Press Film Edition.

Vocal—Ruth Chase, "If You Could Care."

Feature—"Yes or No," Norma Talmadge.

Next Week—"Scratch My Back," Adams—

Overture—"Orpheus."

Current Events—Pathe News, Vocal—Joseph Martell, "Rolling Down the Rio."

Feature—"The Valley of Doubt," Comedy—"Solid Concrete," Larry Semon.

Next Week—"Sick-a-Bed," Wallace Reid.

Broadway Strand—

Overture—"William Tell."

Novelty—Will Rogers Illiterate Digest.

Current Events—International News.

Vocal—"Ethel Grasech," "Japanese Sandman."

Comedy—"You Wouldn't Believe It," Sennett.

Feature—"Treasure Island,"

Next Week—Bryant Washburn in "The Sins of St. Anthony."

IMPERIAL
 Sunday and Monday
DOROTHY GISH
 IN
'Remodeling Her Husband'
 A Paramount Picture
 Directed by ROBERT Z. LEON
 All Paramount Pictures
 All Rights Reserved
 "Quaker Daffodils"

Insipid by the Imperial theatre, Jack and all the... for "Remodeling Her Husband," three columns by ten inches in size.

PHILADELPHIA

Stanley Theatre—

Overture—Blue Danube

Feature—"A Fool and His Money"—Selmick

Comedy—The Quack Doctor

Scene—Deadlier Dodge

Current Events—Pathe News, Fox News, Select News, Current Events

Topics of the Day—Literary Digest, Cartoon—The Great Mystery.

Next Week—For the Soul of Rafael

Arcadia Theatre—

Feature—Old Lady B—Metro

Educational—Paramount Magazine

Scene—Burton Holmes Travelogue.

Current Events—Pathe News, Comedy—"You Wouldn't Believe It."

Next Week—Jenny Be Good

Realart

Victoria Theatre—

Overture—Rigoletto

Feature—The Woman In Room 13

Current Events—Pathe News

Comedy—Monkey Business

Next Week—Desert Love—Fox.

Regent Theatre—

Overture—Gems from "The Bohemian Girl"

"Doug" Fairbanks
 AS
"The Mollycoddle"
 The picture of the week...
"Edgar's Jonah Day"
 by
 BOOTH TARKINGTON
 The Circle of News
 Circle Orchestra
 Summer Stage Presentation
 WEEK STARTING TODAY
Circle
 "CIRCLE OF THE LATEST ART"

Barrett McCormick's Sunday ad for "The Mollycoddle," in size fourteen inches by three columns in width

Positively First Time Shown in Los Angeles!
California
 Samuel GOLDWYN
 Presents
"THE RETURN OF TARZAN"
 Edgar Rice BURROUGHS
 Better than
TARZAN OF THE APES
 An Actual Scene

Quarter page display for "The Return of Tarzan," by the California Theatre, Los Angeles

MARK
STRAND FULTON ST & ROCKWELL PL
BROOKLYN

MARY PICKFORD
in
"SUDS"
REVIEW
SOLOISTS

Larry Semon
in
"Solid Concrete"

It is a wonderful story that will grip and compel you in which Miss Pickford is all heart and soul, all frankness and truth bringing sunshine and happiness and cheer to all

STRAND ORCHESTRA

A splendidly arranged and attractive ad announcing Mary Pickford in her latest feature "Suds," by the Strand theatre of Brooklyn, N. Y. It is compact and at the same time there is not a flaw in it to detract the eye from what it attempts to exploit

Washington—

Overture—"Maytime."
Current Events—Fox News.
Educational—Prizma Scenic with introduction of song number, "Japanese Sandman" and motion pictures of the authors and the publishers and Detroit sales force.
Comedy—Mutt and Jeff in "The Great Mystery."
Feature—"Twins of Suffering Creek" William Russell.
Comedy—"The Jitney Elopement," Chaplin.
Next Week—William Farnum in "The Joyous Troublemaker."

MOORE'S **RIALTO** THEATRE
TODAY, 2:30 P. M.—ALL WEEK, 11 A. M. TO 11 P. M.
The show you have been waiting for in the heart of a Rialto is a full dose of the Best American and European Comedies of 1919.
RAYFLOR PHOTOPLAY CORPORATION
PRESENTS

A SPLENDID
HAZARD
ALLAN DWAN
HENRY B. WALTHALL

Tom Moore's (Washington) Rialto theatre ad for this week's bill "A Splendid Hazard." The Rialto display was three columns by thirteen inches

BUFFALO

Shea's Hippodrome—

Overture—"Beautiful Galatea"
Von Suppe.
Stage Setting—"The Land of the Sky Blue Water," a reproduction of the front page of Junc "Country Life in America," attractively lighted and staged by Harold B. Franklin.
Vocal—"On the Road to Mandalay"—Ollie Speaks. Sung by Greek Evans of the Rialto and Rivioli theatres, New York.
Feature—"For the Soul of Rafael"—Clara Kimball Young.
Comedy—"Go West, Young Woman"—Christie.
Current Events—Hippodrome Reviews, consisting of Universal and Gaumont News, Pathe hand colored subject and Topics of the Day.
Next Week—"Down on the Farm" and "Only a Wife."

Strand—

Overture—"Mignon"—Thomas.
Current Events—Latest Pathe News.
Feature—"The Terror" Tom Mix.
Comedy—"The Paper Hanger"—Hank Mann.
Special—"The Lost City"—Juanita Hansen.
Next Week—"Dollars and the Woman"—Alice Joyce.

Lyric—

"A Woman's Man"—Romaine Fielding Beauty contest put on in connection with picture in which theatre sought city's most beautiful girl to appear in next Romaine feature. Spunt got much newspaper space.

Shubert-Teck—

"Desert Gold"—Fourth in a series of productions put on by the W. W. Hodgkinson corporation.

ST. LOUIS

Kings Theatre

Overture—Selections from "Mikado."
Opera, "Mikado."
Current Events—Fox News.
Topics of the Day—Literary Digest.
Feature—"The Ship Passes"—Ava Comedy Mack Sennett.
Next Week—"Scratch My Back."

Pershing Theatre—

Overture—Selections from "Mikado."
Current Occurrences—Pathe News.
Or. or Solo.
Review of Paragaphers—Topical Tips.
Feature—"Burning Daylight."
Comedy—"Parcel Post Husband."
Next Week—"The Deep Purple."

New Grand Central Theatre

Overture—Selections from "Aida."
Educational—Two Reel Universal.
Current Events—Selznick News.
Instrumental—Popular Selections on Organ.
Feature—Five Reel Sennett.
Comedy—"Down on the Farm."

Mozart Theatre

Overture—Selections from "Mikado."

CHARLES RAY
"Homer Comes Home!"

Reagan's display, twelve inches by five columns for "Homer Comes Home."

Mutt and Jeff Comedy.

Current Events—Fox News.
Feature—"Burning Daylight."
Comedy—"Parcel Post Husband."

West End Lyric Sky Dome

Opening—Popular Selections.
Current Events—International.
Comedy—Sunshine Comedy.
Educational—Universal Scenic.
Overture.
Topics of the Day—Literary Digest.
Feature—"Let's Be Fashionable"—Davis May and Douglas Maclean.

WASHINGTON

Metropolitan—

Overture—Fest Overture (Leather).
Current Events—Pathe News.
Topics of the Day.
Cartoon—None.
Scene—"The Bottom of the World" (Shackleton).
Comedy—None.

STRAND—METROPOLITAN

TOM MOORE
in
The Great Accident
BEN ARMY WILLIAMS
DIRECTOR OF THEATRE

This display for "The Great Accident" was arranged by Paul Goodman's publicity staff. The Strand and Metropolitan are located in Cleveland

Feature—"The Cheater" (May Allison).
Next Week—"Dollars and the Woman" (Alice Joyce).

Palace

Overture—Evolution of Broadway (Laker).
Current Event—Pathe News.
Topics of the Day.
Cartoon—None.
Scene—None.
Comedy—Any Old Port (Pathe).
Feature—"The Mollycoddle" (Douglas Fairbank).
Next Week—"The Flapper" (Olive Thomas).

Rialto

Overture—In a Clock Store.
Current Events—Fox News.
Topics of the Day.
Cartoon—None.
Scene—None.
Comedy—A Fresh Start (Melma).
Feature—"A Splendid Hazard" (Walthall).
Next Week—"Bully of the Storm Country" (Mildred Harris Chaplin).

PALACE
A SPLENDID
HAZARD
ALLAN DWAN
HENRY B. WALTHALL

A mighty nice "summer" display used by Stanley Chambers, manager of the Palace Theatre, Wichita, Kansas, in connection with his "The Heart of a Child" engagement

Completes "The Purple Clpher" Vitagraph

What is believed by Vitagraph to be Earle Williams' best feature since "The Fortune Hunter," was completed this week under the direction of Chester Bennett at the Hollywood studios of that company. It is called "The Purple Clpher" and is a fast-moving melodrama of Oriental intrigue and American nerve and resourcefulness. The story is by Will F. Jenkins. It was arranged for the screen by J. Grubb Alexander.

Vola Vale, who played with Earle Williams in some of his biggest successes, appears opposite him. Henry A. Barrows plays an important part. Ernest Shields and Alan Forrest also have strong roles.

Rose Mullaney Leaves Casting Staff

Rose Mullaney, who has been casting director for the Selznick studios for the past two months, retired from that position on Saturday last. Miss Mullaney was compelled to tender her resignation on the advice of her physician who informed her that she was threatened with a nervous collapse unless she took a rest.

Miss Mullaney was for years connected with the legitimate casting department of the Chamberlain Brown Agency and a little over a year ago went to Los Angeles as the head of the casting department for the Metro Studios. She returned from the coast about two months ago to take over the casting department for the Selznick productions.

First of "Director's" Series Completed

A statement just issued by the Jesse D. Hampton Productions announces the completion of the final scenes of the first of a series of director special productions. Plans which are now being formulated for the independent releases of these productions will be announced in the near future. The statement from the offices of the organization is as follows:

"A wonderfully entertaining, virile story which is strikingly illustrated by its title 'Half A Chance,' from the well known novel by Frederic S. Isham, celebrated dramatist, offers the initial subject, which headlines the name of director Robert Thornhill."

Ormsby Film Making Sea Production

Articles of incorporation have been issued by the State of California to the Ormsby Film Corporation which has opened offices in Los Angeles and leased a studio in Boyle Heights for the making of a special sea spectacle written by Captain Lesley T. Peacocke. A. B. Ormsby is president, Walter Goodwin vice-president and A. N. Ormsby secretary and treasurer. The company has progressed very satisfactorily in the filming of their first production, title of which has not been made public.

Live News From The Producers

Willat Picture Progressing Personnel of Producing Staff Is Named; Hodkinson to Release Films

THE work of filming the initial Irvin V. Willat production is progressing rapidly at the West Coast studio of the company, is the report. The story is from the pen of I. N. Westcott. This is Mr. Willat's first independent production under his own name. His staff, many of whom have been associated with him in his previous work, include John S. Waters, assistant director, Andrew Webster and Frank M. Blount, cameramen. Harold G. Oliver, who was responsible for the technical work in Mr. Willat's most recent productions for Thos. Ince, "Behind the Door" and "Below the Surface," is technical director; F. G. Erickson, in charge of properties; "Slats" Coombs, electrician; J. J. Murray, business manager. Don Hix is handling the publicity for the company. C. A. (Doc) Willat, who organized the company, is president and general manager. The product for the coming year will be released through the W. W. Hodkinson Corporation.

In speaking of his first production Mr. Willat says:

"The rural drama has been produced both in pictures and on the stage so many times and under so many guises that it has become stereotyped and fails to succeed because all but a very few of the versions have missed the keynote in not giving a true insight into the life of this great class of the American people."

"The locale of Mr. Westcott's book is in the rural districts of New England and upper New York State where the foundation of the American Republic was laid and whose people are noted for their insistence that they typify the true Yankee. As an Americanization factor this picture will be found to be a typical exposition of American home life, customs and ideals and above all, will teach a lesson. To my mind, the picture which does not teach a lesson, which does not give an audience an incentive for self-improvement in some manner or other, has lost its reason for existence."

"Red Lane" Out July 12 Stars Frank Mayo in Story of Outdoor Atmosphere and Adventures

WHAT is described to be a picture of unusual outdoor atmosphere and stirring adventure has been made by Universal starring Frank Mayo in "The Red Lane," from the novel of that name by Holman Day, who is reputed to know the life of the North Woods better than any other American writer, having been born a few miles from the international border line of United States and Canada. All of Day's books are tales of the Maine and Canadian border, dealing with adventure and romance. "Fine Tree Ballads," "The Mayor of the Woods," and "Old King Spruce," are a few of his celebrated stories.

Not since "The Brute Breaker" and "Lasea" has Frank Mayo appeared in a role which so well fits him as that of the border customs

officer in "The Red Lane," says Universal. It is a strong, virile, manly part that not only permits him to display his youth and vigor, but do a bit of romancing in a thorough fashion.

Lillian Rich, who plays opposite Frank Mayo in "The Red Lane," is comparatively new to the screen. She was last seen in "The Day She Paid," with Francis Billington. It was her clever work in that production which attracted the attention of Lynn Reynolds, the Universal director, so that when he was commissioned to produce "The Red Lane" with Frank Mayo, he immediately thought of Miss Rich as the one for the chief feminine role.

The supporting cast also includes James Mason, Paul Weigel, Clark Formes and Jean Herscholt. The picture will be released July 12.



Tom Terriss, director of "Trumpet Island," a coming Vitagraph expected to find favor with audiences

Terriss Completes His Vitagraph Special

Tom Terriss returned recently from California, following the completion of his first special production for Vitagraph. This is an adaptation from Gouverneur Morris's "Trumpet Island." The picture will be released in September. Mr. Terriss is now engaged with the production of "Dead Men Tell No Tales" by E. V. Hornung.

Ralph Connor Prints to Go to Rothacker

Another big producer has come into the Rothacker fold. This latest Rothacker client is the Ralph Connor Productions. Contracts have been executed between Ernest Shipman, producing manager of the company, and Watterson R. Rothacker, whereby prints of Ralph Connor pictures will be made in Rothacker Laboratories.

The following are a few of the twelve pictures which will benefit by Rothacker prints: "The Sky Pilot," "The Foreigner," "The Man from Glengarry," "Cameron of the Royal Mounted," "The Prospector," "Black Rock" and "The Patrol of the Sun Dance Trail."

Famous Players Buys Four Stories

The Famous Players-Lasky Corporation announces the recent purchase for Paramount filming of four popular stories. Two of these, "The Kentuckians," by the late John Fox, Jr., and "The Quarry," by John Moroso, are novels, while the other two, "The Snob," by William J. Neidig, and "The Laurels and the Lady," by Leonard Merrick, are short stories. All probably will be placed in production during the coming Autumn.

Spoor-Thompson Have New Local Office

Spoor-Thompson Laboratories have secured new quarters at 110 W. 40th Street for their New York sales office and service bureau. The phone is Bryant 004.

ANNOUNCEMENT EXTRAORDINARY

Our policy of bigger & better pictures, inaugurated so successfully in 1919-1920, will be continued & expanded for 1920-1921. Approximately 50 big productions will be produced. In wealth of story, direction, acting and mounting as well as in variety & general excellence, they will be the greatest ever offered the exhibitor and public.

The genius and energy of our producing forces in our eastern and western studios, is sparing neither time nor money to make these tremendous features the last word in box-office value & screen art.

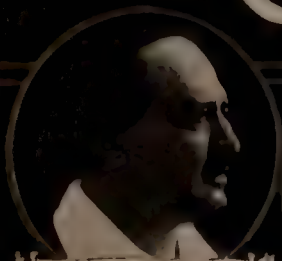
In addition to six big specials, to be made by each of our world renowned stars, there will be a series of super productions with all star casts.

The good will & success we have earned by our past relations with the exhibitor, will be continued and cemented. Our pictures will be rented upon a flat rental basis or if it is preferred, upon the percentage plan.

We have no axes to grind! Our policy is a policy of "live & let live" with pictures at a price the exhibitor can afford to pay!!



OUR AU



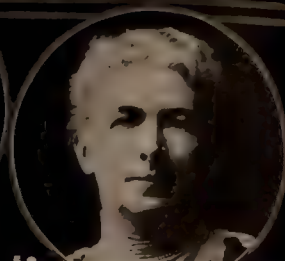
Vicente Blasco Ibañez



Irvin S. Cobb



Arthur Somers Roche



Mrs. Humphrey Ward



George Gibbs



Winchell Smith



George Kibbe Turner



Channing Pollock



Margaret Mayo



J.A.R. Wylie



Raymond Hubball



Arthur Stringer



Barnard Vellay



Henry C. Rowland



Larry Evans



C.W. Bell



Holman Day

THORS

The
foremost dramatists,
novelists and short
story writers of the
world will contribute
the stories for these
superb features.

Every name is
a guarantee of un-
matched excellence
and permits the ut-
most in advertis-
ing and publicity.



Henry Arthur Jones



Jack London



Anthony Hope



Eugene Walter



Thomas Hardy



Justus Miles Foreman



Julie Herne



Guy Bolton



Mark Swan



F. Scott Fitzgerald



Edgar Selwyn

METRO

METRO SPECIALS

JULY 5	PARLOR, BEDROOM & BATH <i>by C.W. BELL and MARK SWAN</i>	ALL STAR CAST
JULY 19	THE MISFIT WIFE <i>by JULIE HERNE</i>	ALICE LAKE
AUG. 2	HELD IN TRUST <i>by GEORGE KIBBE TURNER</i>	MAY ALLISON
AUG. 16	The CHORUS GIRL'S ROMANCE <i>by F. SCOTT FITZGERALD</i>	VIOLA DANA
AUG. 23	The MUTINY of the ELSINORE <i>by JACK LONDON</i>	ALL STAR CAST
SEPT. 1	THE HOPE <i>by CECIL RALEIGH and HENRY HAMILTON</i>	ALL STAR CAST
SEPT. 6	LOVE, HONOR and OBEY <i>by CHARLES NEVILLE BUCK</i>	ALL STAR CAST
SEPT. 13	THE PRICE OF REDEMPTION <i>by I.A.R. WYLIE</i>	BERT LYTELL
SEPT. 20	THE SAPHEAD <i>by WINCHELL SMITH and VICTOR MAPES</i>	CRANE & KEATON
SEPT. 27	CLOTHES <i>by CHANNING POLLOCK and AVERY HOPWOOD</i>	ALL STAR CAST
OCT. 1	The FOUR HORSEMEN OF THE APOCALYPSE <i>by VICENTE BLASCO IBÁÑEZ</i>	ALL STAR CAST
OCT. 11	BILLIONS <i>from a FRENCH PLAY adapted by CHARLES BRYANT</i>	NAZIMOVA
OCT. 18	TO BE ANNOUNCED LATER	SUPER SPECIAL
OCT. 25	COINCIDENCE <i>by HOWARD E. MORTON</i>	ROBERT HARRON

FOR 1920-21~

NOV. 1	<i>The</i> MARRIAGES of MAYFAIR <i>by</i> CECIL RALEIGH	ALL STAR CAST
NOV. 8	FINE FEATHERS <i>by</i> EUGENE WALTER	ALL STAR CAST
NOV. 15	POLLY WITH A PAST <i>by</i> GEORGE MIDDLETON and GUY BOLTON	INA CLAIRE
NOV. 22	THE STAR ROVER <i>by</i> JACK LONDON	ALL STAR CAST
NOV. 29	ARE ALL MEN ALIKE ? <i>by</i> ARTHUR STRINGER	MAY ALLISON
DEC. 6	BLACKMAIL <i>by</i> LUCIA CHAMBERLAIN	VIOLA DANA
DEC. 13	THE GORGEOUS GIRL <i>by</i> NALBRO BARTLEY	ALICE LAKE
DEC. 20	THE MISLEADING LADY <i>by</i> CHARLES GODDARD and PAUL DICKEY	BERT LYTELL
DEC. 27	BIG GAME <i>by</i> WILLARD ROBERTSON & KILBOURNE GORDON	ALL STAR CAST
JAN. 3	HEARTS ARE TRUMPS <i>by</i> CECIL RALEIGH	ALL STAR CAST
JAN. 10	THE GOD OF HIS FATHERS <i>by</i> JACK LONDON	ALL STAR CAST
JAN. 17	<i>The</i> MARRIAGE of WILLIAM ASCHE <i>by</i> MRS. HUMPHREY WARD	MAY ALLISON
JAN. 24	THE HOLE IN THE WALL <i>by</i> FRED JACKSON	ALL STAR CAST
JAN. 31	MADAME PEACOCK <i>by</i> RITA WEIMAN	NAZIMOVA

METRO ANNOUNCES



VICENTE BLASCO IBAÑEZ'S

World Famous Novel

The FOUR HORSEMEN of the APOCALYPSE

is now in production and when completed will excel anything ever done on the screen before. In size, beauty, power and direction it will advance the art of motion pictures five years. Everyone of the millions who have read this stirring, colorful novel will want to see it on the screen — where it gains doubly in it's gripping, moving story....

METRO ANNOUNCES



JACK LONDON'S

world celebrated novels have been acquired for elaborate screen production in line with our policy of giving you the very finest & most dramatic literature the literary market has to offer. These superb features will be presented by C.E. SHURTLEFF. The first three will be

The MUTINY of the ELSINORE
THE STAR ROVER
THE GOD OF HIS FATHERS
With ALL STAR CASTS

C O M I N G



UNSURPASSED 4 & UNEQUALLED

NAZIMOVA

PRODUCTIONS; *The first two of which will be*

“BILLIONS”

An adaptation by CHARLES BRYANT from the celebrated French play of JEAN JOSE FRAPPA and HENRY DUPUY MAZUEL

and MADAME PEACOCK

by RITA WEIMAN

M E T R O

OUR AUTHOR-DIRECTORS



JUNE MATHIS



WINCHELL SMITH



MAXWELL
KARGER



EUGENE WALTER



BAYARD VEILLER

To insure the exhibitor a definite supply of big special productions made under the supervision of the best screen and stage brains in the world, we will offer a series of pictures personally written and directed by these undisputed masters, whose achievements need no introduction.

METRO ANNOUNCES



BERT LYTELL

We have planned another wonderful year for this truly great star, whose roles live and vibrate and preserve the finest traditions of the stage and screen. His forthcoming productions will amply justify the confidence that has been reposed in him by the exhibitors & the public. They are widely different in theme giving him unusual opportunities for his unrivalled versatility. The first four will be

The PRICE of REDEMPTION

by I.A.R. WYLIE

A MESSAGE from MARS

by RICHARD GANTHONY

The MISLEADING LADY

by CHARLES GODDARD and PAUL DICKEY

The PRISONER of ZENDA

by ANTHONY HOPE

METRO ANNOUNCES



ROBERT HARRON

PRODUCTIONS

The popular star of these forth coming specials is at the zenith of his powers as a box-office attraction. His portrayals are always clean-cut and he works with an earnestness that makes his roles immortal. . . . His new screen features will be of the same high quality that made him such a favorite in D.W.Griffith's great productions. The first one is

COINCIDENCE

by HOWARD E. MORTON
Directed by CHET WITHEY

METRO ANNOUNCES



DAVID BELASCO'S
POLLY WITH A PAST

Starring

INA CLAIRE

In this screen version of the famous Belasco stage success which ran for over two seasons at Mr. Belasco's own theatre, The Belasco, on Broadway, Miss Claire will entrench herself in the hearts of audiences everywhere.

It will be produced in keeping in every way with Mr. Belasco's marvelous staging of George Middleton's and Guy Bolton's greatest play and Miss Claire will be surrounded with a notable cast.

METRO ANNOUNCES



VIOLA DANA

In a series of big features, excelling anything this popular star has ever done. Each will be strong in dramatic and comedy values & rich in opportunities for this winsome favorite.

Her girlish beauty, tom-boy sense of humor, combined with her splendid histrionic talent, will be displayed to the full in these stories. Each will fit her captivating personality with the nicety and exactness of Milady's glove. The first two will be. . . .

THE CHORUS GIRL'S ROMANCE

by F. SCOTT FITZGERALD (Saturday Evening Post story)

BLACKMAIL

by LUCIA CHAMBERLAIN (Saturday Evening Post story)

METRO ANNOUNCES



MAY ALLISON

Already an assured box-office and artistic attraction this beautiful and gifted star will increase her hold on your patrons with the character of her forthcoming productions. . . Audiences appreciate artistic ability and fair young womanhood perfectly blended, and for her will be supplied stories in which these rare qualities will be shown to even greater effect than in her well remembered successes "Fair and Warmer," "The Cheater," etc. The first two will be

HELD IN TRUST by GEORGE KIBBE TURNER ARE ALL MEN ALIKE? by ARTHUR STRINGER

METRO ANNOUNCES



ALICE LAKE

This gifted young artist, whose beauty, dramatic ability, charm and personality lifted her to fame within the short space of a year, will be provided with the very finest stories obtainable.

Her successes of the past like "Shore Acres" and "Should A Woman Tell?" are the basis of a pledge for the future. Each will be colorful and strong in theme and an inspiration to audiences to forget themselves in the theatre... Her first two will be...

THE MISFIT WIFE

by JULIE HERNE

THE GORGEOUS GIRL

by NALBRO BARTLEY



METRO
ANNOUNCES

DORALDINA

This world celebrated and talented artist, the embodiment of beauty and grace, will prove a veritable sensation. She comes to the screen direct from her fiery dancing triumphs in England, France and on Broadway. Her rare talents and genius will make her an instant favorite.

Her first vehicle will be a screen version of

CAREY
WILSON'S

PASSION FRUIT

Merit Seal Awarded "Suds" at Strand

Shared in by representatives of literature, the drama and the screen, the M. P. H. Merit Seal of the Motion-Picture Theatrical Association of the World made its official debut at the Strand last night. Dr. Frank Crane, as member of its Board of Merit, outlined the object of the Association and introduced Frank Bacon, of "Lightnin'" fame, who, as vice-president of the M. P. T. League for Better Pictures, presented the M. P. T. Merit Seal to Mrs. Charlotte Pickford, as a unanimous award of the Board of Merit to her daughter's latest production, "Suds," now having its premiere at the Strand.

Speaking of the need of co-operation between public, exhibitors, producers and playwrights, responsive to that generally recognized urgent demand for pictures—truly artistic and wholesome, Dr. Crane said that the object of the association was not to sit as a board of censorship, but rather as a "board of encouragement" of "truly artistic and sincere" entertainment.

Appointments Announced by F. P.-Lasky

The following appointments in the department of distribution, Famous Players-Lasky Corporation, were announced this week by General Manager Al Lichman:

Harris P. Wolfberg is appointed district-manager of District No. 5, with headquarters at Chicago. Fred C. Cresswell will act as special representative at large. Mr. Wolfberg also assumes temporarily the duties of branch manager at Chicago.

Norma Talmadge Revival Distributed

The National Film Corporation announces that the prints of "Captivating Mary Carstairs," the five-reel Norma Talmadge revival, from the book of the same name by Henry Sydney Harrison, are now being distributed. Posters, press-sheets, lobby displays and accessories, all of which were made up specially for this re-issue are now available and are being sent to the purchasers of territory on this production.

Vitagraph Editor Compliments Aide

An appreciation of the quality of continuing work that Rudolph de Cordova has done in association with George Randolph Chester at Vitagraph, is contained in a letter from Mr. Chester, regretting that production was so far ahead as to necessitate a wait until Fall before further work could be done together on special features.

Mr. de Cordova was associated with Mr. Chester in work at Vitagraph for upwards of a year. Mr. de Cordova has also won a name for original photoplay writing in association with Alicia Ramsey.

Educational to Release Serial

Contracts to Distribute and to Exploit "The Mystery Mind"

THE Educational Films Corporation announces that a contract was signed this week by the provisions of which Educational takes over for distribution "The Mystery Mind," the latest Arthur B. Reeve and John W. Gray creation, produced by Supreme Pictures, Inc. The production itself has just been completed after more than eight months of continuous work, and the negatives have been turned over to Educational for printing. The latter company will handle the entire exploitation and distribution of the serial in the United States, and an advance campaign is now being planned. Tentative arrangements provide for the release to start early in September through the branches of Educational Film Exchanges, Inc., in the twenty-four principal distributing centers.

The Educational Films Corporation has issued the following statement in connection with the newly acquired chapter-picture: "The Mystery Mind" has already established through the film world the sales slogan, "The Aristocrat of Serials." Into it Messrs. Reeve and Gray have put the benefit of their years of experience in writing, in production and especially in serial specialization.

"As the title indicates the background of the story is hypnotism, and to carry out such a theme J. Robert Pauline, unquestionably the greatest hypnotist of today, was selected as the star. He is said to show screen ability of the highest order, adding to the pulling power of his name an interpretative quality that is rare among such celebrities. Paul Panzer, Violet McMillan and Peggy Shannon have other principal roles while the supporting cast includes fully twenty well known players.

"The entire production was made under the direct personal supervision of Messrs. Gray and Reeve, with Fred W. Sittenham directing. A greater portion of the work was done at the Supreme studios at Flushing, though many of the scenes were made in Florida.

"Arthur B. Reeve is known to literature and screen alike wherever mystery and detective stories are enjoyed. His 'Craig Kennedy' is one of the most famous of fiction creations, and the sale of his books has run into the millions. Mr. Reeve is one of the original serial writers, his first creation for the screen having been 'The Exploits of Elaine,' which made a fortune for producers and exhibitors. This was followed by 'New Exploits of Elaine' and the 'Romance of Elaine,' and 'The House of Hate' with Pearl White, 'The Hidden Trail' with Doris Kenyon and Sheldon Lewis and 'The Tiger's Trail' with Ruth Roland.



Arthur B. Reeve John W. Gray
Creators of service which marks Educational's debut in that field

"In addition to preparing the story for the serial Mr. Reeve will write a novelization of 'The Mystery Mind' which will appear in a popular edition and in serial form either in a selected list of daily papers or in a magazine of national circulation.

"John W. Gray has been a foremost figure in motion-pictures since he took the post of advertising manager with Universal several years ago. He planned the first syndicate serial ever released 'Lucille Love' and later he handled such successful chaptered stories as 'The Tree of Hearts,' 'The Black Box,' 'Runaway June' and 'The Fatal Ring.' Mr. Gray went then with Mutual at the time of the combination of Reliance and Majestic, and there he arranged the sales plan for the first of D. W. Griffith's Mutual productions. He left there to join Vitagraph, and when International was formed his services were enlisted as head of exploitation. He next became associated with Pathé as head of the scenario and editing department,

supervising production, working on many serials and particularly working on the screen.

"It was during this association that Mr. and Mrs. Reeve determined to form their own organization. Whether they have written and produced 'The Mystery Mind' and 'The Grim Game' for Hollywood, 'The \$1,000,000 Reward' with William Walker, and 'The Great Case' with Herbert Raydon.

"Mr. Reeve and myself feel that we have rounded out our accomplishment in arranging for Educational Films Corporation to handle 'The Mystery Mind,' and Mr. Gray 'We feel we that we have created the best chaptered mystery story in our career, and one that is also rather unique. We believe that we have a serial that will make the largest amount of money on record for exhibitors.

"It was because we have had this conviction that we have had the most earnest thought to its handling. We have known the Educational organization for a long time and we have been impressed with its recent development. We are all the more pleased that when the proposition was first brought to the attention of Educational officials, by mutual friends they advised point blank to have anything to do with a serial. It was only after we were able to show them the quality of the offering that they consented to become our associates. I believe that is the very best proof of the worth of 'The Mystery Mind'."

First of "Nick Carter" Series Is Finished

"THE \$100,000 KID," the first of the "Nick Carter" stories to be filmed, was completed Saturday, June 19th, under the supervision of Robert B. Broadwell, president and director general of Broadwell Productions, Inc. Major Robert Ross directed the picture, which stars Thomas Carrigan, supported by Mae Gerson and Colin Clive, and other well known actors. John Gray has been appointed scenario editor and New York representative with office at 1415 Brokaw Building, 1437 Broadway.

"The Vanishing Dagger" Proved a Success

Universal's latest serial, "The Vanishing Dagger," with Edith Pohl as princess, a big success. Bob Abraham, manager of the Frolic Theatre, San Francisco, ran "The Vanishing Dagger" on one of the hottest days in June, and did the biggest business he ever did with the exception of Harry Carey in "Marked Men," at Universal. The Frolic is a first run house.

Levey Names First Picture Series

"LUTH PRODUCTIONS" is the name of the first series of pictures to be released by the Harry Levey Corporation, the new film producing company organized by Harry Levey, for the making of educational and industrial motion pictures. The name "Luth Productions" is an adaptation of the slogan of the Associated Advertising Clubs.

James Morrison Cast with Anita Stewart

James A. Morrison has completed the leading role in the Company's production, "The Morrison" and it is his way to the coast to play opposite Anita Stewart in her next picture. This is the first time James and Anita have played together since their Vitagraph days.

New Story Bought for Douglas MacLean

Charles Belmont Davis' stirring story, "When Johnny Comes Marching Home," has been purchased by Thomas H. Ince for adaptation to the screen with Douglas MacLean in the lead role,

F. P.-Lasky Units Speed-Up

BACK at the Lasky studio after a vacation of several weeks.

Wallace Read began work under the direction of James Cruze last Monday upon "The Charming School," his new Paramount starring vehicle, which is adapted by Tom Geraghty from the story by Alice Dine Miller. This appeared in the *Saturday Evening Post* and was later published as a novel. A distinctive feature of this picture is that Mr. Read will be supported by fifty beautiful girls, all under twenty, besides the regular supporting cast, which includes Lila Lee as leading woman, Adele Farrington, Beulah Haines, Edwin Stevens, Lincoln Stedman and other favorites.

George McFarland and a large cast of players left last Saturday for Truckee, California, where they will film scenes for Mr. McFarland's new production for Paramount, Opre Read's grand old novel, "The Luckless," the scenario for which was written by Frank Condon. The party was comprised of the director and his staff and the principals of the cast, including Maude Glynne Scott, Ruth Runk, Monte Blue, Charles Ogle, Lums J. Mudge, Zella Cawington, Walter Hall, J. M. Dumont, Clarence Burton, Guy Oliver, Robert Brower, Jack Herbert, Jack Hall, William Scott, Arthur Fribold, Jack Byron, Frank Weatherwax,

Reports Show Six Big Companies at Work on West Coast

Charles Wildash and "Uncle George" Curry. The company will be gone about three weeks, after which they will return to the Lasky studio to film interior scenes.

Roscoe Arbuckle is making splendid progress on his latest starring vehicle for Paramount, a new screen adaptation of James Forbes' play, "The Traveling Salesman," in which Frank Mc Intyre formerly starred on both stage and screen. Walter Woods wrote the scenario and Joseph Henderson is directing. The company, including Betty Ross Clark, the leading woman, and other members of the cast, left this week for Jamestown, Tuolumne County, in Northern California, where small town exterior scenes will be filmed.

Tom Forman, director, and Ethel Clayton, star in a new Paramount picture temporarily titled "Romantic Ozma," from the story by Catharine Stockley, scenario by Mary H. O'Connor, are working over time so that all scenes in which the star appears may be filmed this week, as Miss Clayton intends to

depart next week for Europe. After her tour, Miss Clayton will begin work in the London studios of Famous Players Lasky British Producers, Ltd.

William DeMille is scheduled to start about July 7 at the Lasky studio on his new special production for Paramount, which will be an adaptation of Cosmo Hamilton's new novel, "His Friend and His Wife." Genevieve Daniels is writing the scenario, and Mr. DeMille is busily engaged in making preparations for the new picture and in selecting his cast, which will be all-star. The members of the cast will be announced later.

Bryant Washburn, under the direction of Major Maurice Campbell, is being filmed in some of the biggest scenes of the new Paramount picture in which he is featured and which is temporarily titled, "Wanted: A Blemish." Douglas Bronston wrote the scenario from a short story by J. E. Henderson and Henry J. Buxton. Several bulls were used in some of the recent exterior scenes and the star and director are said to have done enough running around and dodging to have qualified them as toughs. "It is easy enough to throw the bull," remarked the director, "but when it comes to directing the bull it's a different matter."



Madeline Traverse, to head her own company

Fifth Blackton Picture Released July 18th

With the release on July 18th of "Man and His Woman," a drama produced from an original scenario by Shannon Fife, Pathe will present the fifth J. Stuart Blackton produced picture of the year. The uniform quality of these pictures and the recent big success of "Passers By" is claimed by Pathe to have established a particularly high regard for the Blackton offerings; and the fine favor in which they are held is clearly evidenced by the exceptionally big business and early bookings of "Man and His Woman."

The first of the Blackton pictures released in 1920 was "My Husband's Other Wife." This was followed, in turn by "Respectable By Proxy," "The Blood Barrier," "Passers By," and in the middle of July, "Man and His Woman" is to be presented. This list of features contains the names of Pathe offerings, the success of which has earned for them a place among the most prominent pictures of the season.

Author and Director in Conference

Samuel Merwin, author of "The Passionate Pilgrim," the second of the Robert G. Vignola productions, was an interested visitor at International studio last week where he saw his story transferred to the motion-picture screen under the direction of Robert G. Vignola.

This is the first time that these two celebrities have ever met, and the meeting was in the nature of a gala occasion at the studio where the entire staff turned out in honor of the visitor. After Mr. Merwin was shown about the studio and had had explained to him the mechanics of a modern motion-picture making plant, he went into a conference with Mr. Vignola on "The Passionate Pilgrim." The conference lasted several hours and when it was over both director and author expressed themselves as having benefited highly thereby.

Critics Praise "Passers-By"

FUELLING the large predictions made for it by Pathe, J. Stuart Blackton's production, "Passers By," was warmly received during its week's run at the Capitol theatre, New York, where it was effectively presented by Samuel I. Rothaphel. Critics at the Metropolitan dailies were liberal in praise of the production, in which Herbert Rawlinson has the leading role. The work of W. L. Ferguson, Tom Lewis, and Dick Lee was also highly commended by the critics.

The New York Commercial was particularly pleased with the Blackton production, commenting as follows: "Passers By, a screen version of C. Haddon Chambers' famous stage success, which played to capacity audiences on Broadway for more than a year, is the principal feature of an ambitious program of motion picture novelties presented by S. L. Rothaphel at the Capitol theatre this week. 'Passers By' is a work based upon the force and strength of 'lines' rather than of situations and, in consequence, presented unusual problems to the producer, who has achieved a photo play of naturalness and human interest."

The Sun and Herald were even more emphatic in its belief that "Passers By" struck public fancy, stating:

"At the Capitol a charming production by J. Stuart Blackton of C. Haddon Chambers' play, 'Passers By,' is presented, and proves more attractive than when numerous persons saw the original with Richard Bennett on Broadway and resolved solemnly to have their chil-

Pathe Says Picture was Warmly Received at Capitol Theatre

dren lead better lives. This play of the obligations of parents toward their offspring, though essentially a study of the mind rather than a presentation of action, is so movingly and delicately presented that it holds the attention even when the great outdoors is calling."

The Post, extremely conservative in its judgment of films, sounded the praise of the picture, as follows: "In many ways J. Stuart Blackton, who produced 'Passers By,' has given us a screen version that is noteworthy. Without the artificial means of cut-in and flash-back he has retained throughout the human interest of the play. Humanly speaking, directors make editions, at least always command more sympathy than they deserve. They are always good theatrical material. However, the 'passers-by' proper enter only superficially into theme and story. Yet, on the whole, the passers-by serve more for comedy and contrast than as integrals in the main story. Resisting the temptation of feature film flourish and person Mr. Blackton has kept upmost the values of human appeal in the play as they concern his characters."

"In general, then, the play is effective, it holds with genuine suspense. But in particular one may find a tendency to slight the proper emphasis, due no doubt to a gen-

erous cutting of the film from its original footage. Lady Hurley, given more motivation, would be less the cruel agent of injustice to the girl and more the snob, acting according to her lights. The state of affairs between the governess and her upper-stratum lover is too slightly sketched, and the unsuspecting can only guess. Naturally, having been trained by the movies, they guess the worst, but some day the worst will be the wrong guess and the movies will have only their habitual lack of definiteness to blame for that."

"Passers By" is excellently cast. And mark this, there is no star to monopolize centre stage and ruin an otherwise good picture. Herbert Rawlinson is easy and unassuming. Miss Leila Valentine as the governess is charming, comely and a capable actress. More of her kind on the screen would be enthusiastically welcomed. The acting of the character parts by William J. Ferguson, Tom Lewis, Dick Lee and Little Charles Stuart Blackton is a child actor of promise."

Bert Cann Renews His Ince Contract

Bert Cann, the Thomas H. Ince cameraman whose photography has placed him in the top ranks professionally, has become a permanent part of the Thomas H. Ince organization. A long-term contract has just been signed, by which Mr. Cann continues as chief cameraman for Douglas MacLean's series of pictures.

"The Third Eye" Duplicated in Real Life

Another illustration of how the screen blazes the trail in scientific methods of crime detection, has been found in the announcements early this week to the effect that Assistant District Attorney Duoling and his staff have decided to employ the Iris Test as their last hope of solving the Elwell murder mystery.

This test consists of photographing the iris or retina of the dead man, in the belief that it retains the last image which those eyes saw before their possessor died. This news is of particular interest since the Iris Test has already been put on the screen by H. H. Van Loan. This gifted writer used this method of solving a fiction mystery in "The Third Eye," the Pathe serial, featuring Warner Oland and Eileen Percy, which is now being distributed by that company.

Goldwyn Says It Has Real Service Book

That "forward-looking" distributors are coming to realize the wisdom of preparing press books of real service to exhibitors, instead of a camouflaged advertising boosts for the picture, is said to be evidenced in the service book issued by Goldwyn Pictures Corporation on Edgar Rice Burroughs' "The Return of Tarzan," produced by Numa Pictures Corporation and released by Goldwyn. This book calls for special attention, because it is a concrete answer to the objections exhibitors have leveled at the advertising and exploitation aids supplied them in the past.

There are sixteen pages in all, starting with a brief description of the high spots of the picture, and telling how the production was handled during its run at the Broadway theatre, New York.

"Jucklins" Is George Melford Production

Speaking of his novel, "The Jucklins" Opie Read, the author, once said: "I confess to a fondness for those homely, humorous and peculiar folk. They are real but they are passing away, and to set them forth with truth is almost a solemn duty." These words were spoken a good many years ago and so their truth is even more pointed today than then.

Thus, by perpetuating them on the screen as George Melford now plans to do, for Paramount release, he will assist in preserving these characters for posterity.

Forrest Stanley Chosen for Leading Roles

After a search involving nearly a score of candidates, Cecil B. DeMille has chosen Forrest Stanley as the leading man of future Cecil B. DeMille special productions for Paramount. Stanley, who succeeds Thomas Meighan and Elliott Dexter, signed a five-year contract with the Famous Players-Lasky Corporation, following his negotiations with the director-general of that organization.

Authors Serving the Screen

Prominent Writers Give Their Best Works for Picturization

THE flooding tide of screen development is sweeping the great authors of the country into the motion picture field. Many of them are writing original scenarios for the "movies," while others are merely aiding in adapting their literary productions to the films. The W. W. Hodkinson Corporation has been one of the largest agencies in bringing about the present "Screen-tide" in the affairs of our literary men. It has released the works of more than a dozen authors, freeing them from the covers of the books on library shelves and placing them out in the open on the silversheet.

Among the prominent authors of this country and England picturizations of whose novels and plays have been released to the exhibitor by the W. W. Hodkinson Corporation, the following may be mentioned:

Zane Grey, writer of western stories with a combined book circulation running into millions of copies. Hodkinson has already released two Benjamin B. Hampton picturizations of his novels, "Desert Gold" and "Riders of the Dawn," the latter based on the novel, "The Desert of Wheat." Mr. Hampton has just completed a new Zane Grey story for Hodkinson release, "The U. P. Trail."

Augustus Thomas, dean of American playwrights, whose play, "The Harvest Moon," was pictured by Theodore C. Dietrich and Arthur F. Beck, with Doris Kynyon in the stellar role. "As a Man Thinks," done by Gibraltar Pictures with Leah Baird starred, and "The Capitol," done by Arthur F. Beck, with Miss Baird in the chief role, were Hodkinson releases, as was Mr. Thomas' story written expressly for the screen, "The Volcano," produced by Harry Raver with Leah Baird in the lead.

Louis Joseph Vance whose novels, "The Bandbox," with Doris Kynyon, and "Cynthia-of-the-Minute," with Leah Baird, were produced by Gibraltar Pictures, and whose "Lone Wolf's Daughter," with Louise Glaum in the stellar role, has been produced by J. Parker Read, Jr.

Holman Day, whose "King Spruce" starring Mitchell Lewis, has just been completed by the Dial Film Company.

Winston Churchill, whose novels reflect American life as it really is. His "The Dwelling Place of Light," has just been filmed by Benjamin B. Hampton and will soon be released by the Hodkinson organization.

Emerson Hough, writer of western romances "The Sagebrusher," produced by the Great Authors' Pictures with Benjamin B. Hampton in charge, was selected for initial screen production and was a financial and artistic success.

Frank N. Westcott, brother of Edward Noyes Westcott, whose



Famous authors who are writing for Hodkinson Pictures. Left—Zane Grey. Right—Augustus Thomas.

"David Harum" enjoyed wide popularity. Irvin V. Willat makes his first independent production in the picturization of his highly successful novel "Dahomy Child."

Galen Berriss, one of the country's foremost writers and humorists. Gibraltar Pictures is producing his novel, "The Heart Line," to the screen for Hodkinson release, with Leah Baird in a leading role.

Stewart Edward White, writer of western and African novels and short stories, "The Westerners," one of his earlier novel was

adapted by Benjamin B. Hampton for screen adaptation in his Great Authors' Pictures series.

So Louis French, whose novel, "The Silent Barrier," has just been filmed by Gibraltar Pictures, with Sheldon Lewis in the lead.

William Maynard, another English novelist whose story, "One Week End" furnished the plot for "No. 99," produced by Robert Branton, and distributed by W. W. Hodkinson Corporation.

Every Release on Broadway Educational's Releases Seen in Big Houses; Featured in Theatre Display

EDUCATIONAL FILMS CORPORATION claims that it has set a new record in that every release of the company to date has been given a showmatinee at one of the leading Broadway motion picture houses. It also calls attention to the fact that practically every picture has been featured in lobby displays, electric light and newspaper advertising.

"We have not been holding back one of our pictures for trade paper review," says a statement from Educational, "because all of them to date have been shown at one of the Broadway theatres, and exhibitors have had the benefits of the reviews where the critics have been more or less unconsciously swayed by the effect of the pictures on the audiences. And since the exhibitor is principally concerned with the audience appeal of the pictures, we believe that such criticisms are worth far more to them in judging their worth."

The company's "A Fresh Start," the first of the "Merrimack" comedies, is given a prominent position on the bill at the Strand. "A Fresh Start" will be shown at the Strand, and has been the subject of the lobby display. The second of the "Merrimack" comedies, "The Merry Men," is scheduled to come out next week. After the Strand show-

ing the picture will be exhibited over the whole Lowy metropolitan circuit.

"The Silent Barrier" is also being shown at the Strand, and the full bill includes one of these, "Dreams Come True." These pictures are also being shown over the Lowy circuit.

At the Strand, Brooklyn, "The Valley of Ten Thousand Smokes," one of the new comedies that we have released, occupies a prominent position on the bill this week. This picture was given its premiere showing on Broadway, at the Criterion. The other special, "Modern Comedies," was shown at the New York Strand where it attracted much attention.

"The Robert C. Bruce Series," are being shown at the Radio and Strand, and already Dr. Brundage will show the release of which all wish these pictures. Managing Director Edward L. Hyman, of the Educational Strand, is also using these pictures and giving them special matinee showing, often employing a solo act in connection with their showing.

"Four Times Told," the first of the "Chester Comedies," was shown at the Radio and Strand and Dr. Brundage has booked others of this series. The second, "An Ounce of Honey," will be given an early showing in advance of its regular release.



A scene from the William Fox production "Twins of Suffering Creek," starring William Russell

Caprice Signs with Pathe

To Make Debut in Serial, But Will Also Be Starred in Feature Films

THE constantly growing list of Pathe stars has been augmented by the addition of Imit Caprice, who has just been signed to a long term contract by Paul Brunet, vice president and general manager of Pathe Exchange, Inc. Miss Caprice has been starred in several big productions distributed by Pathe, including "Oh Boy!" and "A Damsel in Distress."

Under the terms of her new contract Miss Caprice will make her debut in the serial field, in addition to appearing in features of international flavor, one of which will be filmed abroad. Plans have been formulated whereby the screen luminary will be starred with Mr. Seitz in at least one serial, to be produced following the completion of work on "Rogues and Romance," which will be photographed in Spain.

In the overseas production, Miss Caprice is also to be co-starred with the famous producer and star in Pathe serials, who will

make his debut in features with "Rogues and Romance." The play incidentally is adapted from a stage story written by Mr. Seitz himself.

The Pathe statement has the following to say about its newly acquired star:

"Young and exceptionally pretty, Miss Caprice is the type of motion picture star who holds the greatest appeal for all classes of audiences. In addition to her beauty, Miss Caprice is one of the most capable actresses on the screen. Co-starring with George B. Seitz in "Rogues and Romance," she will have one of the greatest opportunities offered her in her screen career."

Miss Caprice sails for Spain on July 3rd, in company with the Seitz entourage. She began work for Pathe several weeks ago, when Mr. Seitz inaugurated production on the interiors of "Rogues and Romance" in the New York studio.

To Feature "Pirate Gold"

Pathe's Serial Release Will Be Played Up on Bills of Big Houses

"PIRATE GOLD," the serial co-starring George B. Seitz and Marguerite Courtot, which Pathe has placed on the specially selected program for the summer, is to be accorded feature honors on the programs of many big theatres that have booked it for next runs.

These exhibitors declare the serial will be advertised extensively with the names of the stars featured, because of the popularity gained by Mr. Seitz and Miss Courtot in "Bent and Gagged," which is said by Pathe to have played more first class theatres than any serial up to the time of its release.

These houses demonstrated their confidence in Seitz both as a director and star by signing up "Pirate Gold" as the first opportunity.

The serial is in ten episodes. It was produced in that length in accordance with Mr. Seitz's policy of giving his stars the number of reels he thinks best suited to develop his property. Therefore he has developed "Pirate Gold" in ten instead of the customary three episodes.

The serial is an original by Frank Lee, Seitz' author of "Bent and Gagged" and other Pathe serials.

Ray's Picture Progressing

Kane Predicts That Stage Success of Cohan's Play Will Be Duplicated

REPORTS from the Charles Ray studios in Hollywood say Arthur S. Kane, that the production of "Forty-five Minutes from Broadway" is proceeding in a manner not guaranteeing a repetition of the success of the unparalleled success which the Cohan classic enjoyed on the stage. The picture will be presented by Arthur S. Kane for First National release. The following statement has been issued by the Kane Pictures Corporation:

"Charles Ray promises to score another home-run with this presentation, but he will not be alone in his success. He has surrounded himself with an excellent cast. Donald MacDonald is taking the part of Tom Bennet, the breezy young man who falls heir (or thinks he does at the beginning of the story) to his uncle's fortune and employs his old pal, 'Kid' Burns, as secretary at \$10,000 a year. Harry Myers has the role of Daniel Cronin. William Cortright appears as Andy Gray and Eugene Besserer is cast for Mrs. Dean.

"Ray himself appears as 'Kid' Burns, the thoroughly likable young

pugilist of Bowery extraction, who shares Bennet's good fortune and loses his heart to Mary Eades of 'Forty-five Minutes from Broadway'—remember Burns as a quick-witted, open handed youth, bubbling over with clean, wholesome humor, and with a heart big enough to include the whole of mankind. The 'kids' essential charm lies in his intensely human qualities, and it is their possession which fit the character to Ray's talents so perfectly. Burns is a source of much bubbling fun but there are pathetic moments, too, and this actor may be counted upon to make the most of all these situations. It will be recalled that George M. Cohan expressed gratification when he learned that Ray was to be the interpreter of the hero of 'Forty-five Minutes from Broadway,' for he considers him the ideal man to give the Cohan-esque touches in the picturization.

"The present production is being carried on in the new glass-enclosed studios, and the actor is quoted as saying that the environment formed by its settings affords real inspiration."

Allan Holubar Is Signed Up

Joseph Schenck to Produce a Big Special, Starring Dorothy Phillips

REPRESENTATIVE of the aim of Associated First National Pictures, Inc., to enable directors and producers to bring forth screen entertainment of the greatest possible merit, negotiations between Joseph M. Schenck and Associated First National Pictures, Inc., terminated this week in the signing of a contract whereby Allan Holubar will direct the most pretentious and ambitious picture of his career. Joseph M. Schenck, as the producer of this feature, announces that the title will be "Man, Woman and Marriage" and will star Dorothy Phillips.

Details coincident with the production of this feature are said to be unusually novel from an exhibitor standpoint. "Man, Woman and Marriage" will mark one of the few pictures arranged for under contract and qualifying which no time or money limit has been set. It has been unanimously agreed between Messrs. Schenck and Holubar and First National executives that regardless of the time needed for its making, "Man, Woman and Marriage" shall bear the stamp of Mr. Holubar's maximum in direction.

Examination of the script from which the production will take its theme shows that the producer and director have selected the type of picture most successful from a box-office standpoint and have determined to create an attraction that will elaborate on the previous production featuring domestic situations, especially aiming to surround the central theme with events of sufficient importance to make the happenings in "Man, Woman

and Marriage" hold a vital interest for others besides the central figures of the story.

The closing of the contract is also significant for the fact that it marks an extension of the scope of Joseph M. Schenck's activities as an independent producer. And Mr. Schenck has made it clear that he is determined to secure the most finished and artistic box-office picture within the power of money, directorial genius and time. Those who have been privileged to know full details of "Man, Woman and Marriage" confidently declare that it will be one of the strongest box-office attractions of next year.

New Company Engages Edward Griffith

With the engagement of Edward Griffith of the Vitagraph staff, to direct their initial production, James N. Naulty and Gardner Hunting, formerly of the eastern Studios of the Famous Players-Lasky Corporation, made public the formation of "Cayuga Pictures, Inc."

The announcement of the formation of the new company is a surprise in film circles, as well as significant of big things to come in the way of productions of box office value, because of the wide reputation of the men in lack of it. Both Mr. Hunting and Mr. Naulty have long been identified with the best, most dignified and artistic in picture production, and their long joint engagement at the Famous Players-Lasky Corporation attests their ability to pilot an independent concern to success.

A Tip To State Right Men with Brains

By a Prominent State Right Man

(With Apologies to K. O. B.)

I HAVE often wondered
WHY FILM men
ESPECIALLY State Right
BUYERS don't do like
OTHER MERCHANTS in
OTHER LINES
WHO make
IT THEIR business to
SEE THE GOODS they buy
BEFORE they pay for them.
SOME STATE RIGHT men will
SWALLOW hook, line and
SINKER from some slick
BULL CON film salesman
WHO HAS nothing to sell
BUT CONVERSATION and a
HOAKUM picture while right
UNDER THEIR very noses are
STATE RIGHT opportunities
ON BIG PICTURES that are
REAL winners and that State
RIGHT men can see before they
PAY OVER their cold kale.
THE BIGGEST of such pictures
ON THE market today is
"KEEP TO THE RIGHT," with
EDITH TALIAFERRO.
I SAW twelve state right

PICTURES LAST week that
WERE TOUTED to death
AS S. R. O. money getters
AND I wouldn't give you a
PLUGGED DIME for them all.
I PLAYED my lucky thirteen
HUNCH AND went to see
"KEEP TO THE RIGHT"
WHICH WAS the thirteenth
PICTURE AND sure as fate
THE HUNCH worked and I picked
A WINNER.
I NEVER saw such posters nor
ADS AND pressmatter in my
EXHIBITOR'S LIFE as on
"KEEP TO THE RIGHT"
AND IT'S up to State Right men
TO COMPLIMENT any concern that
CAN PRESENT such a whale of a
PICTURE AND give you exploitation
WITH SUCH guts and red blood
IN IT as I saw on this picture
THAT PRACTICALLY guarantees profit
AND SUCCESS to any State Right man
WHO GRABS this smashing picture.
I THANK you.

J. B. H

EQUITY PICTURES
CORPORATION

Aeolian Hall, New York

Robertson-Cole's Fall Announcement



Established stars who have lately come under Robertson-Cole management. Left to right) Dustin Farnum (photo by Hartsook); Pauline Frederick and Otis Skinner

WITH twelve big pictures already announced for fall release, A. S. Kirkpatrick, vice-president and general manager of the Robertson-Cole Distributing Corporation, states that the new policy embraces a minimum of thirty-six big specials only for the season 1920-21, each picture to be released to bear the brand "Super-Special." The new pictures call for an investment of millions of dollars by the firm. The stars who have contracted to make Robertson-Cole pictures will appear in only four pictures a year, so that they can devote all necessary time to making the productions as perfect as art and modern appliances will permit.

The twelve productions listed for early release carry with them the names of Otis Skinner, Pauline Frederick, L. J. Gasnier, Mae Marsh, John G. Adolphi, William Christy Cabanne, Lew Cody, Sessue Hayakawa, Dustin Farnum, Al E. Christie, Wedgwood Nowell in an Arsene Lupin story, a special Hawthorn production, and a new Martin Johnson exploration picture.

Robertson-Cole plans to announce a feminine star, said to be one of the biggest box office magnets, who will start productions work as soon as her present contracts expire. This star is said to be at the peak of her profession and at the height of her very successful career. She will make the twelfth production.

One of the large items of the big investment will be the "Kismet" production which is now under way. Otis Skinner, one of the foremost actors on the legitimate stage today, made his greatest success in this play of Edward Knoblauch. The screen version is being directed by L. J. Gasnier who says: "There has never come to my attention a stage play more adaptable for motion picture purposes." With Mr. Skinner playing his original role of Hajj, the success of the picture is apparently assured.

Pauline Frederick is so strongly established as a dramatic actress of great worth in the world of motion picture art that the mere announcement that Miss Frederick will be seen in Robertson-Cole productions in the future is sufficient to assure exhibitors and the public that Robertson-Cole is in the business with a sincere desire to give them the very best productions. Every arrangement is being made to give

her ideal surroundings, support and directorial skill so that she may devote herself wholeheartedly to the dramatic art of which she is mistress, says Robertson-Cole.

The name of Mae Marsh is coupled with that of John G. Adolphi as the director of her first picture. Exhibitors know the large following of the whimsical Miss Marsh and with Adolphi as her director, Miss

great dramatic possibilities. There is good reason for believing, they say, that this picture will be the most phenomenal picture sensation of the year.

Love of the great out-doors is inherently implanted in every man, woman and child even though the degree may vary, and both sexes love big strong characterizations in out door settings. Powerful and clean is "Big Happiness," the first super special selected for Dustin Farnum, a man among men. It is a two listed story and Farnum is just that kind of an actor. Mr. Farnum believes that "Big Happiness" will mark his greatest histrionic triumph. Such an expression may sound trite but, nevertheless, can be true.

The special Hawthorn production listed will be "The Beach of Dreams." This is a screen version of the sensational novel written by H. De Vere Stacpoole, listed among the best sellers, and is said to be ideally suited for motion picture production. With society and a desert island as backgrounds, this picture gives great opportunity for directorial skill and for lavish scenic interpretation. The cast is equally important, including as it does, Edith

leased as a super-special, will absolutely cinch his position. It is real entertainment and built within a setting that will be a new pace-maker for lavishness. Betty Blythe, Barney Sherry and Cleo Ridgely support Mr. Cody in this production.

As a dramatic star, Sessue Hayakawa shows rare finesse. He is a master of the art of expression and gesture, and again he will prove these facts in his latest production, "The First Born," which will be the first Hayakawa picture under his new contract calling for four pictures a year.

A limited number of the Maurice Le Blanc "Arsene Lupin" stories are to be pictured and the first one, "813" is nearing completion. Wedgwood Nowell is to be featured in these productions.

Last but not least in the twelve productions is the latest exploration picture taken by Mr. and Mrs. Martin Johnson. This will be "Wild Men of Malekula." Malekula is the island on which the Johnsons were captured, it is stated, two years ago by the cannibal Chief Nagapate. They have since dared Nagapate again, and their adventures among these wild people will be given to the world via the camera and the screen.

The Fall Announcement in Condensed Form

AN investment of millions of dollars for new pictures. One brand only—"Super-Special." A minimum of thirty-six pictures for 1918-21.

First twelve productions named: Otis Skinner in "Kismet," Pauline Frederick in powerful stage success, Mae Marsh, directed by John G. Adolphi; "So Long Letty," directed by Al E. Christie; Dustin Farnum, in "Big Happiness," a Hawthorn production, "The Beach of Dreams," Lew Cody, in "The Mischief Man," Sessue Hayakawa, in "The First Born," a super-production written and directed by William Christy Cabanne; "813," an Arsene Lupin story, featuring Wedgwood Nowell; "Wild Men of Malekula," photographed by Martin Johnson.

A woman star, "one of the biggest box-office magnets," enters into a Robertson-Cole contract in the early fall. No Robertson-Cole star will make more than four pictures a year.

Marsh's picture will reach the peak of success. Mr. Adolphi is ideally fitted to direct Miss Marsh owing to his penchant for the human side of stories and getting the utmost comedy value out of them. This was proved conclusively by Mr. Adolphi's direction of the Georges Carpentier production, "The Wonder Man."

Those who saw Oliver Morosco's musical comedy success, "So Long Letty," and that number ran close to a million during the first three years of its tours of the continent—will remember that much of its success was due to the fact that "So Long Letty" was a musical comedy with a real plot—a story teeming with really funny situations. Robertson-Cole has secured Al E. Christie to direct "So Long Letty" for the screen.

A production directed by William Christy Cabanne will be also included in the first twelve pictures released. Mr. Cabanne is so far to assume that his production will fully qualify to the Robertson-Cole standard. Mr. Cabanne's first picture will be a screen version of a story that he has been working on for twelve months. It is his own story

and when he briefly outlined it for the Robertson-Cole executives they were one and all impressed with its story, Captain Templar Powell, Josef Swickard, Cesare Gravine and George Fisher.

The success of Lew Cody in "The Beloved Cheater" and "The Butterfly Man" has permanently raised this young man to stardom. "The Mischief Man," which is to be re-

"Li Ting Tang" Offers Fine Possibilities

Exploitation plans which have been formulated by Robertson-Cole for the purpose of advertising "Li Ting Tang," Sessue Hayakawa's newest starring screen vehicle, which will soon be released, include a special appeal to college students, as a part of the extensive campaign.

In "Li Ting Tang," Hayakawa has the role of a Chinese prince, who has been educated at a leading American university, is accepted by some of the most prominent of the male students of the school as an equal and friend. As graduation approaches a beautiful American girl shows a decided preference for the Oriental.

This instantly brings about a change in his own life and that of the men around him. Would this happen in a real university, if such an affection sprung up? Placing this question before the school will start a discussion which is bound to aid the business of the exhibitor. Other "stunts" from the college angle are also suggested.



Three favorite Robertson-Cole stars. (Left to right) Sessue Hayakawa, Mae Marsh, Lew Cody. (Cody photo copyright by Evans L. A.)



Views of the New Fox headquarters in London. Left—Front of the showroom and messengers' staff and Commissioners. Center—Exterior view of the building. Right—Managing director's office.

To Film Remote Spots in Balkan States

Jefferson Davis Dickson, globe-trotting cinematographer for the David P. Howell organization, will sail on the Adriatic on July 3 for another of his trips in search of unusual camera material. His first stop will be Paris, from which point he will outfit for an extensive trip through the entire group of the Balkan States, operating from Bucharest in Roumania as his headquarters.

The Balkan States provide the most remarkable material for odd and unique camera work that can possibly be imagined. In addition to the great natural scenic beauty, most of which is far from the beaten track of the average tourist, these small principalities provide examples of the oldest western civilization in existence.

Another object of his trip is to establish a moving picture exchange in Bucharest for the International Committee of War Workers of the A. M. C. A.

Good Cast in Support of Jewel Carmen

Roland West's star, Jewel Carmen, has been surrounded with a strong cast for her first production under his direction, entitled "Out of the Darkness." Julia Swaine Gordon has an important character part. Edward Davis, formerly a player on Belasco, is also in the production. Others include I. Herbert Frank, Virginia Vail, Leslie Austin, Gail Albertson, Jule Power, Henry Selick, Marie Coverdale, Paul Everett and Gladwin James. The picture is now nearing completion in New York.

Lejaren a Hiller Will Make Next in West

Lejaren a Hiller will start West shortly to begin production on his new picture. Arizona is to be the locale of the new picture production, which will be based on a story by Charles I. Gaskill, entitled "The Love of Abou Ben." Mr. Hiller has just completed his first picture, "The Sleep of Cynthia Rozer," which was also written by Mr. Gaskill. Rambarger & Levy are the selling agents of this picture.

Fox Opens London Offices

Justin H. McCarthy and Winfield Sheehan Participate in Ceremony

THE William Fox Film Corporation announces the opening of its new office building in London. The building is located at 13 Berners Street, a few blocks away from the Fox former offices at 74 76 Old Compton Street, in a center that has come to be looked upon as the film district. The building was officially opened by Justin H. McCarthy, author of "It I Were King" which William Fox has converted into a picture production with William Farnum in the principal role. Winfield R. Sheehan, general manager of the Fox Film Corporation, also assisted in the opening exercises. Two gold keys were made. With one of these, Mr. McCarthy opened the front door. The key was later presented to him as a souvenir. The other key has been sent to Mr. Fox in New York.

The Fox organization has sent the following statement concerning its new London headquarters:

"In the basement is the office for the receiving and despatching of films and posters. Here also is the film hospital, and the film is kept in three fireproof vaults. The managing director's office is on the first floor, front, half the front space being occupied by his private room and the other half by his secretaries.

"Back of this is the sales manager's quarters and also the office of the Fox News sales manager. Further back is a theatre, thirty by thirty feet, alongside which is a smaller theatre 10 x 14 feet, the latter being used by the technical manager. The former, like the reception room and the managing director's office, is decorated with leather wall paper.

"The second floor is occupied by the sales manager and the contract department. On this floor the main building is connected by a bridge with what is called the annex on East Castle street. In the second floor annex is the Fox News staff, and it may be said in passing that the Fox News, which was first released April 20, is doing a tremendous business.

"The third floor of the main

building is occupied by the counting house, while across the bridge in the annex the poster stock and the stationery is kept. The fourth floor contains the publicity department, and the technical manager, who has charge of the films, also is quartered there. The annex is only three stories in height.

"On the fifth floor of the main building are the negative and positive examination rooms and the Fox News projection room, also seven specially built film vaults. The Fox Film Company is now under the managing directorship of K. W. Mordant Hall, who was appointed to the position soon after he was discharged from war service in the British Navy."

Ingraham to Direct Carter De Haven

The A. S. Kane Pictures Corporation announces that Lloyd Ingraham has been engaged to direct Mr. and Mrs. Carter De Haven, the well-known comedians, who recently became affiliated with the Kane organization, in their forthcoming production of "Twin Beds." Ross Fisher will be the cameraman. The De Havens express themselves as delighted with the acquisition of both these experts for their production staff. The list of members of the supporting cast will be announced soon. An array of unusual talent is promised by the De Havens.

Ann Forrest Cast for "The Other Wife"

Ann Forrest has received the honor of being chosen by Cecil B. DeMille as leading woman for his next special production for Paramount, according to a telegram received from Mr. DeMille. This is the home office of the Famous Players-Lasky Corporation. The message also stated that Miss Forrest had signed a two-year contract and that production work on the new picture, which is titled "The Other Wife" and is from a story by Jeanne Macpherson, would be started July 6.

Tucker Now Tinting "Ladies Must Live"

Advices from the Brunton Studios, where George Loane Tucker is cutting and tinting "Ladies Must Live," state that it will take six weeks or more for the director to complete his task. Holding a keen regard for the importance of properly preparing a production for the screen, Tucker is pursuing the same policy in editing "Ladies Must Live" that helped to make "The Miracle Man" such a big success. Realizing the promise held forth by his new production and intent upon making it a worthy companion piece to "The Miracle Man," Tucker is bending all effort toward developing the story to its fullest power, states Mayflower Photoplay Corporation.

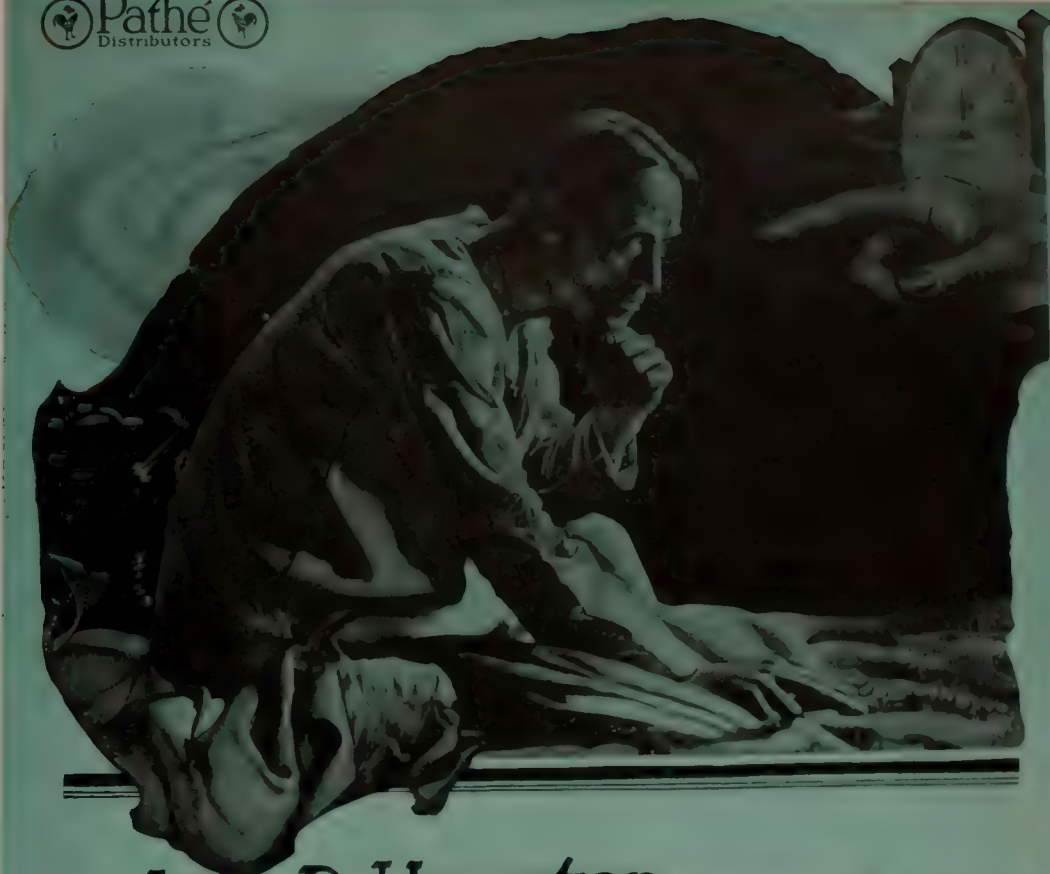
The principal feminine role in "Ladies Must Live" is played by Betty Compson, who is now at the head of her own company.

Famous Players London Plant Finished Soon

At last the new studios of the Famous Players-Lasky British Producers Company at Islington, London, are approaching completion and are already in a condition that permits work on actual production. The huge No. 1 studio, with its 50 ft. water tank, is cleared for action; scenes are being set in the No. 2 studio, for "The Great Day," the five-act drama by Geo. R. Sims and Louis N. Parker, which has been adapted for the screen by Miss Eve Unsell; Director Hugh Ford, Assistant Director J. C. Boyle, Hal Young, cameraman and a party of fifteen are now away shooting scenes in Devonshire and elsewhere with some of the leading players of a star cast. They return shortly to carry on work for the interior set now being staged at the studios.

Rowland Lee Is Made Ince Director

True to plans formulated several months ago, Rowland Lee, for many years a favorite principal before the camera, has been assigned to the directorial ranks of the Thomas H. Ince Studios, and will direct forthcoming Hobart Rosworth Specials for J. Parker Read, Jr.



Jesse D. Hampton *presents*
H·B·WARNER
in
ONE HOUR BEFORE DAWN

From the book "Behind Red Curtains" by Mansfield Scott. Directed by Henry King

A ghostly night.

The clock was striking the hour, — one hour before dawn.

As though commanded by a silent voice; as though in obedience to another's will; as though dominated by another's wish, he threw back the bed clothes and arose.

What did he do? Why did he do it?

One of the greatest and most compelling mystery dramas ever produced, splendidly put on, acted and directed.

Pathe
Distributors



A BLACKTON
PRODUCTION

MAN AND HIS WOMAN

HERBERT RAWLINSON AND MAY MCAVOY

Directed by
J. STUART BLACKTON

Story by Shannon Fife

Screenplay by Stanley Olmsted

One was weak and he took her, Soul and
Body.

One was strong and good and she drove
him from his prey.

And the bad woman and the good woman
united to save the good man they both loved.

A story tense with the drama your patrons
will talk about and come back to see again.

Herbert Rawlinson leading the cast with
May McAvoy, Warren Chandler, Eulalie
Jansen, Louis Dean, and Charles Kent.

 **Pathe** 
Distributors

YOUNG

Two reel dramas



BUFFALO

of the Great Outdoors

A STRIKING SERIES OF TWO-REEL "WESTERNS"

"TEX OF THE TIMBERLANDS"—A story of men of giant courage, and great hearts, in a struggle set in the lumber land.

"HIS PAL'S GAL"—The loyalty of friendship is tested by a beautiful woman and loyalty wins.

"THE LAW OF THE BORDER"—Without lawyers or statute books a man to man code inexorable in its speedy justice.

"THE HOBO OF PIZEN CITY"—The redemption of a ne'er do well who was also something of a ne'er do harm.

"THE HOLD-UP MAN"—A touch of mystery, a dash of the West, and a world of adventure and romance.



ROLIN COMEDIES

SNUB
POLLARD

PICKANINNY
SAMMY

HAL ROACH

ALF GOULDING



 **Pathe** 
Distributors

*Pretty Soft -
for exhibitors who play the Rolin Comedies*

"America's best single reel comedies" is what the exhibitors who play them call these reels of ripples and roars.

"Snub" Pollard and Pickaninny Sammy have become national institutions. They are headliners in The Hall of Fun.

The productions are good in settings, fast in action, interest provoking in plot, and clean in humor.

Fit to top off the program in any theatre in the country, they will prove to you that they are exactly what your patrons want.

One Rolin one-reel Comedy Every Week

They were rescued by Finch Morichich, a diver from Catalina, after being submerged for six hours, it is declared in the First National report.

Reports from the Pathe branches state that this scheme has been fully demonstrated in past seasons as successful in sustaining business during the hot weather.

Ora Carew has been chosen by William DeMille as leading woman in his special productions for Paramount. The first production in which she will appear will be "His Friend and His Wife," which Mr. DeMille will start early in July at the Lasky studio. This is an adaptation by Genevieve Daniels of Cosmo Hamilton's new novel of that name.

In refutation of this statement, comes the news that she will have her own company, known as the Madge Kennedy Pictures Corporation. Miss Kennedy will play in four pictures a year and this will permit her to select original stories and avoid the rush that is so often responsible for poor productions.



Practically every producer in the motion picture field sought to place Miss Compson under contract as a star following her phenomenal rise through her remarkable por-

Miss Comp was a steady draw for her maker, with her dancing, the public faith that saw the "Miracle Man." The demands for a more frequent appearance of Miss Comp became constant. It tens of thousands of letters and in hundreds of appeals from the owners of the theatre whose churches were forever demanding to know when they were to see again "that girl who played in 'The Miracle Man,'" that she felt justified in making her own productions.

her sense of her youth and beauty she had of course been well known, but neither the public nor any of the film producers ever dreamed of the emotional depth and power which the girl displayed in that extremely difficult characterization of "Rosa" in "The March Man"—a characterization which made demand upon an actress far exceeding any performance ever produced on the screen, in view of the extraordinary range that was required to play the part.

"On October 1, I put an article in the papers, more clearly, stating that I owed the public an explanation for not playing the same after giving it such extensive advertising and mentioned the fact that it was a great surprise to me as I positively knew that it had never been condemned before in Canada. It looked at one time as if this was true, but soon Mr. Jeffries came onto the ground, and if ever a man handled a thing diplomatically, he did. I, myself, am no novice in the show game as my father was in the show game before he married my mother and I am now of fifty years of age. Naturally, I have been through a number of deals many times, but I do think that of all such deals I was in, not in your Mr. Jeffries' handled the matter more skillfully than I ever saw anyone handle a similar deal. It is an appeal based together, and the way he talked to them would make me feel amazed with it and I am all up, as you say, with it and it passed in an instant, and I am simply waiting the letter as I am so much pleased about the matter."

After graduation from the Foreign Film department of Reed V. Allen & Co. Inc., commenced the use of "Bellini and DeLuca" for England to Royal Film Agency; to the "Eclair" for Paris for France, Belgium and Switzerland; to South African Film for South Africa.

A great place for Kid McCoy looking over a bunch of Fox Sunshine comedy girls



A scene from "A Man and His Woman," a Pathe picture with Herbert Rawlinson, Mae McCoy and Warren Chandler

Filming "The Tiger Lady"

Good Cast Supports Hope Hampton;
Maurice Tourneur Is the Director

WORD has just come from the Tourneur Studios in Hollywood, where Hope Hampton is now filming "The Tiger Lady" under the direction of this master of screencraft, giving a complete list of the cast which supports the young Texas beauty in this picture. Miss Hampton's leading man in this picture is Henry Woodward, who will be especially remembered for his excellent characterization in "Male and Female." The role of Garson in the story is played by James Gordon, an experienced actor and director, whose recent pictures include "The Girl From Outside," "Behind the Door" and "The Sea Wolf." Rennolds is played by Joe Singleton, a character actor who has been seen in a great number of motion pictures produced by Universal, Fine Arts, Fox, Vitaphone and Aricraft. Jack McDonald, the well-known character actor in stock, vaudeville and pictures, who has been seen in Universal, Fine Arts and Triangle productions, plays the role of Lenine—coast advices do not disclose whether this is the individual who is stirring up all the trouble in Russia or not. The other members of the cast include Dannie

Hoi, Raylene Eberlee, C. Norman Hammond and Edna Andriot, a sister of Lucien Andriot, the famous cinematographer.

Under the direction of Maurice Tourneur, and with the support of such an exceptional cast, Hope Hampton Productions, Inc., promises that "The Tiger Lady" will be an especially noteworthy production and will further the star's popularity on the screen. That the star is already well entrenched in the public's favor is proved by the culmination of a plan adopted some time ago.

In response to the questionnaire recently sent out by the officers of Hope Hampton Productions, Inc., addressed to one hundred leading exhibitors throughout the United States, the daily mail is bringing replies from these showmen giving estimates of the merit of "A Modern Salome," Miss Hampton's first production. Here is a sample received from the Mascot theatre Company at Moberge, South Dakota:

"I beg to advise you that we have run your feature, 'A Modern Salome,' and that this was a first-class picture and was enjoyed by our patrons."

Good Cast for Pathe Serial

Second Pathe Serial with Juanita Hansen as Star Is Begun in East

PRODUCTION on the second Pathe serial, starring Juanita Hansen, was begun June 28th at the George B. Seitz Studio in New York. The picture is to have the strongest cast of principals ever assembled for a serial attraction, declares Pathe. Warner Oland, Pathe's premier heavy, will appear in the picture.

Marguerite Contout, who has played leads, co-starred and been starred in her own right in productions, is cast for an important part. Miss Contout will join the company upon her return from Spain after the completion of the work there on "Rogues and Romance," the feature in which George B. Seitz will co-star with Lina Caprice.

"The Phantom Fog," Miss Hansen's initial starring vehicle for Pathe, was completed a short time ago, only a brief test being taken before work was started on "Roaring Oaks," the title of her

second picture. Bertram Millhauser is directing the production.

The story is an original one by James Shelly Hamilton, whose first scenario work after joining the Seitz production staff was the continuity for "Violet Fingers," the serial starring George B. Seitz with Marguerite Contout.

The leading male role is to be played by William Bailey, an actor of long experience on the stage and in pictures. Mr. Bailey is another player who will be seen in support of Juanita Hansen when "The Phantom Fog" is released.

Pathe announces that "Roaring Oaks" is to be one of the most pretentious pictures ever attempted and will set a new standard for elaborateness in serial plays. It is planned to have the story a spectacular staging and the subject matter is said to afford rare opportunity for the accomplishment of big scene effects.

Form International Circuit

New Exhibitors' Organization to Follow Lines of First National

THE International Exhibitors Circuit, Inc., is formed upon the now familiar lines of the First National Exhibitors Circuit and therefore, in that respect presents no novelty in the film business. The success of the First National has been so manifest that in many respects the International expects to follow in the same general path.

The International, however, intends to go still further by eventually increasing the number of territorial units, so as to take in the foreign territories, thus giving added strength to the Circuit and obtaining a proper degree of support abroad in the purchase of negatives and in the marketing of film. By arrangements which are the subject of the annexed letter, the International starts off its business under better conditions than the other circuits, in that it will have film ready to distribute and will be a going concern right from the start.

The company has been incorporated under the laws of the State of Delaware and in order to temporarily transact business prior to the election of a permanent board of directors, temporary officers and directors have been elected who have agreed to resign when the permanent board is elected at the general meeting of franchise holders. This temporary board and temporary officers will receive no salary, and no disbursements will be reimbursed until approved by the permanent board of directors.

A meeting of all the franchise holders of the company will be held in the near future, and the perma-

nent board of directors and officers will be elected by them for a period of one year. There will be seven directors, a president, vice-president, treasurer and secretary.

The offices of the United Picture Theatres of America being partly unoccupied, temporary quarters of the International Exhibitors Circuit, are located at 1600 Broadway, New York City.

Enlarging the Sales-Force

Hodkinson Announces Appointments Made Recently in Selling Force

PROMOTIONS and enlargement of the sales force and increased bookings are the order of the day with the W. W. Hodkinson Corporation, not to mention a greatly extended program of productions for release during the next six months. Among the promotions announced by Hodkinson is the selection of H. M. Owens to take charge of the Kansas City branch. He is succeeded at St. Louis by James Gust whose wide acquaintance among exhibitors in that territory is counted on for the rapid development of business in the St. Louis Sector. Jack Krum, formerly a salesman in the Utah territory has been assigned to Denver, his home town, where he becomes the Hodkinson representative, where the business on Great Authors Productions leads the field

for Hodkinson. Krum has been a big factor in stimulating this remarkable success for the Ben B. Hampton photodramas.

C. A. Thompson has been appointed manager of the New York Exchange for Hodkinson. Thompson gained his early selling experience with some of the best sales organizations in the country and has earned his present important office after a thorough training in the Cleveland territory.

In Los Angeles the Hodkinson representative is now W. T. Wall, who has been covering the coast territory from Los Angeles to San Francisco. In Dallas, Texas, Mr. Hodkinson has appointed Jack Schaeffer as branch manager. Jack Schaeffer worked the Dallas territory until three years ago when he joined the A. E. F.

Pathe Program Arranged for Capitol Theatre

SAMUEL L. ROTHAPPEL, managing director of the Capitol Theatre accords the Pathe product an unusually high honor by comprising his program for the week of July 11th of virtually all Pathe pictures, it is stated. His bill that week will be made up of H. B. Warner in the Jesse D. Hampton production, "One Hour Before Dawn," incidentally the initial Warner picture released by Pathe; Harold Lloyd in the first of his second series of comedy specials, "High and Dizzy," which marks the young comedy genius's debut at the Capitol; the Pathe News, Topics of the Day, and Hy Mayer's Capitol Travels, which are to be distributed throughout the world by Pathe, following their Capitol showing.

Equity in Deal with Inter-Ocean Film

A deal has been closed between Joseph L. Schmutz, president of Equity Pictures Corp., and Carl Schlemmer of the Inter-Ocean Film Co., which involves the purchase by Inter-Ocean of all the foreign rights to the distribution of Equity's six reel production "Whispering Devil," starring Conway Tearle and Rebecca Thelma. Equity remains in control of the American and Canadian rights.

The feature of the transaction is said by Equity to be the high price paid for the foreign right to the picture, a figure that is considered to constitute one of the largest ever paid for a production of this kind. The reason for the unusual sum involved has been stated by Inter-Ocean to be in the tremendous popularity of Conway Tearle throughout Europe and particularly in England, where Tearle is reputed to have a powerful following among the motion picture public. Conway is a brother of the celebrated actor, Godfrey Tearle, now on the London stage.

International Cast at Ince Studio

The cast supporting Fred Benetti in "I Wonder If," the latest Thomas H. Ince production has literally been gathered from the four quarters of the globe. Miss Benetti is Australian by birth, and American merely by marriage and adoption. Fred Noble, her husband-director, is a nephew of Uncle Sam.

Geoffrey Webb, the hero of the romance, is an Englishman. An even more recent importation is Derrick Ghent, the young Belgian, who so romantically portrays the part of the foreign prince in the story by Frank Dixon. Marie Davis, whose dusky hair and dark eyes proclaim her French and Spanish lineage, plays the adventuress, and her partner in crime is he of the unmistakable Scotch name, Donald McDonald.

Pioneer Makes Maurer Auditing Chief

V. P. Maurer has been appointed comptroller of the auditing department of the Pioneer home office. Mr. Maurer succeeds Wilbur F. Hurst, who recently resigned to become a member of a firm of certified public accountants.



Heads His Own Company

Former Universal-Educational's Manager to Produce Industrials

EDUCATIONAL and industrial motion pictures have become an increasingly important factor of the motion picture industry to warrant the establishment of an independent producing organization that will concentrate itself with nothing else.

Announcement has been made that Harry Levey, for three years manager of the Industrial and Educational Department of the Universal Film Company, has resigned that position to head a producing organization of his own, which shall be devoted exclusively to the making of the type of motion picture.

Mr. Levey having made a careful study of the field, has taken this step because he believes that the motion picture as an aid to American Industrial Progress has been firmly established, and that the medium of films in this field is sufficiently wide to warrant production where there shall be no division of loyalty or attention.

He establishes the new business with an organization of qualified

directors, scenario writers, camera men, editors, and technical artists, and a thoroughly organized sales department, it is stated. Production studios are located at No. 209 West 124th street, New York. Connected with Mr. Levey's organization are Don Carlos Ellis, formerly in the film service of the Department of Agriculture; Mrs. Henry Moskowitz, Secretary of the New York State Reconstruction Commission, and the Governor's Labor Board; Ben Blake, Lem F. Kennedy, Harry Fraser, Al Marim, George U'ell, M. Karpen, Willard Van der Veer, Harry Forbes, Henry Clay Grant, Roswell Johnson, Chester C. Kleber, Mortimer Flanders and Walter Coyle.

Mr. Levey has already started production on a large scale. He has been retained by the Association of Chemical Industries to make a series of pictures showing the history of dyes, explosives, medicines, automobiles, aeroplanes, paint, leather, electrical supplies, and food preservatives.

To Star in Director's Story

Priscilla Dean Starts Work on New Feature, "Outside the Law"

PRODUCTION on Priscilla Dean's new feature, "Outside the Law," under the direction of Tod Browning, has been started at Universal City, California, Universal announces. This will be Miss Dean's first screen work since the completion of "The Virgin of Stamboul," some four months ago. Since then she has read hundreds of manuscripts, Universal states. She almost despaired of finding a story that would prove a worthy successor to H. H. Van Loan's romance of the orient, when finally Tod Browning, who has directed Priscilla in most of her features since she achieved stardom, decided to develop a story for her. He says he has had it in his mind for the volatile star since he first guided her movements through the intricacies of a scenario.

"Outside the Law" is from Browning's own pen. It was put in continuity by Lucien Hubbard, chief of the Universal scenario department. Miss Dean is said to be delighted with the story and its dramatic possibilities. The star's enthusiasm is shared by the officials at Universal City.

A good cast has been engaged to support Miss Dean, including Wheeler Oakman, who was her leading man in "The Virgin of Stamboul"; Lon Chaney, who will play the heavy role—a San Francisco gangster; Ralph Lewis, who will enact the role of a reformed crook; F. A. Warren, who played the bazaar keeper in "The Virgin of Stamboul"; and who will next be seen as a Chinese philosopher—and many others.



Hayden Talbot to Adapt "Body and Soul"

HAYDEN TALBOT, former newspaperman, author, playwright, and scenario writer, has been engaged by Bayard Veiller, chief of production at Metro's West Coast Studios in Hollywood to prepare the continuity for "Body and Soul," the forthcoming special production with an all-star cast headed by Alice Lane.

Mr. Talbot has an enviable record as a writer of stage plays. "The Truth Wagon" was his first work for the legitimate, which was followed by "The Little Joker," "O, Joe," "God's Country," "Let's Go, Tige," "The Lesser Evil" and "Hail, Columbia." Numbered among his photoplays are "Alimony," "The Married Virgin," and the picturization of his stage play, "The Truth Wagon."

The screen version of "Body and Soul," which was originally written by William Hurlburt, will be completed within a few days. Production will start the latter part of next week. It is a psychological melodrama based on the dual personality of a young girl in Paris, who becomes an artist's model, is wrongfully accused of the murder of a friend and is finally vindicated.

The Curfew Gone, Lane Abandons Nyack

Charles Lane, who played with Dorothy Dalton in Famous Players' forthcoming production, "This Woman—This Man," and who was cast in the role of Dr. Langdon in "Dr. Jekyll and Mr. Hyde," had planned on taking up his summer residence at Nyack on the shores of the Hudson, opposite Tarrytown. The Nyack magnet for Mr. Lane lay in its nine o'clock curfew law, this theory being that any place with such a regulation would prove a haven of rest for a tired picture actor. However, the Nyack Board of Trustees has seen fit lately to repeal the time-honored curfew ordinance, and so Mr. Lane has abandoned Nyack as his prospective habitat for the summer season.

"Humoresque" Breaking Records Is Report

"Humoresque," Cosmopolitan's production for Paramount, which has been proclaimed the logical successor to "The Miracle Man" by New York critics, entered the fourth week of its run at the Criterion theatre, New York, leaving a trail of broken records behind it, says Famous Players-Lasky. On the Saturday which terminated the third week of its engagement the picture played to 2,726 paid admissions, breaking all records of the previous weeks.

On the date also, a related Public Week-end in "The Fourteen Man." Joseph Henabery directed. The supporting cast is headed by Bobe Harbo, leading woman, and includes Walter Hays, Robert M. Leach, Norma Kelly, Ed McCann, M. Goldart and Sylvia A. Hurn.

VITAGRAPH SEPTEMBER RELEASES

As the heroine of this absorbing story,

ALICE JOYCE

proves the age-old truth that the heart of a woman may beat as sadly beneath silks and satins as beneath more humble garb.

A play with great, crashing moments of drama which at no time becomes melodrama—a story of unexpected twistings and turnings which create *SUSPENSE*—a picture which will add still more prestige to the name of this beautiful star.

ALBERT E. SMITH

presents

ALICE JOYCE

in

"THE PREY"

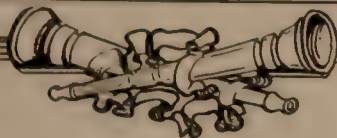
A Vitagraph Special Production

By Joseph Le Brandt

Directed by George L. Sargent

1920 September 1920

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
L. Day 1	N. Moon 12					
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	Oct 1	Oct 2



ALBERT E. SMITH

announces

A Tom Terriss Production

"TRUMPET ISLAND"

Adapted by

MR. AND MRS.
GEORGE RANDOLPH CHESTER

From the story

By GOUVERNEUR MORRIS

Directed by TOM TERRISS

With An All-Star Cast



Impatient with his own excesses, following the sudden acquisition of great wealth, the man seeks seclusion on an uninhabited island to work out his own salvation. The Girl, seeking to escape life with a man who has proved loathsome to her, plans to jump from an airplane in which she is riding—but an electrical storm changes her plans. The airplane is wrecked, and crashes on Trumpet Island. The man and the woman meet.

This is only the beginning. The story was judged *big* enough to spend more than a quarter of a million dollars in producing it, over a period of several months. It will be *the big picture* of the year.

VITAGRAPH SEPTEMBER RELEASES

CORINNE GRIFFITH

in

"THE WHISPER MARKET"

An exciting story of consular service in South America. Strong in drama and intrigue. Corinne Griffith, one of the best gowned screen stars in the world, appears as the wife of an American consul, and to help lighten his lean purse, becomes a silent partner in the shop of a fashionable modiste. Gorgeous gowns by the hundred.

EARLE WILLIAMS

in

"THE PURPLE CIPHER"

A melodramatic story of Chinese tongs in which Earle Williams will score as notable a success as he did in the now famous production of "The Fortune Hunter." He appears as an amateur detective. Replete with surprises, exciting situations and creepy, Oriental mystery.

LARRY SEMON

in

"THE STAGE HAND"

Vitagraph's comedy ace in another one of his inimitable comedies which have laugh-swept the country. He goes backstage in a vaudeville theatre this time, flirts with the "actresses" and is assisted in his fun by dogs, cats, ponies and other animals which will make grown-ups chuckle and the kiddies shout with glee. And a big beauty squad, headed by Lucille Carlisle.



Scene from "A Broadway Cowboy," a new Pathe release

"Suds" Wins Seal of Merit

Association for Encouragement of Artistic Pictures Makes the Award

PRECEDED by a delightful talk on motion pictures by Dr. Frank Crane, Mrs. Charlotte Pickford, was presented with the first seal of Merit issued for a motion picture production by the Motion Picture Theatrical Association of the World. The presentation was made by Frank Bacon, secretary of the organization, from the stage of the Strand theatre, New York, Sunday evening, June 27th, before a crowded and enthusiastic house.

The Motion Picture Theatrical Association is an extensive organization of those people interested in better pictures and more worthy stage productions. A committee of the organization, composed of members of different professions and of all walks of life, view a production, and if it is up to the high standards of beauty, artistry and wholesome-

ness, set by the association it is awarded the Seal of Merit which is run as a trailer similar to the one used by the National Board of Review.

The Association for some time has been interested in Mary Pickford's continued success as a producer of pictures on the high plane demanded by the organization, and it was decided that in appreciation of this continued excellence, Miss Pickford should receive the First Seal issued.

Owing to the absence of the star in London it was deemed most fitting and proper that the gift of a replica in gold of the seal should be accepted on her behalf by her mother, Mrs. Charlotte Pickford, who was in New York attending to business affairs of the late Pickford organization.

Vidor Production Screened

After Showing Author Wires His Congratulations to the Producer

A PREVIEW showing of "The Jack-Knife Man," a King Vidor production, adapted to the screen by William Parker from the book by Ellis Parker Butler, was given before a select audience at the Plaza theatre, Fifty-ninth street and Madison avenue, New York, last week. The showing followed the regular show, and many of the audience remained to see the Vidor picture. There were also present Winchell Smith, author of "Turn to the Right," and various officials and department heads of the First National Exhibition, Great, which organization will release "The Jack-Knife Man" early in the fall.

After the screening, Mr. Butler wired his congratulations to Mr. Vidor and later addressed the following letter to him:

"I wire you tonight my complete satisfaction with the Jack-Knife film, which I have just seen. I

believe you have a picture that will make a big hit, and I want to thank you for the way in which you have grasped the spirit of my book and the fine, wholesome quality of the whole picture. It is a great piece of work. It has heart interest, humor, pathos, action and throughout, the real spirit of the Mississippi River of which I wrote. The people of the picture are real people. I think you have done a masterpiece. I believe "The Jack-Knife Man" is going to be one of the most successful screen productions and I am proud that my name is connected with it."

The cast includes Florence Vidor, Harry Todd, Willis Marks, Fred A. Turner, Lillian Leighton, Claire McDowell, James Corrigan, Mrs. George Hernandez, Carol Marshall, Charles Arling and Irene Yaegeer.

To Keep Foreign Trade

Arthur Ziehm, Goldwyn Manager of Foreign Sales, Discusses Question

THE following statement has been issued by Arthur Ziehm, manager of foreign sales for the Goldwyn Pictures Corporation, concerning the opportunities of the American-made picture in foreign markets:

"Despite uncertain trade conditions and fluctuating rates of exchange, I am convinced that there never was a greater opportunity than exists today for American producers to cultivate the European market. The point to bear in mind is that the demand for good pictures is becoming greater than ever before with the creation of many new theatres in all European countries and the establishing of affairs on a peace time basis. The question is, who shall supply these pictures? Will they come from America, as they have during the past few years, or will the studios of France and Germany and Italy meet the competition of America and carry off the bulk of the business? It is well to remember that at the outbreak of the war, the foreign market was almost exclusively supplied with French, Italian, Danish and German films, and that

the studios in all these countries are being reorganized with a view to regaining their past dominance.

"On the other hand there is no disputing the pre-eminence of America as the producing center of the world. In technical efficiency, in stories, in stars, we have gone far ahead of our rivals, and speaking for Goldwyn, I feel certain that we have created a loyal following for our product.

"The problem to be met by American producers is how to maintain the advantage which we have gained. As a premise it must be conceded that the day of easy sales is past. The take-it-or-leave-it attitude adopted when there was no rivalry worth mentioning must give place to real salesmanship. Instead of waiting for foreign buyers to come to us, we will have to send properly qualified agents to them. These men should be thoroughly versed in the business methods and social conditions of the countries they aim to serve. They must use tact and discrimination in dealing with customers who no longer are forced to take anything that is given them by American producers."

Rivoli to Get 'Big Feature

"The World and His Wife" to Open There Week of July 18 for Showing

"The World and His Wife," the latest photoplay feature of Cosmopolitan Productions whose other wonderful picture, "Humoresque," is now in the fifth week of its great success at the Criterion theatre, will be seen for the first time by the public at the Rivoli theatre, on Broadway during the week beginning July 18. This will be a pre-release showing, the general release for the picture being set for the week of July 25.

Like "Humoresque," "The World and His Wife" was selected for the Rivoli by Dr. Hugo Riesenfeld, who directs the Criterion and Rialto, because of its excellence as a photoplay and its appeal to all classes. While "Humoresque" brings out the noble tenderness of mother love, "The World and His Wife" shows in a dramatic manner how gossip and loose, unthinking talk may wreck or mar the destinies of scores of persons.

Adapted from Charles Frederic Xiefflinger's play, based on the dramatic poem of Jose Echegaray, "The World and His Wife" has been made into a most remarkable and unusual photoplay. It was directed by Robert G. Vignola and is his first big special for Cosmopolitan Productions.

Set in a Castilian atmosphere, one of the features of this production is its scenic splendor which is characterized by massiveness and magnificence throughout. Joseph Urban designed the settings.

As in "Humoresque," Alma Rubens is the featured player, and surrounding her is one of the greatest casts ever gathered together in one picture, it is stated. This cast

includes Montagu Love, whose first success in this country was on the speaking stage with Cyril Maude in "Grumpy," and who has since been a sensation in pictures; Pedro de Cordoba, one of the greatest of American stage and screen actors in a character part; Gaston Glass, who played the role of the boy in "Humoresque"; Charles Gerard, Margaret Dale, Allen Walker, Byron Russell, Ray Allen, James Savold, Peter Barber, Leon Gendron, and Vincent R. Macchia. Frances Marion, who adapted "Humoresque," for the screen did the scenario for "The World and His Wife."



Priscilla Dean, whose new Universal picture will be "Outside the Law"



Bryant Washburn's next Paramount picture will be "The Sins of St. Anthony," in which Washburn does an eccentric role.

Madlane Traverse to Produce in Fall

Madlane Traverse, who a few weeks ago withdrew from the Fox forces to enjoy a well earned rest, will reappear in the fall in her own company as the star of a big special attraction. According to an announcement at the Hotel Algonquin, where Miss Traverse has been stopping, the story will be based on a subject selected by her more than a year ago, but which was not then found available for production at the Fox studios, chiefly because many of the settings necessary for its proper presentation were too costly and elaborate for an ordinary program production.

E. J. McGovern Enters State Right Field

Elmer J. McGovern has announced his entry into the state rights field. Encouraged by the many successes he has prepared for the independent buyers, while employed by various production companies, he has purchased from the Pyramid Photo Plays, Inc., a Doraldina Special, entitled, "The Woman Untamed."

Headquarters have been established at 130 West 46th street, N. Y. C., occupying part of the Joseph Miles office space on the sixth floor.

Harry Morey Becomes Star-Producer

Harry Morey, for many years one of our foremost screen stars, has severed his association with the Vitagraph, after having been with that company for twelve years, to become the star of his own producing company, the plans for which are well under way. Mr. Morey is "making hay" slowly, for he is profiting from the experiences of many who have gone ahead too rapidly and failed. Mr. Morey will specialize on personality stories, three of which are under consideration, the first having practically been settled. "The role will be announced within a few days."

Celebrities Seen In Feature

Noted Newspapermen and Writers Appear in "Go Get It"

FOR the purpose of rehearsing what is declared to be the scintillating element of his career with a wealth of local color and detail, Marshall Neilan has successfully concentrated in "Go Get It." He has secured for his picture the best feature production now in the course of making, made his contract with Associated Artists National Pictures, Inc., actual scenes in which a number of America's most famous newspapermen and magazine writers appear.

This feat was perfected by Mr. Neilan as the climax of a succession of triumphs, it is stated, most of which will be guarded until his picture is brought before the public, incident to the production of "Go Get It," his latest independent special attraction for First National.

Beginning with the selection and revision of a story that is said to hold one of the most unusual ideas ever presented in story or screen form, Mr. Neilan has added to his original idea until it represents the apex of producership. He now is the originator of a motion picture declared to be basically different from any of his previous offerings.

The literary element in the story arises from the fact that the mystery which runs through the entire production centres about the efforts of an ambitious newspaper reporter, alert with instructions to "Go Get It" from his managing editor, to solve an enigma that baffles the brightest minds of the day. With the vow that he will "lift heaven and earth" in his effort to "go get it," Pat O'Malley playing the part of the young reporter mearths facts and experiences that cram the picture with gripping incidents.

It was the fact that Mr. Neilan took advantage of the newspaper element which makes the basis of his story and that he likewise took advantage of the convenient combination of writers and newspaper men that made such a proposition possible. Mr. Neilan was able to secure the noted writers for scenes in "Go Get It" by virtue of the fact that many of America's most famous correspondents and writers were gathering in San Francisco to express their views and the news about the Democratic Party National Convention.

Among writers secured by Mr. Neilan for his picture are Samuel G. Blythe, Mike Lockie, Ring Lardner, Irvin S. Cobb, Arthur Brisbane, and Robert E. Sherwood. Scores of other writers are seen in the picture, but those mentioned in the foregoing are probably the best known. Misses Lardner, Blythe and Cobb are in scenes with Agnes Ayres, heroine of the story.

The central theme of the story is a mystery, the nature of which will not be made public until the initial showing of the picture. It has been suggested that the idea of the story be withheld by exhibitors and exchange men in an effort to allow the production to make its startling impression without giving the audience a chance to anticipate what is coming.

An interesting motion picture event developed as the result of the

interest of the writer in taking for motion picture. Following the scene which was made in San Francisco, Mr. Neilan had taken a collection of newspapermen and had taken all the way from Hollywood to San Francisco. Ring Lardner insisted that the picture should be a burlesque, "Go Get It" and a film that could be shown before the press clubs all over the world. Mr. Neilan agreed to personally direct every scene of the picture which takes form in the shape of a one-act comedy.

The unexpected part of the burlesque is the fact that the take-off on "Go Get It" promises to be worthy of general exhibition. The story was written by Ring Lardner and Irvin S. Cobb and the opening scene, which filmed up the roof of a San Francisco hotel, where Cobb and Lardner are seen securing inspiration for their story.

The scene then changes to the ranch of Major Kettle of San Francisco and the picture is shown in a number of comedy scenes. Blythe and Arthur Brisbane are started taking the part of young reporters who are engaged by Cobb and Lardner to "go get it." However, the objective of the burlesque is a proposition of rapid and hilarious that of the real "Go Get It" cast is a concrete proposition.

"Go Get It" follows the independent Neilan productions, "The River's End," and "Don't Ever Marry," and is declared to possess the dramatic quality of the former with a touch of the humor of the latter. Wesley Barry, according to Mr. Neilan will provide a great part of the humor in "Go Get It."

Read Planning Bigger Things

LOUISE GLAUM'S production for the next year will be made by J. Parker Read, Jr. And these super-plays of the screen will be big specials of spectacular calibre, mounted lavishly and with supporting casts that will be of truly all-star character.

These statements were made this week by J. Parker Read, Jr., who, at his headquarters at the Thomas H. Ince studio in Culver City, is laying plans for the production of the coming year's Hobart Bosworth and Louise Glaum specials.

A review of Mr. Read's production activities reveal, besides the expenditure of big sums in the actual making of his pictures, an intelligent and expensive casting. Mr. Glaum always has been an enthusiastic believer in strong supporting casts, and such names as the following have appeared in Miss Glaum's and Mr. Bosworth's vehicles: James Kirkwood, Myrtle Stedman, Anna Q. Nilsson, Irving Cummings, Jean Calhoun, William Conklin, Matt Moore, Noah Berry, Edwin Stevens, Tracy Hobbes, Arthur M. Lee, Paul Robeson, Paul Lang, Joseph Kable and others of equal reputation.

"Mr. Glaum will make four production a year," J. Parker Read declared. "And I am prepared to give to each one of them the ut-

most of my artistic, financial and cinematic resources.

"I have surrounded Miss Glaum with the most capable organization I have been able to find. I have engaged Nicolas Roeg to direct her next picture, 'The Leopard Woman,' and will assure her of the finest directorial talent procurable.

"Personally, as scenes I shall consider her stories, and to this end I already have completed arrangements with Stewart Edward White, Bayard Veiller, Charles Belmont Davis, Daniel Carson Goodenow, M. S. Dubson and other notable writers.

"These stories will be gone over with the utmost care. Each picture will be completed, in preparation for actual filming, in the offices of the scenario staff and in secretaries, regarding the working script, the director will play a more important part than ever before. In other words, I want to assure my companies of smooth sailing and to avoid the irritating delays occasioned by changing last-minute scenes.

"I have the most confidence that Louise Glaum's dramatic power is a big problem, but will reach its zenith during the coming year, and the report submitted to me by Mr. S. S. Hager on his

recent cross-country tour of inspection, as a result of his study of her, confidently assures me that exhibition will profit through Miss Glaum's forthcoming vehicle in a measure heretofore unobtainable.

"Miss Glaum today stands as one of the screen's greatest actresses. In point of histrionic merit, I doubt if she has a superior. Her personal charm and the unique quality of her work make her a tremendous attraction, I believe, and operating on this basis, I intend to provide her with the most elaborate production possible to achieve, while being consistent to the purpose of her stories."

It is stated, also, that Mr. Read has expended an amount of \$4,000 in securing the screen rights to powerful, dramatic vehicles for his made star, Hobart Bosworth.

New Stewart Picture Well Under Way

Work on a well under way, on Anne Stewart's next Leon B. Mayers first feature attraction, "Among the Vind." This is a dramatization of the famous play of the same name by John Galsworthy, which reached New York and London by means several years ago. Every thing points to a gigantic production when it is completed. It is being directed by John M. Stahl.

Lists Agents of Urban "Movie Chats"

The Kineto Company of America lists its distributing agencies for the Charles Urban "Movie Chats" as follows: The Empire State Film Corporation, 720 Seventh avenue, New York City, for New York State and northern New Jersey; the Celebrated Players Film Corporation, 207 South Wabash avenue, Chicago, for Illinois and Indiana; the Educational Film Co. of Ohio, 5800 Building, Cleveland, for Ohio, Michigan and Kentucky; the Harrod Film Co., 608 Canal street, New Orleans, La., for North and South Carolina, Virginia, Georgia, Florida, Louisiana, Mississippi, Texas, Alabama, Oklahoma, Arkansas and Tennessee; the Eagle Film Enterprises, Bern, Switzerland, for Switzerland and the Central Empire; David P. Howell, 720 Seventh avenue, New York City, for all Europe except the countries controlled by the Eagle Film Co.; and the Butcher's Film Service, Ltd., London, England, for Great Britain and Ireland.



William Farnum in a scene from his current Fox release, "If I Were a King," adapted from the famous E. H. Sothern stage classic.

Fox Announces A Special

"If I Were King," with William Farnum as Star, Released Soon

WILLIAM FOX announces that he has ready for early release a film production of "If I Were King," from the successful novel and stage play by Justin McCarthy. William Farnum enacts on the screen the character of Francois Villon, in which E. H. Sothern made so great a hit on the stage.

According to those who have seen it, and this includes the author, Justin Huntly McCarthy—it is one of the biggest pictures made this year. It is in line with those other big Farnum productions "A Tale of Two Cities" and "Les Miserables," but it is said by the Fox Film Corporation to be even greater than these two.

As soon as the picture was completed and titled, a copy was shipped to the London office of the Fox company, and the author was invited to see it. From his home in London McCarthy wrote to William Fox:

"I witnessed the Fox Film Company's presentation of my story, 'If I Were King,' with keen interest, which soon became a warm approval that ended in cordial admiration. The tale has been retold vividly and brilliantly in the terms of the new art. The characterization is excellent, the setting remarkable for its beauty, and the handling of the great crowds toward the close a marvel of effect."

But the triumph of the film was William Farnum's interpretation of the part of Francois Villon. Humor, poetry, rascality, gallantry, valor, passion, tragedy, played in their turn upon William Farnum's face, so eloquent in its wordless action that I could almost believe that I was hearing William Farnum's voice."

When the Fox company secured the screen rights to this famous play and book, the matter was placed in the hands of E. Lloyd Sheldon to write the scenario. Technical men were assigned to study the period of the story so

that nothing would appear in the picture that was not absolutely correct. At the time William Farnum and his director, J. Gordon Edwards, were in the East and they were in conference day after day, states the Fox Film Corporation, with Mr. Sheldon on the dramatic points involved.

Broadwell Local Agent Has Had Long Career

John I. Clavey, the New York representative for Broadwell Productions, Inc., of Boston, which is now making a series of two-reelers based on the Nick Carter stories, has been associated with motion-picture activities over a long period. Among the organizations that Mr. Clavey has been affiliated with are the Keystone Film Company, as publicity man, scenarist, and assistant to Hampton del Ruth, production-manager; the Fox comedies, as production manager and later as dramatic editor; the Hallmark Pictures Corporation, as assistant production manager and continuity-writer, "High Speed" and "The Veiled Marriage" being two of his best works in the continuity department; and now with the Broadwell organization.

"The Isle of Destiny" State-Righted

Character Pictures Corporation announces that they have decided to state-right their first special production "The Isle of Destiny," which was recently made at Oriental Island, Florida, with Paul Gilmore as the featured player.

Offers for the negative rights had been placed with the Character Pictures Corporation, but this fact is more than balanced by the numerous telegraphic and other communications from state-right buyers, exhibitors, etc., making offers for territorial rights.

"Man and Woman" Now Open for Sales

Radin Pictures last week announced the completion of "Man and Woman," the latest acquisition of that company, which they are offering to state right buyers. According to reports, "Man and Woman" with Betty Mason in the stellar role, is a feature of exceptional merit. This heart-interest drama is said to be made up of many unusual situations and enacted by a capable cast of artists who display a thorough knowledge of the roles assigned to them. The Radin Company has prepared a full line of advertising accessories and theatre aids in connection with "Man and Woman."

Penn Company Closes for South America

Adolph, head of the Penn Import and Export Company, announces that the South American rights for all "Hallmark" Pictures, exclusive of serials, have been sold for the territories as follows: Argentine, Uruguay, Paraguay, Chile, Peru, Bolivia and Ecuador. The name of the buyer is not disclosed. Negotiations are now under way for the territories comprising the West Indies, Mexico and Central America, all of which will probably be closed within the next ten days. Negotiations are likewise under way for the sale of the entire series of pictures, including serials, for the United Kingdom and for Continental Europe.

Tuttle Opening Dallas States-Right Office

T. O. Tuttle of Dallas, Texas, announces that he will open an independent sales-office in that city shortly for the purpose of handling the best state-right productions obtainable. His first purchase for the territories of Texas, Oklahoma and Arkansas. Mr. Tuttle also states that all his connections with the S. A. Lynch Enterprises and Famous Players-Lasky Corporation have been severed.

Third Issue of "Screen Snapshots" Available

Jack Cohn announces that issue No. 3 of "Screen Snapshots," the bi-monthly, single-reel, animated photoplay-column which he, with Lewis Lewyn, produces, is now ready for release. Among the other scenes in this issue, "Fatty" Arbuckle engages in a special comedy skit with Charles Murray and Sessue Hayakawa. Picking "extras" at the Thos. Ince studios is another peek into film life which "Screen Snapshots" offers.

Louis Collier Manages Pearce's Office

Louis S. Collier and wife have just moved to Atlanta, Ga., where they will take charge of the new office opened there by the Pearce Films which have had offices in New Orleans for some time. The Atlanta office is located at 146 Marietta street.

Reelcraft Completes Seven Productions

The general office of the Reelcraft Pictures Corporation announces the completion of seven more releases for its exclusive short-subject program. Alice Howell has completed her last comedy to be made at the Chicago Studio of Reelcraft. The title is "Lunatics in Politics." At the Hollywood Studio of Reelcraft, Billy France, under the direction of George Jeske, has completed three more single reel comedies titled "Fixing Lunch," "Getting His Goat" and "The Professor."

Billy West has completed his latest production of "Italian Love," in which Evelyn Gibson is so star. The Matty Robert producing unit has completed all of the work on the first two releases titled "Lucius Days" and "She's a Vamp."

Photo Products Aid to Release Schedule

To the list of George Kleine Viola Dana Shirley Mason revivals, now being marketed on the state right plan by Photo Products Export Company, 220 West 42nd Street, New York City, three Alma Hanton subjects have been added. These are "The Devil's Prayer Book," "The Final Curtain," "Wild Cats," two Irene Fenwick subjects, "Sentimental Lads" and "The Spend Thrift," and an Anna Nilsson subject, "The Scarlet Road."

Eva Pearson Is Engaged for "Determination"

John J. Livingston announces that Eva Pearson has been signed up for "Determination" and will play the star role in the prologue, entitled "The Angel of Mercy." Miss Pearson has been playing on the English stage and is well known in London. She has also played here with the Vitaphone, Famous Players, World, Metro, in fact with all of the large companies.



Some Coming Realarts. Left—Wanda Hawley in "Food for Scandal." Center—Mary Miles Minter in "A Cumberland Romance." Right—William D. Taylor's special production, "The Soul of Youth."

Improvements on the Coast : : : : :

WITH production at absolute capacity and improvements of all sorts either under way or completed, Frank E. Garbutt, manager of the West Coast Realart Studios, faces the new motion picture season with a highly optimistic spirit.

"It took a considerable portion of last year," said Mr. Garbutt, "to lay our plans and get under way. That preliminary work is now completed and we have people and equipment fully capable of turning out photographs of the high artistic standard demanded by Realart exhibitors."

"Only recently we have completed a new unit of glass stage which gives us an enclosed space equal to any in the business. It can and has taken care of the very largest sets. In addition we have the outside open stage and 'set lot' for exteriors and emergencies."

"Perhaps the improvement which has created the most talk around the studio is the new 'Star's Bungalow' directly across the street from the dark stage. On taking over the plant Realart purchased this seven room house from its private owners and transformed it into two star suites consisting of sitting room, dressing room, wardrobe, bath and kitchenette. We are very proud of this innovation. The rooms were all

re-decorated and furnished with a view to the occupancy of Miss Hawley, Miss Daniels and any other Realart stars who might use it from time to time. Few studios, it is said, have provided their stars with such eminently desirable quarters."

"We have just finished a big new garage to handle the company's fleet of trucks, passenger cars and 'power wagons'. And we have started the erection of a fine machine shop, with a full equipment of precision instructions so that we may be able to do our own camera repair work. In the past, we have been severely handicapped through the necessity of sending East for necessary parts. Factory men will be in charge and the shop will place us free of 'accident fear'."

The items just quoted are worthy of further mention, especially the new power wagons which are being built to the designs of Mr. Garbutt and his assistants. They are built on five-ton White trucks and are considered the very last word in such apparatus. Their capacity exceeds any similar wagons now in existence, for on night locations they will be able to flood a street or section of country with the illumination from forty Klieg lights.

The generators have a capacity of about 200 K.W. The outfit has

been built so that it can be operated at any angle, or while running. This has never been possible before.

The machine shop referred to will have specially designed Manderbake and milling machine, capable of accuracy to 1/10,000 of an inch. This can be best appreciated by saying that a machine would repeat an ordinary human hair cut into thirty different sections.

"We have found it necessary to make but few changes in our laboratory," continued Mr. Garbutt. "That organization was practically perfect from the start. It has an excellent record for output, and Frank V. Buggy, the superintendent, is to be congratulated."

"He is installing our machine, however, which will do away with technical troubles all film printers have experienced. This apparatus will absolutely equalize the current passing through the printing machine, and do away with the light fluctuations due to the irregularity of current as taken direct from power or light lines."

"As far as the production efficiency of the plant is concerned, I think that was demonstrated during the making of 'Mr. Hobbs'. I understand we created a new record for speed in turning out the great number of prints ordered one week

in advance of the very restricted time limit we were given. Only people working in absolute cooperation could have achieved this result."

"In the actual making of the pictures there are several people who deserve the highest praise. Will M. Rutledge, of course, is invaluable in his work as Supervising Director and Scenario Editor. To him must go much of the credit for Realart's high standard. Una Nixon Hopkin in 'Mr. Hobbs', 'Tummy Be Good' and 'Nurse Marjorie' showed that fine creative sense which has made her one of film's leading art directors. Walter Hansen, production manager, has a crew of stage carpenters that have made an enviable record for their speed and workmanship in the construction of important sets."

"We have made addition and improvement to our storage space. Constantly new furniture and other properties are being added to our permanent supply while agreement with leading store place at our disposal any of a thousand articles we may want. Our system in this regard is almost perfect."

"Our wardrobe has overflowed and it has been necessary to build a new new department on a mezzanine floor of the big picture stage. This is under the charge of Mr. Louis Muller, acting director."

Woody Discusses Franchise : : : : :

THE Realart Star Franchise is described by J. S. Woody, general manager of the company, as the most constructive measure devised in a decade to bring order out of the chaotic conditions that have existed for some time between producers and exhibitors.

Discussing its provisions, Mr. Woody declared the Franchise represented the first occasion in his knowledge when an important producer had stepped forward voluntarily to meet the exhibitor more than half way. "The face of the matter is," he said, "that the Franchise is written on the exhibitor's own terms."

Mr. Woody was present in Cleveland early in June when the big ex-

hibitors' convention was held there. He said he had made as accurate a survey of exhibitor opinion on what was needed for the coming year as was possible under the circumstances. Realart, he declared, had gauged the situation correctly and times its announcement to the minute.

"From all I could gather at Cleveland," Mr. Woody continued, "exhibitors are waiting with open arms for the Realart Star Franchise. I explained it in a general way to a number of the men I met there, and they agreed with me that it was the fairest, most equitable and constructive measure a producing firm had made in many a moon."

"And not only the Franchise it-

self, but the fact that it was Realart that offered it seemed to arouse an immense amount of enthusiasm. However fine a proposition we might have prepared, it would not have aroused this heartiest greeting if the Franchise had had, if Realart did not have the reputation and respect of a successful business enterprise with whom it has done business."

"Looking at the Franchise in a large way, it is a simple proposition to understand. It is written only for a year. Many exhibitors would like this sort of protection for a longer period, but the majority at present don't want to tie up for more than a year."

"From another viewpoint, the Franchise is the exhibitor's own be-

cause. It leaves him free to do as he wishes, without any special problem. It is essentially not his, but it is created to establish absolutely his own sort of arrangement with the Realart Star Franchise."

"Some producers, I have noted recently, are so zealous that the independent exhibitor they would like to lend him money. Now after you've taken a man's promissory note or a mortgage on his house, just how independent is he? There are local banks all over the country, and to take care of such conditions as this."

"No, I've met a lot of exhibitors, but I've yet to meet any mendicants among them. Let me say it most

(Continued on page 462)

Recent Literary Acquisitions : : : : :

IN the list of famous novel and stage successes acquired by Realart as screen material for the coming season is "The New York Idea," by Lampton Mitchell, described by a number of critics as the long-awaited "Great American Play."

A survey of the list reveals the following notable names in American and European literature: Sir Arthur Wing Pinero, Sir James M. Barrie, Avery Hopwood, P. G. Woodhouse, Guy Bolton, George Scarborough, Harry Lane Smith, Owen Davis, Doris Burnett, Grace Lovell Bryan, Paul Kester, Miss Dyer Miller, Sophia Ketti, "Pan" and Augustin Thomas.

The purchase of the material for 1920-21 shows Realart strongly entrenched in its first announced policy of using only the finest available book and screen material for its productions. Negotiations for a large number of equally successful works are pending and will be approved well in advance of production needs.

"The record of 'The New York Idea' in which Alice Brady will be featured shows that from the standpoint of popular success its distinction as 'The Great American Play' is deserved. It was first produced in 1906 with Mr. Munn Madden back as the star and had a long run in New York City and through the country.

Later it was revived as a vehicle for George Fox, who enjoyed the greatest success her career in it.

Mrs. Miles Minter's latest production in the new year will be an adaptation of "Sweet Lavender," one of the most successful plays written by Sir Arthur Wing Pinero, author of "The Second Mrs. Tanqueray," "The Gay Lord Quex," "The Amazons" and "Mid Chimed." When first produced in London, "Sweet Lavender" ran for 167 performances and has had several productions in the United States. It has also been published in book form and has had a wide circulation.

"Tommy and Gravel," by Sir Lancelot Matthew Barrie, author of "The Little Minister," "Peter Pan," "What Every Woman Knows," "The Admirable Crichton," "Quintus Street" and "A Kiss For Cinderella," has been purchased as material for Constance Talmadge. It is a sequel to his well-known novel, "Sentimental Tommy," and has been one of his most popular books since its publication in 1900.

"The Little Clown," by Avery Hopwood, has been acquired for Mary Miles Minter. It was produced in New York City several years ago and enjoyed the enormous popularity that has been given Mr. Hopwood's plays. He is the author of the current Broadway hit, "The

told Diogenes," collaborated with Mary Roberts Rinehart on "Seven Days," and with Channing Pollock on "Clothes," and was sole author of "Nobody's Widow," "Sadie Love," "This Man and This Woman," "Judy Forgot" and "Fair and Warmer."

"Oh, Lady, Lady," the recent Broadway comedy hit by Guy Bolton and P. G. Woodhouse, will be adapted to the screen for Bebe Daniels. Bolton and Woodhouse were the co-authors of "Oh, Boy" and independently have written a large number of successful stories and novels. "Oh, Lady, Lady" was presented at the Princess theatre in New York and had a run of 174 performances during the season of 1917-1918.

"Moonlight and Honeysuckle," which was presented last season at the Henry Miller theatre with Ruth Chatterton as the star, with tremendous success, has been purchased as the first starring vehicle for the new Realartist, Justine Johnston. It was written by George Scarborough, author "The Fight" and "The Son-Daughter" and a number of other successful Broadway plays.

"The Wishing Hour," by Augustin Thomas, the veteran American playwright, has been purchased and will be used by William Desmond Taylor as one of his four special productions for Realart during the

coming year. It was one of the most popular of Mr. Thomas' long list of successful plays that included "Arizona," "As A Man Thinks" and "Missouri," and served as a starring vehicle for John Mason for several seasons.

"The Furnace," a novel of contemporary life in England, by "Pan" an anonymous author, has been purchased as material for another of William Desmond Taylor's super-special productions. Its publication recently created considerable of a sensation in the literary world both here and abroad.

"Those Who Walk In Darkness," by Owen Davis, has also been purchased for Alice Brady. It was first published as a novel by Percy Poore Sheehan in 1919, dramatized in the same year and produced at the 48th Street theatre. Owen Davis is the author of "Sinners," "Forever After" and a long list of Broadway stage hits.

"Blindness," a novel which appeared serially in the Ladies' Home Journal during 1919-20, by Dana Burnett, has been acquired for Mary Miles Minter. Mr. Burnett is one of the most accomplished young writers in this country, and has had numerous novels and short stories published within the last few years. He is the author of "Private Pettigrew's Girl" and "The Shining Adventure," which have enjoyed considerable popularity.

Studio Plans for Coming Year : : : : :

"I BELIEVE we have done well the past year. But we have only started. With the plays in view and others in course of negotiation, I feel that the coming season will show a product exceeding quality anything that has been done. We have the stars, we have the stories, we have the organization. I am highly confident that 1920-21 will be a year of splendid profits to those exhibitors who have signed a Realart contract."

Will M. Ritchey, supervising director of the West Coast Realart studios makes this emphatic prediction for the coming year. It indicates to what extent Realart's policy has pleased him. A man of seven years' experience, he knows all angles of the motion picture business, and is well qualified to speak with authority.

"The exhibitor already knows," said Mr. Ritchey, "the excellence of 'Tommy Be Good,' 'Indy of Rogues' Harbor,' 'Nurse Matrone' and 'Miss Hobbs.' The first three were Mary Miles Minter productions, directed by William D. Taylor, with supervision of Julia Crawford Lykes, and the last was the first Wanda Hawley production. They gave a hint of what Realart can do, and presage excellent things for the future."

"We expect to concentrate production at this studio proper on Wanda Hawley and Bebe Daniels, until an enlarged plant makes it possible to include William D. Taylor special productions and

Mary Miles Minter features. For the present they are producing in another plant under, however, the supervision of Realart's organization in California. Their plans are indicated elsewhere.

For Bebe Daniels and Wanda Hawley, however, we have a schedule that is rapidly rounding into shape. Miss Hawley has just completed her second starring picture, "Food for Scandal," adapted from the popular farce "Beverly's Balance" by Paul Kester. Edith Kennedy prepared an excellent scenario and while very different, I believe the play exceeds in attractiveness even its remarkable predecessor, "Miss Hobbs." It is a brilliant, sparkling comedy, well cast by Miss Jessie Hallett. Harrison Ford again appears as leading man.

"Miss Daniels has recently starred in 'You Never Can Tell.' The trade papers have been so full of this production that further explanation is hardly necessary.

"In preparation for Miss Hawley we have a very successful French farce by two noted authors. For certain reasons the name cannot be given. Suffice it to say, however, that the production is well known and has that clever, rapier-like comedy sense which reaches its highest perfection in the field of French farce. It gives Miss Hawley still further chance to demonstrate her versatility. In 'Miss Hobbs' she was futuristic; in 'Food for Scandal' a girl of proud family, Spanish in descent. Now she is to be seen as a French

lass with all the brilliance of costume to be expected in high Gallic society.

"Alice Eytan is preparing the scenario. She is well-known for such scripts as 'A Full House' with Bryant Washburn, 'Girls and a Girl Named Mary,' Marguerite Clark; 'Happiness a la Mode,' Constance Talmadge; 'Louisiana,' Vivian Martin and a score of others. "Then to follow comes 'Her First Elopement' from a story by Alice Duer Miller, author of 'The Charm School' and other well-known stories. This is a clever, biting tale of mistaken identity different in character from any of its predecessors on the Hawley list. It offers the star splendid opportunities for her inimitable humor.

"Edith Kennedy is now working on the script of 'Oh, Lady, Lady,' the side-splitting musical comedy by Guy Bolton, and P. G. Woodhouse. It will be a Bebe Daniels feature. Miss Kennedy is another experienced scenarist whose laurels have been won through a series of famous successes. Her presence on the staff is an indication of the Realart policy of giving its exhibitors the best at every angle of production. Some of her scripts include: 'A Pair of Silk Stockings,' 'Mrs. Lefingwell's Boots,' Constance Talmadge; 'The Rescued Angel,' Shirley Mason; 'Home Town Girl,' 'The Third Kiss,' Vivian Martin; 'All of a Sudden Peggy,' Marguerite Clark and 'Young Mrs. Winthrop,' Ethel Clayton.

"'Oh, Lady, Lady' gives Miss Daniels a splendid part of the 'good little bad girl' type which she has brought to such a success. Its fame as a stage production alone should mean thousands of dollars to the exhibitors."

"In the Bishop's Carriage" has also been secured for Miss Daniels. It is being adapted by Douglas Bronston from the famous book and play by Miriam Michelson. As the young girl crook Miss Daniels should score one of her greatest triumphs.

"The scenarist, Mr. Bronston, is one of our newest acquisitions. He comes to us after many years of continued success with Pathe, Fox, Universal and Famous Players-Lasky."

Woody's Statement

(Continued from page 461)

emphatically, and I know it to be a fact: What the exhibitors want more than anything else is good strong pictures. Given those, they'll fight their own battles and take care of their own finances.

"And that's what Realart aims to do—give exhibitors the very best brand of pictures that are obtainable. As to the quality of our products, what we put out last year is as fair a criterion as any. We do not wish to talk to exhibitors entirely in the future tense. Realart is willing to stand or fall by what it has done as well as what it intends to do."

"Movie Chats" Rousing Great Interest

Charles Urban, editor of "Movie Chats," one of the newest and best releases from the Kineto Company of America, Inc., said this week that the increase in interest in his "Movie Chats" was beyond his most hopeful expectations. He had on his desk a mass of inquiries from motion picture exhibitors and organizations, asking how they could make arrangements to book the "Movie Chats."

A typical request for information was one from an exhibitor in Redwood Falls, Minn. All he wrote was:

"Have you a distributor in Minnesota? I want to use your 'Movie Chats.'"

Mr. Urban credited the great quickening of interest in his "Movie Chats" to the recent trade paper advertising he has done, and he said that the general interest had progressed faster than he could develop his distributing organization.

Arrange for Release of "Dabney Todd"

C. A. Willat leaves New York this week after completing preliminary arrangements of Irvin Willat's first independent production. C. A. Willat, as general manager for his brother, Irvin Willat, has been in the East for conferences with the W. W. Hodgkinson Corporation, through whom future Willat productions will be released, beginning with "Dabney Todd" brought to the screen from the famous book of F. N. Westcott, author of "Hepsey Burke." Irvin Willat prepared the original continuity for this picture.

Schwab State-Righting "Fickle Women"

The D. N. Schwab Productions, Inc., have opened offices at 117 W. 46th street, New York, where they are state-righting their latest production "Fickle Women," starring David Butler together with an all-star cast. Territorial rights on this picture have already been closed with Ralph Clark of the New York First National Exchange and with F. M. Fabian of First National Exhibitors' Exchange of New Jersey.



Mabel Taliaferro, stage and screen star, who is the featured player in "The Rich Slave," a Jaxon melodrama

Activities of the Independents

STATE RIGHTS—EXPORT

Aids for "Tarzan" Picture Work Started on Advertising and Publicity Accessories for Serial

REALIZING to a maximum degree the immense public popularity of the now famous character of Tarzan, the ape man of the jungles, work was started this week on the advertising and publicity accessories which will accompany the fifteen-episode animal serial, "The Son of Tarzan," now being produced by the National Film Corporation for David P. Howells, Inc.

The completed campaign will provide a special line of accessories for each of the episodes, including at least three styles of posters, black and white and hand colored sets of photographs for lobby frames, slides and lithographed cut-outs figures for window and lobby trims.

Consultations between members of Mr. Howells' staff and a number of independent state rights exchange men who have already made tentative offers for "The Son of Tarzan," as the serial for fall distribution to succeed previous investments, has resulted in a plan of advertising and publicity campaign which will exceed the usual quantity of material available for a special feature attraction.

Information from exchange men and exhibitors strongly favored a maximum of supplies for use by theatre owners in advance of their presentation of the opening chapter. To this end, several styles of campaigns will be completed and available, when Mr. Howells begins the actual awarding of rights to domestic territorial buyers.

One of the novelty advertising features, which will constitute a trade mark for the entire fifteen episodes of the sensational experiences of the son of the ape man, is a group pose of the son of Tarzan, Meriem, the white jungle girl of mystery and Akut, the ape, who invades the social life of London seeking his former human companion, and whose venture takes the son of Tarzan far into the heart of the jungle haunts of his father's childhood. These three figures, symbolizing the outstanding characters of the serial, will be used in all of the important display advertising, on the posters, on the heralds, slides, for special cut-outs to be used as lobby and window displays.

"Wings of Pride" Out Soon Olive Tell in Star Role; Will Be Placed on State Right Market

"WINGS OF PRIDE," the third of the Jans Pictures, Inc., features, starring Olive Tell, is an adaptation of the popular novel by Louise Kennedy Mabie. It was produced under the personal direction of B. A. Rolfe of the Jans organization and will be ready soon for a showing.

The story of "Wings of Pride" concerns the life of a society girl, haughty and proud, who later learns that her father is nothing more nor less than a common drunkard. Her pride takes flight and she leaves the realms of society to go back to her old hometown, where she becomes a factor in a political fight.

It is said that the leading role in "Wings of Pride" provides Miss Tell with an unusually fine dramatic role, in which she is given every opportunity to register

strongly. Any number of big scenes are shown in the picture such as a thrilling race between a speeding auto and a railroad train and a fight that is carried on in all the lower floors of a large house with a great number of people actively engaged.

"Wings of Pride" and the second Jans-Olive Tell feature "A Woman's Business," will be placed on the state rights market together. Both of them are said to be particularly fine photodramas, each telling a distinctly different but highly dramatic story. Advance criticisms of "Wings of Pride" and "A Woman's Business" place them as strong box-office attractions, containing just the elements that go into the making of photodramas that the public particularly like, says the Jans Pictures Corporation.

InterOcean Establishes West Coast Offices

Formal opening of Inter-Ocean Film Corporation's Los Angeles service office at 6,514 Hollywood Boulevard, Hollywood, California, the first of three offices which the company proposes to establish on the West Coast, and which will serve as branch depots to accelerate shipments of American films and motion-picture accessory products into the Far Eastern film markets, was made this week, according to telegraphic advices which have reached officials of the company at their New York offices.

An entire building has been rented at the above address. Eugene H. Kaufman, manager of Inter-Ocean's Accessory Department, was the party who was instrumental in making suitable arrangements for its lease.

After remaining at the Hollywood office for a few weeks, Mr. Kaufman will proceed to San Francisco where plans are under way for the opening of another branch office. After his work in San Francisco, Mr. Kaufman's itinerary will take him into Portland, Oregon, where an additional branch office will be opened.

Georgia Hopkins Will Star for Arrow

Georgia Hopkins is to star in and to produce live-reel attractions for Arrow distribution. The acquisition of the new producing unit for Arrow is made in connection with the announcement that Miss Hopkins is heading her own producing company.

The initial release which will be ready for presentation to the independent buyers within the next three weeks is titled "A Bachelor Apartment," a five-reel comedy drama. It is announced as a "sundance," produced by "Hizzoner the Janitor." Joseph Farnham is now editing the production.

Others in the cast are Joseph Donohue, formerly opposite Larry Semon in comedies; George Reynolds, Vitaphone player; George DuPre, former vaudeville star; Ben Nedell, leading man in "His Majesty, Bunker Bean"; Edward Favor, Eva Gordon, Edwin Boulton and Ruby Davis.



A late photograph of Louise Glauco starring in J. Parker Read, Jr. productions

Reelcraft Expands Its Policy

Will Distribute Short Subjects of Independent Producers

NOT only Reelcraft productions but the productions of independent producers of short subjects are to be distributed by the Reelcraft Pictures Corporation, according to the announcement of President R. C. Cropper, in outlining the plans of this company for the coming year.

"With both Reelcraft studios at Chicago and Hollywood scheduled for full production capacity, there is still a greater demand from our distributing exchanges than we are able to supply. To fulfill this demand Reelcraft has expanded its policy to permit the selling and distribution of independent productions of one and two-reels, that can pass the standard of quality set for the exclusive short-subject program of Reelcraft.

"A thorough analysis of the successful short subject reveals no magic; it requires no witchcraft to open the mystic door to success in the making of one and two-reel pictures," says R. C. Cropper. "It is only a matter of efficiency and organization. The great difficulty is in the securing of efficient people to build up the organization. No one firm has all of these efficient experts in its employ, I believe there are numerous capable short subject producers without the proper organization, and visa-versa there are

other organizations without the experts. Personally, I am a firm believer in undiscovered genius and can truthfully say that Reelcraft has never yet refused to listen to any proposition presented to it, in fact we make it a point to encourage them.

"The independent producer of today stands as the only logical solution of the production end of the industry, and deserves the unlimited encouragement of every distributor. Where these independent producers, be they individuals or concerns, with a meritorious enterprise, Reelcraft, for one, stands ready to back them up, not only with its organization for world-wide distribution, but ready to buy their productions outright. There is room for all the short-subject producing concerns that can deliver the goods, and we stand ready to back the deserving ones to the limit.

"The short-subject field has ever been the weeding out process for the stars of tomorrow. It is true it means the hardest work, but the reward is equally great. Nearly all of the biggest stars of today (there

are exceptions, of course), are the graduates of the one and two-reels. Take some of the biggest names in the industry, they all began with short-subjects: Mary Pickford, D. W. Griffiths, Tom Moore, George Melford, Fatty Arbuckle, Charley Chaplin, Mabel Normand, Babe Daniel, Harold Lloyd, Larry Seamon and numerous others. More over the opportunity is still there today just as much as ever, with the same great reward for those who can make good.

"During the coming year Reelcraft expects to triple the number of releases. Two new series have already been given to the exhibitors; and one of these, the Billy Franey single-reel comedies, has proved a genuine sensation in its immediate success among the exhibitors. That a star, only fairly well known, should be playing in over three thousand theatres throughout the United States by the time of release of his eighth picture is a wonderful accomplishment."

Reelcraft predicts the success for the series of two-reel Romances of Youth in which Matty Roubert is being featured. Reelcraft's latest announcement concerns the series of two-reel Royal Comedies soon to be put on the market and numbering among the early releases a picture titled "Buggins," in which Leon Errol of vaudeville fame is featured.

Bamberger and Levy Is Agent for Miller

Bamberger & Levy, motion-picture sales-agents in the Putnam Building, New York, have just completed arrangements with the Lejarin & Hiller Productions whereby they take over the exclusive selling agency throughout the entire world for the first production of this new producing company, entitled "The Sleep of Cymba Roget."

The story was written by Charles S. Gaskill. Lejarin & Hiller was the director. Helen Gardner plays the principal role. The cast is reported to be an unusually strong one, including Templer Saxe, C. D. Williams, Marc Connelly, Albert Tovell, Jenkins Dolive, Miss Leli Lamier, Mrs. Davenport, Countess Olga Treskoff, and William Anker. Negotiations with a national distributor for the release of this picture are said to be now in progress.

Victor Kremer Secures Arrow Film Series

Announcement was made this week from the Arrow offices, that Victor Kremer has signed for the Arrow series of mounted-police productions known as the "Blazed Trail" productions. These productions star Miss Dakota Lawrence. The same series has been contracted for by the Merit Film Corporation of Minneapolis according to the Arrow statement.

Fine Arts to Exploit Picture

ACCORDING to a statement of the Fine Arts Pictures, Inc., one of the largest newspaper syndicates in the country has expressed its willingness to cooperate with Fine Arts in its national exploitation campaign on "Up In Mary's Attic," the comedy-drama being distributed through state right exchanges.

The fact that Eva Novak, who portrays the leading role in the new production, is an expert swimmer and has won many prizes in swimming and diving contests prompted the syndicate to offer its assistance for the campaign states Fine Arts. A series of illustrated stories for the purpose of teaching girls the art of swimming and diving in addition to a full page layout for the Sunday magazine sections of the newspapers are reported to be in preparation for national distribution. A series of photographs, showing the young comedy star in various poses have been arranged for to be used to illustrate the series of articles.

"This is only one angle to the national advertising campaign being conducted for the aid of exhibitors booking the picture," it was announced by Murray W. Garsson, president of the company. "Arrangements have been completed with a number of concerns to cooperate from a national standpoint.

"The Mennen Company, which deals with drug stores, department stores, stationery stores and other retail houses in virtually every city of any size in the United States has agreed to cooperate through their agents for the purpose of de-

Ties-Up with Syndicate in Campaign for "Up in Mary's Attic"

voting window space to "Up In Mary's Attic." A circular letter, directed to stores throughout the country regarding the possibilities of cooperative exploitation has brought hundreds of favorable replies.

"The Mennen Company is arranging for the preparation of cardboard cutouts of the baby featured in the picture to be used in the window display and the independent distributors handling the production and cooperating directly with the Mennen Agents.

"The Asbury Mills, one of the largest national distributors of women's bathing suits in the country, also has offered its huge clientele for the purpose of cooperative exploitation of their product and the picture.

"One of the largest advertising agencies in New York is aiding in this venture. A number of window displays already have been made in New York and pictures of them are being sent to the stores handling the bathing suits throughout the country as samples of ideal window displays.

"Arrangements also are being planned for national cooperation with a large sporting goods distributor. For this purpose enlargements are being made of the various gymnasium scenes, shown

in 'Up In Mary's Attic.' Such an advertising campaign as this is bound to get results for the exhibitor."

Campaign Book Ready on Fine Arts Film

A twenty-four page campaign book in addition to a complete press-sheet has been prepared and is now available for the exploitation of "Up In Mary's Attic."



Irwin V. Willat and C. A. (Doc) Willat, director and President and Gen. Mgr. respectively of Irwin V. Willat Productions

Film-Lore Picture to Be Made Abroad

"Brain Cinema" will be filmed in Scotland, where the action of the story takes place. This is the announcement of Alexander A. Stuart, president and manager of the Film-Lore productions Company, Inc. An all-star cast is to be sent abroad to work in the vicinity of Edinburgh and the Scottish Highlands, the locale of the story itself. "Brain Cinema," as well as all future Film-Lore productions, will be made under the personal supervision of Mr. Stuart. "Brain Cinema" will be the first release of the Film-Lore organization.



New costume designed by Hank Mann whose releases are distributed by Arrow Film Corporation

Arrow Negotiates Big Exchange Deals

What are said to be record contracts were signed last week between the Arrow Film Corporation and Pierce Films, Inc., of New Orleans, and the First National Exchange of Louisville.

Each of the exchanges contracted for fifteen features according to the Arrow statement. Both exchanges signed for the same fifteen productions. The features include the "Tex" series of twelve mystery pictures which are meeting with a decided success over the country and the three features, "Desert Scorpion," "Wolves of the Street," and "The Chamber Mystery."

Aywon Will Release Two-Reel Series

A series of fifteen two-reel Western features, starring Harry Carey, are to be released through The Aywon Film Corporation, according to an announcement just issued by Nathan Hirsch, president of the company. The Aywon Film Corporation will release one of the Harry Carey two-reel Westerns each week. The first release date to be announced later.

Paper, advertising helps and accessories will be made available by Aywon on this series. A press sheet will also be issued by Aywon.

New Company to Handle Pictures Abroad

Sidney Garrett as president of the new company of foreign distributors recently formed under the name of Sidney Garrett, Inc., is one of the best judges of American films for foreign markets. He was recently associated with J. Frank Brocklis, and he signals his entrance into the field under his own banner by placing his first big contract with W. W. Hodkinson Corporation this week. Mr. Garrett's first contract covers The Dial Film Company production of "King Spruce" and eight J. Warren Kerrigan pictures.

New Zealand, Australia, Tasmania, Belgium, Holland, Denmark, Norway and Sweden will be covered by the new firm.

Howells Forms New Company

To Deal with Europe and Asia on Basis of Territorial Rights

IN conformity with the established policy of dealing direct with each territorial unit in the foreign field, David P. Howells has formed a new company to cover the territory of Spain, Italy, the Balkan States, Greece, Turkey and Egypt.

This latest expansion of the Howells activities is known as the Howells Picture Corporation. Associated with Mr. Howells in this new enterprise are the Luporini Brothers, Ferdinando and Mario, well known throughout the motion picture business both in this country and abroad. In conjunction with Mr. Howells both of these gentlemen are officers and stockholders in the new company. The offices of the new corporation will be adjacent to the present Howells offices on the eleventh floor of the Godfrey Building at 729 Seventh Avenue.

The entire general and detailed direction of the activities of the new company will be in the hands of the Luporini Brothers. They are both American citizens though born in Italy, where they had extensive film interests as well as in Spain.

Mario Luporini has just returned to this country from an extensive tour of Italy and Spain studying film conditions throughout these countries as they now exist. He brought back with him a compre-

hensive knowledge of the entire Italian and Spanish situation with the detailed requirements of each country and just what is required from the American market to fill the demand.

Mr. Luporini will leave in the near future for another long trip in which he will visit every important film center in the entire zone covered by the new company. This trip will be for the purpose of establishing branch offices and representatives throughout Italy, Spain, Portugal, each one of the Balkan States, Greece, Turkey and Egypt. On this trip he will visit every film buyer of consequence in each of the countries mentioned for the purpose of selling to them direct the pictures of the First National Exhibitors' Circuit.

In explanation of the policy responsible for this move on the part of the Howells organization, the following statement has been issued:

"The policy of the David P. Howells organization is based pri-

marily on service, and this will likewise be the policy of the Howells Pictures Corporation. For this reason, it was decided to make this territory which in the past has been handled from the Paris office as a separate and distinct unit.

"To dispose of the First National Pictures to one big company covering this entire territory would not conform in the least to the Howells' policy of service. Consequently, it has been decided to operate under a plan similar to the states rights plan in this country. In other words, each little country will be handled individually, the rights to that country being sold to some buyer who thoroughly understands the requirements and is best fitted to supply them.

"Definite plans are now being formulated not only to sell American pictures in Latin Europe but to buy both Italian and Spanish pictures for distribution in this country. It is expected in course of time that this form of activity of the new enterprise will develop into an enormous business.

"Several years ago the only really big spectacles in the business were made exclusively in Italy. The old timers will recall the enormous success of The Last Days of Pompeii and Quo Vadis, brought to this country and exploited by George Kleine."

Hallmark Announces Releases

A BUSY summer and fall season is expected by Frank C. Hall, president of Hallmark Pictures Corporation, with what is conceded to be the biggest and most complete list of star pictures for release under the banner of this organization. The list includes more than fifty Triangle star productions in five or more reels and a series of twenty-six Sennett produced comedies of two reels each. The list of feature productions features some of the most popular stars of the screen today, including Charles Ray, Louise Glaum, Frank Keenan, Dorothy Dalton, Constance Talmadge, Dustin Farnum, Bessie Barriscale, Douglas Fairbanks, Wm. S. Hart, Norma Talmadge.

Two of these Triangle specials have already been released. They are: "The Pinch Hitter" starring Charles Ray and "Love or Justice" starring Louise Glaum. "The Aryan," a recreated William S. Hart feature to be released in the near future is conceded to be one of the biggest star productions ever released, including as it does the names of William S. Hart, Louise Glaum and Bessie Love. "The Coward," another one of the recreated Triangle specials to be released in the near future stars Charles Ray and Frank Keenan. The three of Douglas Fairbanks former successes are on the list including "The Americano," "The Lamb" and "The Habit of Happiness."

This list of recreated Triangle specials has been taken over by Hallmark for distribution in the



George N. Montgomery, general sales manager of Hallmark Pictures Corporation

territories upon which state rights have not been sold. With each one of these features Mr. Hall holds the exclusive rights for distribution in New York. These series of pictures are being retitled and re-edited by Hopp Hadley.

The list of twenty-six Sennett produced comedies in two reels which Mr. Hall has taken over with the fifty-two special features for distribution, star such popular comedians as Polly Moran, Walin Trask, Bobby Vernon, Gloria Swanson, Chester Conklin, Dora Rogers, J. Hanson, R. Milliken, M. Trick, F. Dwiggens, F. Shade,

Ford Sterling, Mack Swain, L. Fazenda, Wayland Trask, C. Murray, S. Summerville, B. Armstrong, M. Wayne, C. Woodward, Geo. Hims, Blanche Payson, Harry Gribbon, M. Thurman, Chester Conklin, Ben Turpin, Glen Cavender, P. Pearce, Ethel Tearle, Fay Tincher and A. St. John.

Included in this list of comedies are what are conceded to be some of the best comedy productions ever made by Mack Sennett during his association with the old Ince-Triangle organization.

In addition to these re-created subjects, Mr. Hall has on his list of specials his own productions including "The Discarded Woman" released in June starring Grace Darling and Rod La Rocque; "For Love or Money" starring Virginia Lee, a former Ziegfeld Follies beauty; and "The Common Sin" starring Grace Darling and Rod La Rocque, all three of which are Burton King productions made especially for release by Hallmark Pictures.

"Should a Wife Work," a Plimpton production starring Edith Stockton, is also included in this list of Hallmark special feature releases.

In Hallmark's series of releases are included "Wits vs. Wits" starring Marguerite Marsh; "High Speed" co-starring Edward Earle and Gladys Ingle; "Chains of Evidence" starring Edmund Breese, Anna Lehr and Marie Shotwell; "Carmen of the North" starring Anna Bos; and "The Veiled Marriage" co-starring Anna Lehr and Ralph Kellard.

Foreign Importation Approved

INTER-OCEAN FILM CORPORATION, in a statement issued to the trade press this week, warmly approves the resolution unanimously adopted at the recent exhibitors' convention in Cleveland, urging the importation of foreign-made motion pictures as an incentive to stimulate American competition, and places itself on record to pledge its cooperation in obtaining for American distribution the best cinema offerings available in foreign film markets.

The Inter-Ocean statement follows:

"The most important move made by the exhibitors assembled in convention at Cleveland was the resolution introduced and unanimously adopted to encourage the importation of the motion picture offerings of our foreign conferees. The problem of importing the product of other countries has confronted the motion picture industry for a long time, but we are glad to see that it had remained for the American exhibitor to take the initiative on this all-important question.

"The readiness and willingness which characterized the attitude of the exhibitors assembled, to book all high-class features, regardless of the source of production, is testimony to the splendid showmanship and wisdom of the American exhibitor. While the estimated number of exhibitors who attended

Interocean Endorses the Exhibitors' Stand for Imported Pictures

the Cleveland convention is said to have been between 700 and 800, we feel certain that in unanimously adopting the resolution this body of showmen were re-echoing the spirit of every exhibitor in this country.

"Productions made in foreign countries have improved more than one hundred per cent. within the past two years, according to advances which we have received from our representatives in the principal producing centers of the world. While we concede that the standard of foreign-made pictures is not up to the American standard we must not overlook the fact that encouragement and constructive criticism is what the foreign producer needs most. And the unqualified stand of the exhibitors at the recent convention is to our way of thinking, the first move that has been made in this direction."

The resolution urging the importation of high-class foreign-made films is in line with our Mr. Schlesinger's recently published

interview in the trade press regarding the distribution in this country of British-made productions. In part he said:

"In making pictures in the future, England and America must concentrate on the production of pictures containing an international appeal. The film markets of the world are reopening; new markets are being discovered; and the demand for films is greater now than at any other period. Motion pictures are becoming recognized everywhere as the standard form of amusement. There is room for every country's films everywhere—provided of course the pictures in question are patterned after the successful prototype in picture production.

"We again reiterate our stand taken then and approve the importation of the foreign-made film as expressed in the resolution adopted in Cleveland. In this connection we pledge our organization and our many years of wide experience in foreign countries to the cause of obtaining the finest foreign-made productions available.

"We have instructed our representatives in the principal producing centers of the world to be on the lookout for big foreign productions, and we hope to be able to announce within a short time the acquisition of several big productions for distribution in this country."

Film Passed by Censor Board after Delay

The announcement is made that "The Greater Sinner," co-starring James K. Hackett and Ormi Hawley, has been passed by the Board of Censors of Pennsylvania two months after its first presentation to that body. The board rejected the picture on the ground that it was immoral, it is stated. The owners contended that it taught a moral lesson, dealing as it does with a young girl's inherited taste for drink and the action of her husband in forcing her to partake in the fast life of a younger society set in New York.

The Great Sinner Company retained Carl Horton Pierce to reopen the case in behalf of the production. Two of the sub-titles considered objectionable by the board were eliminated and substitutes written; and a "flash-back" adjudged by the board to be unnecessary was cut out. The picture was then passed, it is stated. The picture is being handled on the state-rights basis.

"Madonnas and Men" Brings Inquiries

The Jans Pictures, Inc., announce that since the invitation-presentation of "Madonnas and Men" at the 44th Street theatre, New York, three weeks ago, inquiries from representative buyers all over the country have been reaching the Jans offices concerning the pictures. No decision has been reached as to the method of release to be adopted for this production. Quite a number of proposals have been received, states, Jans, but as yet none of them have been definitely adopted.

Hemmer Lining-Up First Cast

RADICAL departure from recognized methods in motion picture production is promised by Hemmer Superior Productions, Inc., now engaged in making its first feature film. Edward Hemmer, president, plans to turn out a minimum of four big productions a year. The first production, according to Mr. Hemmer, will be ready for release in the very near future.

When discussing his plans for the future Mr. Hemmer pointed out that in forming the present company he had decided to introduce into his methods radical changes which he considered necessary if his productions were to live up to the standard he had set for them.

"In the last ten years," he continued, "there has been a gradual but marked change in the producing end of the motion picture business. To keep abreast of those changes means progress, the sort of progress that gives the public what it wants. We are going to guide our work according to these changes in order to give the public exactly what it wants in a play."

"One of these changes is a good screen story. I intend producing romantic dramas, the stories of which are bound to find popular favor. The American public is essentially a motion picture public and in the past their patience very frequently has been abused by producing companies that were not honest in their dealings. Any kind of a cheap story, carrying a cheap sentimental appeal was good

enough. That day is not yet dead and I intend to hasten its demise. My association with Mary Pickford for six years as her manager has taught me the necessity of giving the public not only a star that they will like but also to give that star a starring vehicle."

In commenting upon independent motion picture producing companies, Mr. Hemmer emphasized the fact that eighty per cent. of the most successful pictures during the last two years have been made by independent producers.

"There is an open market," he said, "and the best proof of that is that every good picture finds a ready and profitable market with competitive bids from releasing houses."

Though the cast is not yet complete, Mr. Hemmer already has surrounded himself with such stars as Flora Finch, who first won popularity in her parts with the late John Bunny, Pete Raymond, character man of twenty-eight years' experience on the legitimate stage, who played with Ethel Barrymore, was with Belasco and the Shuberts, is another old time favorite known both to theatregoers and motion-picture devotees.

Concerning the other figures scheduled to appear in the initial production, the Hemmer Superior Productions has the following to say:

"Maud Sylvester, ingenue of the cast, is destined, through the forthcoming production, to write her name indelibly in the heart of the

public. Tiny three-year-old Peggy Parnell, baby vamp of the cast, is quite the champ and will vie favorably with her older sister and brother artists.

"Then there are a number of other 'kid' stars, such as eleven-year-old Milton Berlinger, juvenile impersonator of Al Jolson, Opie Read, a veteran screen 'kid,' Thor Larsen and Phil and James Brady, both of whom were raised in a studio from infancy.

Rights on the Ostriche Comedies Sold

The distribution rights to the Muriel Ostriche comedies in New York State and Northern New Jersey have been sold to the Climax Film Corporation according to announcement from Arrow this week.



Scene from Muriel Ostriche's new comedy distributed by Arrow Film Corporation

Metro President Issues Statement

"OUR policy of bigger and better pictures, inaugurated so successfully in 1919-20, will be continued and expanded for 1920," says an official statement by Richard A. Rowland, president of Metro Pictures Corporation, outlining the company's plans for the coming year. "Approximately fifty big productions will be produced. In wealth of story, direction, acting and mounting as well as in variety and general excellence, they will be the greatest ever offered the exhibitor and the public."

"The genius and energy of our producing forces in our eastern and western studios is sparing neither time nor money to make these tremendous features the last word in box-office value and screen art. In addition to six big specials, to be made by each of our world-renowned stars, there will be a series of super productions with all-star casts."

"The good will and success we have earned by our past relations with the exhibitor will be continued and cemented. Our pictures will be rented upon a flat rental basis, or if it is preferred, upon the percentage plan. We have no axes to grind. Our policy



Richard A. Rowland, president of Metro Film Corp.

is a policy of 'live and let live,' with pictures at a price the exhibitor can afford to pay."

"In its array of noted authors," says the Rowland statement, "Metro yields supremacy to no other organization in the industry. Accepting the truth of the motion

picture axiom that the story is the most essential groundwork of the successful production, Metro has seen to it that the stories for its pictures shall be the best obtainable from any source whatsoever. No less than four established playwrights—Bayard Veiller, Eugene Walter, Winchell Smith and Eugene Presbey—are regularly under contract with Metro and will not only contribute their original work but actively and personally supervise the translation of that work from the manuscript of the theatre to the screen."

"We have built up our authorial staff consistently and carefully, selecting our writers from the two fields of contemporaneous drama and contemporaneous fiction. Eight nationally and internationally known writers of fiction stories—Irvin S. Cobb, Henry C. Rowland, Arthur Somers Roche, F. Scott Fitzgerald, Donn Byrne, George Kibbe Turner, Hulbert Footner and Arthur Stringer—will reinforce the literary and supervisory efforts of our quartet of dramatists in supplying quality material for Metro pictures."

"Last fall," the statement goes on, "we made some big claims for our pictures. They were

claims that some people in the industry may have thought could not be substantiated. But we are happy to say right now that we have more than made good every one of them. We said we were going to make bigger and better pictures than Metro had ever made before. We said we were going to stress the story and the prestige of its authorship as prime factors. We said that we were going to increase substantially the popular following that Metro productions then enjoyed, and that this increase would directly and materially benefit the showman exhibiting our pictures."

"All these things we are proud to say we have accomplished; ask no one to accept our say-so on this matter; the unsolicited testimony of countless exhibitors throughout this country, in Canada, and even in Europe, will bear out these assertions. Never before has Metro received so many letters and other messages of commendation from the so-called 'hard-headed and hard-boiled' business men who show pictures for their livelihood, and who as a rule are backward rather than forward in their bestowal of praise."

Metro Announces Releases

METRO PICTURES CORPORATION announces the completion of a tentative schedule of releases from July up to and including January, 1921. Twenty-six special productions are in the list. These include twenty made by Metro Pictures Corporation, three by C. E. Shurtliff, Inc., one S-L production and one Robert Harron production. All of them are six reels, or special-feature-length.

The compilation of this schedule gives an opportunity to the Metro branch and exchange managers for a fall sales drive of unprecedented strength. In most cases the prints will be in the hands of the managers four to six weeks ahead of the date of release, says Metro.

Two Metro specials will be released in July. "Parlor, Bedroom and Bath," adapted by June Mathis and A. P. Younger from the stage success by C. W. Bell and Mark Swan, goes out on July 5. It will have an all-star cast. The director is Edward Dillon. On July 19, "The Misfit Wife," featuring Alice Lake, is marked for release. It is an adaptation by Lois Zellner and A. P. Younger of a stage drama by Julie Herne, daughter of the late James A. Herne. The director is Edward Mortimer.

Three releases are scheduled for August. The first will be "Held in Trust," starring May Allison. It will be seen on August 2. John E. Ince is director. "The Chorus Girl's Romance," starring Viola Dana, will be released August 16. The picture is founded on F. Scott Fitzgerald's *Saturday Evening Post* story, "Head and Shoulders." On August 23 comes "The Mutiny of the Elsinore," a Shurtliff production, with an all-star

cast, including Mitchell Lewis, Helen Ferguson and William V. Mong. The director is Edward Slobman.

Five productions will go out in September. On the first of the month, an all-star cast including Jack Muhlhall, Ruth Stonehorn, Frank Elliott and Marguerite de la Motte, will be seen in "The Hope." An S-L production, "Love, Honor and Obey," adapted by Eugene Walter from Charles Neville Buck's novel, "The Tyranny of Weakness," will be released September 6. It will have an all-star cast including Wilda Bennett, Claire Whitney, Kenneth Harlan, Henry Harmon and E. J. Ratcliffe. The director is Leander de Cordova. "The Price of Redemption," starring Bert Lytell, is scheduled for September 15. It is an adaptation by June Mathis of I. A. R. Wylie's novel, "The Temple of Dawn," directed by Dallas M. Fitzgerald.

"The Saphead," co-starring William H. Crane and Buster Keaton, comes out on September 20. The production was made under the personal supervision of Winchell Smith, co-author with Victor Mapes of "The New Henrietta" from which "The Saphead" was adapted by June Mathis. Herbert Blache is the director. September 27 will see the all-star production of "Clothes," adapted by Arthur Zeller from the stage play by Avery Hopwood and Channing Pollock. Fred Sittenham is the director.

October 4 will be the date of the production of "The Four Horsemen of the Apocalypse," June Mathis's adaptation of Vincente Blasco Ibanez's great war novel. It will be produced under the direction of Rex Ingram with an all-star cast. The Robert Harron production of "Coincidence" is to be released on October 25.

November will see five produc-

tions. The first of the month will bring forth "The Marriages of Mayfair," adapted by Julia Burnham from the spectacular melodrama by Cecil Raleigh. George W. Terwilliger was director. "Fine Feathers" is scheduled for November 8.

"Polly with a Past," starring Ina Claire, goes out November 15. On November 22, "The Star Rover," another Shurtliff production, will be seen with an all-star cast. May Allison will be seen on November 29 in "Are All Men Alike."

To Erect Big Cabaret on Studio Stages

William C. Dowland, director of "The Chorus Girl's Romance," Viola Dana's forthcoming Metro production, decided to build the interior of the cabaret, as called for in the script, on one of the big Hollywood studio stages. No cabaret in Los Angeles is of sufficient size, it is said, to represent this particular locale of the story.

Philip Rosen to Direct May Allison Feature

Philip E. Rosen has been signed by Metro to direct "Are All Men Alike?" May Allison's new starring vehicle. Mr. Rosen has moved into his office at the Metro studios, and is completing preparations for starting the actual filming of the picture, which was adapted by A. P. Younger from Arthur Stringer's story, "The Waife Iron," as published in *McClure's Magazine*.



Scenes from Metro's latest Screen Classics picture, "Parlor, Bedroom and Bath," produced with an all star cast

Box Office Reports Will Again Be Found in Our Next Issue

Metro's Great Array of Favorite Screen Players



(Above)

Alice Lake, Doraldina, May Allison



Ina Claire (Photo by Ira L. Hill's Studio) (Left), Viola Dana (Right)



(Below)

Buster Keaton, Robert Harron,
Bert Lytell



June Mathis Adapting Ibanez Novels : : :

JUNE MATHIS, head of Metro's scenario department, left the New York studios recently for Hollywood, California, to undertake her share in what she regards as the greatest effort Metro has ever attempted—the production of "The Four Horsemen of the Apocalypse," founded upon the sensational novel by Vicente Blasco Ibañez.

Miss Mathis came to New York several weeks ago when the intention was to have the production made here. Locations had been selected for the big open air scenes, but in general they were regarded as unsatisfactory. After a conference among Richard A. Rowland, president of Metro, Maxwell Karger, director general and Miss Mathis, it was decided to have the production switched again to the Pacific Coast, where the locations afford better opportunities for the realization of Miss Mathis's ideals.

"The main idea in having the production made in the East," she said before leaving New York, "was that it might have the benefit of the personal supervision of Maxwell Karger. But Mr. Karger already has in hand the productions of 'Polly With a Past,' with Ina Claire, 'The Misleading Lady,' with Bert Lytell, and has started preliminary work on Eugene Walter's 'Fine Feathers.'"

"He has selected Rex Ingram to direct the production in the West. It is probably the most important assignment that has been

given to a director this year, and I am very glad Rex Ingram got it."

"I think 'The Four Horsemen' will be an inspiration to everybody connected with it. For my own part, I have lived with the story for months. I have developed the screen version so that it follows the book very closely. I have retained the South American opening, with the wonderful character of Madariaga, the Centaur. The Four Horsemen themselves will be seen, carrying out in detail the thrilling description in the Book of the Apocalypse of John's vision, which the war made so horribly true—the vision of Pestilence, Death, Famine and War riding through the human race. The great drawings of Albert Durer will afford guidance in these scenes. Then there will be the exciting scenes of the last social life in Paris, with Julio as the society tango dancer amid the madly frivolous atmosphere that made Paris what it was in those days. The biggest scenes of course will be those depicting the Battle of the Marne."

The screen rights for "The Four Horsemen" were purchased by Metro when the great novel by Vicente Blasco Ibañez was at the top crest of its world-wide popularity. The purchase was made in the face of heavy competitive bidding. As a preliminary step to the production, June Mathis was summoned from California to New York for a conference with Señor Ibañez. She was at that time in-

ishing the screen version of "Old Lady 31," which delayed her a few days in Hollywood. When she arrived in New York, Ibañez had left on his lecture tour, and she set out in Chicago.

There the Spanish novelist and the American scenario writer held a long conference over the screen adaptation. Ibañez had already some experience with motion pictures in France and his understanding of screen technique facilitated the preparatory stages of the work. Miss Mathis set to work

immediately on the scenario and had a completed draft ready when Ibañez arrived in Hollywood for a second conference.

Karger Supervising in New York Studios

WITH Maxwell Karger, director general, at the helm, Metro's New York studios in West Sixty-first street are humming with the high-tension activity that characterized them before war restrictions operated to send all of the company's producing forces west. Finishing touches are being put on three big special productions under Director General Karger's personal supervision. These pictures are "The Marriage of Mayfair," "Love, Honor and Obey" and "Clothes." The first two have all-star casts. In "Clothes," Olive Tell and Crauford Kent have been selected thus far as the featured players.

Very shortly Bert Lytell will resume his work before the camera at the New York studios, which will be the scene also of the notable production of "Polly with a Past," starring Ina Claire.



Maxwell Karger, Director General of Metro

Metro's Release Schedule

Date	Play	Star	Company	Reel	Date	Play	Star	Company	Reel
Nov. 1	Lombardi, Ltd.	Bert Lytell	Screen Classics, Inc.	6	Oct. 25	Coincidence	Robert Harron	Robert Harron Prod.	6
Dec. 1	Pleasant Get Married	Viola Dana	Screen Classics, Inc.	6					
	Fair and Warmer	May Allison	Screen Classics, Inc.	6					
Jan. 1	Should a Woman Tell	Alice Lake	Screen Classics, Inc.	6					
Feb. 1	The Willow Tree	Viola Dana	Screen Classics, Inc.	6					
	The Right of Way	Bert Lytell	Screen Classics, Inc.	6					
	The Walk Offs	May Allison	Screen Classics, Inc.	6					
Mar. 1	Shore Acres	Alice Lake	Metro Special	6	Apr. 1	Burning Daylight	All Star Cast	C. E. Shurtleff, Inc.	6
	Old Lady 31	Emma Dunn	Metro Special	6	Aug. 23	The Mutiny of the Elsinore	All Star Cast	C. E. Shurtleff, Inc.	6
Apr. 1	Alias Jimmy Valentine	Bert Lytell	Metro Special	6	Nov. 22	The Star Rover	All Star Cast	C. E. Shurtleff, Inc.	6
	Dangerous to Men	Viola Dana	Metro Special	6	Jan. 10	The God of His Fathers	All Star Cast	C. E. Shurtleff, Inc.	6
May 31	The Best of Luck	All Star Cast	Metro Special	6					
June 7	The Cleaver	May Allison	Metro Special	6					
July 5	Parlor, Bedroom and Bath	All Star Cast	Metro Special	6					
July 19	The Misfit Wife	Alice Lake	Metro Special	6					
Aug. 2	Held in Trust	May Allison	Metro Special	6	Jan. 1	Nothing But the Truth	Taylor Holmes	Taylor Holmes Prod.	6
Aug. 16	The Chorus Girl's Romance	Viola Dana	Metro Special	6	Mar. 1	The Very Idea	Taylor Holmes	Taylor Holmes Prod.	6
Sept. 1	The Hope	All Star Cast	Metro Special	6	Apr. 1	Nothing But Lies	Taylor Holmes	Taylor Holmes Prod.	6
Sept. 13	The Price of Redemption	Bert Lytell	Metro Special	6					
Sept. 20	The Saphire	Crane-Keston	Metro Special	6					
Sept. 27	Clothes	All Star Cast	Metro Special	6					
Oct. 4	The Four Horsemen of the Apocalypse	All Star Cast	Metro Special	6					
Nov. 1	The Marriage of Mayfair	All Star Cast	Metro Special	6					
Nov. 8	Fine Feathers	All Star Cast	Metro Special	6					
Nov. 15	Polly With a Past	Ina Claire	Metro Special	6					
Nov. 29	Are All Men Alike	May Allison	Metro Special	6					
Dec. 6	Blackmail	Viola Dana	Metro Special	6					
Dec. 13	Body and Soul	Alice Lake	Metro Special	6					
Dec. 20	The Misleading Lady	Bert Lytell	Metro Special	6					
Dec. 27	Big Game	All Star Cast	Metro Special	6					
Jan. 3	Hearts are Trumps	All Star Cast	Metro Special	6					
Jan. 17	The Marriage of William Asch	May Allison	Metro Special	6					
Jan. 24	The Hole in the Wall	All Star Cast	Metro Special	6					
Nazimova Productions									
	Revelation	Nazimova	Nazimova Prod.	7					
	Toys of Fate	Nazimova	Nazimova Prod.	7					
	Eye for Eye	Nazimova	Nazimova Prod.	7					
	Out of the Fog	Nazimova	Nazimova Prod.	7					
	The Red Lantern	Nazimova	Nazimova Prod.	7					
	The Brat	Nazimova	Nazimova Prod.	7					
	Jan. 1	Nazimova	Nazimova Prod.	7					
	Stranger Than Death	Nazimova	Nazimova Prod.	7					
	The Heart of a Child	Nazimova	Nazimova Prod.	7					
Oct. 11	Billions	Nazimova	Nazimova Prod.	7					
Jan. 31	Madame Peacock	Nazimova	Nazimova Prod.	7					
S. L. Productions									
Sept. 6	Love, Honor and Obey	All Star Cast	S. L. Production	6					

Robert Harron Productions

C. E. Shurtleff, Inc., Productions

Taylor Holmes Productions

Hope Hampton Productions

Plays and Books to be Produced

Along Came Ruth	by Holman Day
Bonds of Fate	by John E. Wilkie
The Cave Lady	by James Allen
The Final Close-Up	by Royal Brown
The Great Millionaire	by Cecil Raleigh
The Girl Patsy	by J. Maudlin Fiegl
The Gay & Festive Claverhouse	by Anne Warner
The Hunch	by Percival Wilde
June Jeopardy	by Inez Hayes Irwin
A Message from Mars	by Glen MacDonough & Raymond Hubbel
L'Article 47	by Adolphe Belot
La Maison de Danse	by Nozriere & Ch. Mueller
The Native Born	by Richard Ganthony
The Offshore Pirate	by Scott Fitzgerald
Odette	by Victorien Sardou
The Passion Fruit	by Carey Wilson
Quincy Adams Sawyer	by Charles Felton Pidgin
The Skylark	by William Wallace Cooke
Some Baby	by Zillah Covington & Jules Simonson
Tear of the D'Urbervilles	by Theodore S. Solomons
The Turning of the Worm	by Hannah Hinsdale
Wholly Innocence	by H. Austin Adams
The Yellow Dove	by George Gibbs
The Young Barbarian	by Theodore S. Solomons
Yosemite	by Charles A. Taylor

Nazimova in Unusual Settings : : : : :



Nazimova, brilliant emotional star, contributor to Metro's program in Nazimova Productions

NAZIMOVA has completed all work before the camera for her next feature production, "Billions," adapted by Charles Bryant from a celebrated French stage play. This is the first of four unusual productions which will constitute the Russian star's program for the latter part of this year and for 1921.

Her character in "Billions" differs sharply from any role in which she has ever appeared either on stage or screen; and the plot of the comedy drama is described by Metro as one of which the outcome is impossible to forecast until the final fade-out.

Although no announcement has come from the Metro studios in Hollywood, where Nazimova makes her pictures, regarding the complete list of plays for presentation during this year and next, it is known that "Madame Peacock," by Rita Weiman, author of the current New York theatrical success, "The Acquittal," will be one of them.

Not only has she enacted the principal role in "Billions," but she is also credited with having designed and supervised the execution of stage settings, giving her personal attention to lighting effects. She is at present cutting, titling and assembling the picture. As a result the public will be rewarded says Metro, by a photoplay which in every particular is the work of the Russian actress with the exception of the direction by Ray C. Smallwood, the photography by Rudolph J. Bergquist and the scenario by Charles Bryant.

The swiftly moving action of the

comedy has made possible use of numerous unusual and fanciful sets, all of which have been designed under the personal supervision of Nazimova. Simplicity, however, has been the keynote, even where the bizarre was sought.

One of the effective touches of the production comes at the very opening of the picture, where the scene is laid in a fictitious city of an equally fictitious Slavic nation. Although the street that is revealed to the spectator is marked by its simplicity, the spirit of pre-war times in this particular corner of the world—the era of intrigue and dark mysteries—has been so convincingly reproduced as to arouse a doubt that it actually was filmed at Metro's Hollywood studios this year, declares Metro.

Another set, and one that will delight the eye of every woman, shows the deft feminine touch of Nazimova in the treatment of the interior of a New York apartment. The sense of luxury and unlimited wealth is conveyed rather by artistic arrangement of its few superb tapestries and regal vastness of proportions than by the unintelligently lavish expenditure of money that is usually considered necessary in such a picture.

A garden of dreams, in which an

effort has been made to visualize the ordinarily inarticulate mental operations of one asleep, is the product of numerous conferences between the technical experts at the Metro plant, the electricians, and Nazimova. Even a hint of the result of their work has not as yet been disclosed to any but the favored few who already have been permitted to see it.

Some idea of the painstaking care with which Nazimova watches the development of all her pictures may be gained from the fact that she took the part of an extra in one of the big scenes in order to achieve certainly her conception of "atmosphere," and direct the work of the less important players.

"I'll send over to the casting department for the extras in this scene," said Ray Smallwood, the director, when the need for more people for the big scene became imminent.

"Not at all," replied Nazimova, "We'll take care of it by ourselves."

Whereupon she seized a shawl, tucked up her skirt, patted another part of her costume, twisted her hair back and suddenly was transformed unrecognizably into just the type she wanted for an extra.

Bert Lytell in Interesting Roles : : : :

BERT LYTELL starts camera work this week on his new starring vehicle, "The Misleading Lady," by Charles Goddard and Paul Dickey, at Metro's New York studios, No. 3 West Sixty-first street. This is the first of four pictures, selected by Mr. Lytell for New York production, and will occupy his time for a year. This production marks the return of the popular star to the East after two years spent at Metro's Western studios in Hollywood, California, where he recently completed camera work on a special feature, "The Price of Redemption," from the novel, "The Temple of Dawn," by I. A. R. Wylie. This will be among Metro's fall releases.

Following "The Misleading Lady," Mr. Lytell will be seen in "A Message from Mars," the fantastic comedy by Richard Ganther, which Charles Hawtree played on the stage for many years in both the United States and England.

Then comes "The Prisoner of Zenda," a screen version of Anthony Hope's novel, in which Mr. Lytell will play Rudolph Rassendyl. This is a role in which Mr. Lytell scored one of his greatest stage successes as a stock company leading man. It will be the first essentially romantic role of his recent screen career.

There has been a steady crescendo of attainment in Mr. Lytell's screen achievements in his recent productions. Starting with "Lombardi, Ltd.," the Morosco stage comedy by Frederic and Fanny Hatton, he won unstinted praise for the delicate artistry and

warmth of Latin temperament he brought to his characterization of Tito Lombardi, the Italian modiste. Then came Sir Gilbert Parker's "The Right of Way." Critics were unanimous in acclaiming his performance of "Beauty." Steele as one of the great achievements of the screen. As the cynical Montreal lawyer buoyed to dashing recklessness by drink, only later to find regeneration in simple, good works, Mr. Lytell made an unforgettable impression, Paul Armstrong's "Alias Jimmy Valentine," from O. Henry's story, followed. It was a piece of straightforward acting in which the charm was heightened by the fascination of Mr. Lytell's personality.

"I played 'myself' pretty much when I did 'Jimmy,'" said the star, commenting upon the production. "And that's just the thing I wish generally to avoid. I like best a role in which I can completely submerge my own personality in the character. The Price of Redemption, I'm convinced, afforded me the greatest opportunity of my career. I feel that in it I have done the best work I ever did."

In "The Price of Redemption," Mr. Lytell plays Leigh Dering, a young British officer who saves the garrison at a post in India from massacre at the hands of revolting natives. He turns to England, where he is lionized as a hero. At the height of his popularity he married a rich girl for the sake of the social prestige it will bring him.

The couple discover that their union is a misalliance. His wife's father is murdered by a woman he

has wronged. Leigh Dering witnesses the deed, but, desperately disgusted at his unhappy marriage and weary of society life, he shoulders blame for the crime and flees from England back to the heart of India. There he realizes he is an outcast. He lives with the

natives and sinks to the bottom depths of degradation. From a drunkard he becomes a drug addict. A strange development in his life fires him with a desire for regeneration. His fight back to spiritual triumph is painted in masterly strokes, declares Metro.

Lauds "A Splendid Hazard"

Press of Indianapolis Give Much Praise to Dwan's Latest Picture

DESPITE the combined opposition of the first hot spell encountered by Indianapolis and the celebration of the city's centennial, Allan Dwan's latest independent production, "A Splendid Hazard," in its initial presentation at the Circle theatre last week, is said to have drawn capacity audiences throughout the entire week of its showing. The production won the unqualified endorsement of the local press.

Walter D. Hickman, reviewing the Dwan production for the Indiana Daily Times under the heading of "Walthall Triumphs in 'A Splendid Hazard,'" said: "Success Again! Another Screen Triumph. Henry B. Walthall and Allan Dwan have scored a screen victory in producing 'A Splendid Hazard.' Romance and adventure in its purest form have been woven into a dream with a punch never equalled within the experience of the writer. We remember Henry B. Walthall for his work in 'The Birth of a Nation,' but it remained for Dwan to

bring out the finest character work so far revealed in Walthall's screen career. Walthall's acting is perfect acting if there ever was perfect acting."

The Indianapolis Star in referring to Walthall's acting says: "With the ease of the actor, either born or made, he dominates every scene and makes this difficult role the finest work of his career." The News voiced its enthusiasm in the following manner: "The producers of 'The Miracle Man' and 'Soldiers of Fortune' have turned out another big film, 'A Splendid Hazard.' It gives evidences of the same discriminating casting, meticulous direction and apparently unlimited expenditure of money as the other Mayflower pictures. A Harold McGrath novel, characteristically brimming with adventure and love motifs is excellently employed as the foundation for thrilling picture." The critic further likens Walthall's acting to "an electric thrill."

Ina Claire in "Polly With a Past" : :

INA CLAIRE, star of "The Gold Diggers," makes her first appearance before the motion picture camera this week at Metro's New York studios, No. 3 West Sixty-first street, when she starts a screen version of her first big stage success, "Polly With a Past." Until the completion of the picture Miss Claire will work every day at the studios, except when theatre matinees interfere. She will continue to appear in "The Gold Diggers" at night.

The scenario of "Polly With a Past," from the play by George

Middleton and Guy Bolton, is being written by June Mathis, the head of Metro's scenario department. The first episodes of Miss Mathis's version of "Polly With a Past" are already in final form, and it is upon these episodes that Ina Claire will start work this week.

Miss Claire's director in this production will be Leander de Cordova, who has just completed camera work on the S-L production of "Love, Honor and Obey," Eugene Walter's adaptation of

"The Tyranny of Weakness," the novel by Charles Neville Buck. This will be released by Metro.

In acquiring Ina Claire, the brilliant young Belasco stage star for the screen, and in securing at the same time the picture rights to "Polly With a Past," Metro officials feel that they scored another coup as sensational and important as their purchase of Blasco Ibanez's "The Four Horsemen" for the silver sheet. Miss Claire's prestige in the dramatic world, her youth, beauty and captivating per-

sonality, have combined to make her a star much sought after by motion picture producers.

Metro announces that the production will be on a scale of lavishness that will take neither time limits, cost nor painstaking effort into consideration. Miss Claire will display a wealth of beautiful gowns of the latest mode, and the interior settings, all of them designed by a technical expert, will be massive and beautiful in the extreme, according to Metro's statement.

To Increase All-Star Productions : : : :

THE unusual success in the recent past with all-star productions of famous stage hits and best selling novels has caused to be included prominently in Metro's plans for the future a still further and more extensive production of this class of picture, announces the Metro Picture Corporation.

With the inauguration of the "fewer and better" series of productions last fall, it soon became evident to the producing staff at the company's big studios in Hollywood that to present such stories and plays as the company has pur-

chased for the screen it would be necessary to contract for not one star in such photoplays, but entire casts of stellar grade.

"Though we are aware that the public is interested in personalities," remarked an official of the Metro organization this week, "we are no less aware that after all the story is the thing—the production. What people really go to the motion picture theatres for is to be entertained; and if the picture presented at the theatre is weak for lack of proper balance, or is top-heavy because of the prominence of the part a star is to enact, then

that picture has failed in entertainment value.

"The solution of this, obviously, is not to do away with stars, not arbitrarily to say: 'No matter whether you like this star or not, she or he is not suited to the story, and so we won't let you see that star.' It is rather the reverse: since the public likes personalities, yet does not feel satisfied merely with a series of close-ups of stars, the cast into the production several players of first-water ability, so that it shall not be necessary for one star to carry the entire picture.

"This arrangement is really

much better for the principal players. Every actor knows that, unless the cast works together, unless everyone on the stage plays up to the mood demanded of a scene, that scene will fail; it will drop like an airplane striking a dead spot or an air-pocket. Hence Metro has striven to eliminate any air-pockets from the atmosphere of its productions. And we believe confidently that our pictures make new altitude records as a consequence, new marks both from the standpoint of artistry and popular appeal."

Augments Staff of Writers : : : : :

F. SCOTT FITZGERALD and Arthur Stringer are announced by Metro as the most recent additions to the company's galaxy of distinguished authors. Contracts have just been concluded whereby Metro obtains first call on the literary output of Mr. Fitzgerald, the brilliant young author who flashed into fame with the publication of his initial novel, "This Side of Paradise"; and of Mr. Stringer, writer of quite innumerable tales and verses whose work, in short, has been continuously popular with a generation of magazine readers.

Conclusion of its agreements with Messrs. Fitzgerald and Stringer follows closely upon the recent announcement by the Metro president, Richard A. Rowland, of the acquisition of seven other note-

worthy contributors to contemporary drama and fiction—Irvin S. Cobb, George Kibbe Turner, Eugene Presbrey, the playwright; Arthur Somers Roche, Hulbert Footner, Henry C. Rowland and Donn Byrne. These nine supplement the three famous dramatists who form the arch-and keystone of Metro's creative structure—Eugene Walter, Bayard Veiller and Winchell Smith.

"The signing of these contracts," said Richard A. Rowland, "means that Metro has the greatest literary department in the history of the motion picture industry. I make the statement without qualification, because the names of the writers speak for themselves. Each one is a writer who has obtained a tremendous following on the stage or in the magazines and

moreover each one is a writer capable of producing pictures of distinct originality, popular appeal, and artistic value.

Eugene Walter has just completed camera work on his first picture, "Love, Honor and Obey." Bayard Veiller is now writing a

scenario for a new picture which will be a sequel to "Within the Law." He is also serving in the capacity of chief of production at Hollywood. Winchell Smith has just completed production of "The Saphead" in Hollywood.

Vignola's New Picture Developing Fast

Robert G. Vignola is rapidly nearing the completion of his second feature for Cosmopolitan Productions, "The Passionate Pilgrim," from the story of the same name by Samuel Merwin. Under his direction the Merwin story is reported to be developing into a strong screen production,

Big New York Theatres Book Lloyd Series

Three of New York's biggest motion picture circuits have booked the new series of Harold Lloyd two-reel comedies, released by Pathe. The Loew, B. F. Keith and B. S. Moss houses will feature the new works of the young comedian, beginning with the release which follows "An Eastern Westerner," the last of his first two-reel series.



Contributing to Metro's deserved success are the following: (Left to right) M. P. Staulcup, Art Director; Herbert Blache, Dallas M. Fitzgerald, Directors; June Mathis, Scenario writer; Henry Otto, Rex Ingram and John Ince, Directors



Famous specialists in their respective lines who are with Metro. Arthur Zellner, Scenario Department; Edward Zelner, Scenario Department; Ray Smallwood, Director; Finis Fox, Scenario Staff; Col. Jasper Ewing Brady, Scenario Editor

Viola Dana Stars in "Blackmail" : : :

PRELIMINARY work has been started at Metro's west coast studios in Hollywood on the production of the special feature, "Blackmail," with Viola Dana in the stellar role. This is to be a crook melodrama, based on the story of the same name by Lucia Chamberlain, which appeared serially in *The Saturday Evening Post*. Bayard Veiller, chief of production, has selected Dallas M. Fitzgerald to direct "Blackmail." Mr. Fitzgerald recently finished direct-

ing Bert Lytell in "The Price of Redemption," a spectacular adaptation of the novel, "The Temple of Dawn," by I. A. R. Wylie. "Blackmail" is described as a fascinating tale of New York's polite underworld. Miss Dana has the role of Flossie Golden, who becomes for a time the tool of a band of silk-hatted lawbreakers. A. S. Le Veno of the Metro scenario staff prepared the continuity from the Chamberlain story.

Three of the supporting male players have thus far been selected. They comprise Wyndham Standing, who will play the lead opposite the star; Alfred Allen and Edward Cecil.

Wyndham Standing, tall idol of an army of followers of both the speaking stage and the silent drama, will enact the part of the resourceful Lawyer Harding in the picture. On the screen, he is best known for his work in "Paid in Full," "Eyes of the Soul," "The

Witness for the Defense," "A Modern Salome," and "Earth Bound." "Blackmail" will be his first picture for Metro.

Alfred Allen recently played in "Burning Daylight," the first Jack London story to be filmed by C. E. Shurtleff, Inc., for release by Metro. Mr. Allen will have the part of Golden, the leader of the group of crooks in the Dana production. "Blackmail" is his second picture for Metro.

Star In Greenwich Village Story : : :

VOICES of director and cameramen awoke strange echoes in the corridors of one of the most exclusive homes in the Berkshire Square section of Los Angeles the other morning as the filming of May Allison's new Metro special production, "Are All Men Alike?" was begun within its walls.

Miss Allison, as the untamed "Teddy" of the Arthur Stringer story, romped out of the house in jumpers and surprised neighbors

by her expert handling of the intricate mechanism of an obstinate automobile. Having set these parts to rights she sprang into it and caused the spectators to catch their breath in amazement as she all but ran down an elderly gentleman who chanced to be standing near the rose-bordered drive. The "elderly gentleman" was John Elliott, the veteran film actor who plays the part of the uncle of the harum-scarum heroine of the piece.

The plot of the story, published

in *McClure's Magazine* under the title of "The Waffle Iron" calls for a long succession of reckless adventures on the part of the star.

The story, which opens with a burst of reckless driving of fast automobiles by the girl, moves swiftly on to Greenwich Village, where, under the influence of the long-haired men and the short-haired women, in a smoke beclouded nook in "The Pirate's Den," the girl becomes acquainted with new phases of life and is cap-

tured by designing members of the district. The story has to do with the disillusioning process, as accomplished by her more level-headed sweetheart, and her escape from the snares that were set for her.

The spirit of *The Village* has been carried far from Manhattan and revived on one of the big covered stages of Metro's Hollywood studios, where "The Pirate's Den" and numerous familiar corners of the district about it have been faithfully reproduced.

Bayard Veiller, Production Chief : : :

BAYARD VEILLER, the dramatist, is now installed as chief of production at Metro's West coast studios in Hollywood. He assumed his new duties immediately upon his return to southern California from his recent trip to New York, where, among other things he figured prominently in Metro's negotiations for the services of several distinguished authors, including Irvin S. Cobb, George Kibbe Turner and Arthur Somers Roche.

Mr. Veiller, who won fame as the author of "Within the Law," "The Thirteenth Chair" and other notable stage plays, has been with Metro since last February as one of its quartet of successful playwrights—the other three being Eugene Walter, Winchell Smith and Eugene Presbrey. His initial arrangement with Metro was to write four original screen stories a year. He was on the Coast when he signed up, and was of course immediately given an office in the studios, with access to every part

of the lot for observation.

The writer of stage plays, suddenly transplanted to the environment of a motion picture establish-

ment, found so much to interest and absorb him in the newer of the mimic arts that in a short while he was more enthusiastic over the

possibilities of the screen than he had been over the scope and influence of the stage. He detected at once a number of ways in which, in his opinion, motion pictures might be improved; and so constructive were his suggestions that Metro officials decided to make him chief of production.

Important among Mr. Veiller's new responsibilities will be the personal supervision of all literary material considered for screen translation, as well as close inspection of the scenarios constructed by the staff writers. He will also keep a close watch on the progress of the various productions as they are made at the Hollywood studios.



Prominent executives of Metro. W. E. Atkinson, General Manager; Joseph Engel, General Manager, West Coast Studios; H. J. Cohen, Manager of Foreign Department

Wallace Reid Back on the Lot Shortly

Wallace Reid, soon again will be a prominent figure around the Lasky studio, and his long vacation, which he devoted to stage work, will have ended.

ROBERTSON-COLE

EVERYTHING is in readiness for the production on the Robertson-Cole special "Kismet" starring Otis Skinner who made the vehicle famous on the stage. For four weeks preparatory work has been going forward under the direction of L. J. Gasnier. Numerous sets have been completed and Tom Walsh in charge of casting has most of the principal players selected that will make up an all star cast. Elinor Faire who is costarred in Fox comedy dramas will play the ingenue lead appearing in the role of Marsinah. Rosemary Theby is to interpret the part of the wife of Mansur. Hamilton Revelles who originated the part of Monsur in the original stage production will be seen in this role in the film. Leon Bary who was juvenile leading man for Sarah Bernhardt will play the juvenile lead, appearing as Caliph. Tony Gaudio and Glen Mac Williams will be in charge of photography. Mr. Skinner of course will appear in the part of Kismet the beggar.

Mr. Skinner, wife, son and daughter arrived in Los Angeles, Wednesday, June 23d and during the making of the film will reside in Hollywood.

The Hayworth company under the direction of William Parke has completed work on the second of the Edith Storey subjects, this one being "The Beach of Dreams." This is a sea and desert island story adapted from the novel by H. De Vere Stackpoole. The principal players of this play were Noah Beery, Sidney Paine, Jack Curtis, Templar Powell, George Fisher, and Carrie Clarke Ward.

Preparations are now being made by the Hayworth organization for the filming of the Francis Powers play "The First Born" starring Sessue Hayakawa and the work of making this picture will be started when Hayakawa recovers from an operation performed at San Diego, June 5th. The operation consisted of the removal of Mr. Hayakawa's tonsils. Colin Campbell has been engaged as director of Hayakawa's production following the making of two subjects starring Dustin Farnum, and Helen Jerome Eddy will play the lead in "The First Born." The continuity for this play has been prepared by Fred Stowers under the supervision of Jack Cunningham of the Brunton scenario department.

GOLDWYN

SAMUEL GOLDWYN, president of the Goldwyn Film Corporation arrived in Los Angeles Monday, June 21st, for a stay of several weeks of close association with the producing organization at the studios at Culver City. Upon Mr. Goldwyn's arrival there were several productions ready for previewing and among those that have been shown the president are "Earthbound," "Stop Thief," "The Penalty," and two others practically completed. While in the West Mr. Goldwyn will spend a greater

News Notes from the West Coast

By J. C. JESSEN

portion of his time in the company of A. Lehr, vice president and general manager of the producing organization.

The Mabel Normand company began work on "Head Over Heels" Monday under the direction of Victor Schertzinger and the principal players in support of Miss Normand so far selected are Hugh Thompson, Raymond Hatton, Doris Dean, Russ Powell, and Adolph Jean Menjou.

Another cast which has been completely named is that for the Jack Pickford "Just Out of College" subject which includes Molly Malone as lead opposite Pickford, George Her, Edythe Chapman, Irene Rich, Maxfield Stanley, Otto Hoffman, M. B. Flynn and Loretto Blake.

Final scenes for the Tom Moore subject, "Stop Thief," were filmed Monday by director Harry Beaumont who left this week for a two weeks' vacation which he will spend in Yosemite.

Director Frank Lloyd and company filming "The Great Lover" have gone to San Francisco to make boat stuff and E. Mason Hopper directed company headed by Johnnie Jones, Buddy Messenger and Lucille Rickson have started work on the fifth of the

Edgar series "Edgar's Sunday Courtship."

The sympathy of all of the film colony was extended to Will Rogers this week when news of the death of his little three year old son, Frederick, from diphtheria became known. All three of the Rogers children were taken ill with the disease. Jimmy, who played the leading role in "Tes! Call Me Jim" and his little brother are now both out of danger. Mr. Rogers will be released from quarantine the first of the coming week so that he can assume work in the Ben Aimes Williams story, "Old Hutch."

GARSON

THE next production starring Clara Kimball Young will be a domestic drama by Sada Cowan. This is a present day American story written for the screen. It is being directed by Harry Garson and the cast selected is made up of J. Frank Glendon, Kathleen Williams, Jack Pratt, Bertram Grashy, Girard Alexander, Beatrice Le Blante and John Underhill.

Robert Yost in charge of the Garson studio publicity department

left for the East, June 20th to spend two weeks in going over exploitation and publicity work with the Equity Pictures Corp. department respecting mid channel and forthcoming Clara Kimball Young productions. Mr. Yost has been identified with the Los Angeles publicity world for the past ten years, a greater portion of that time serving as director of publicity of advertising for Oliver Morosco the stage producer.

F. P.-LASKY

THERE are but two companies working at the Lasky plant, the other units being absent working on location. George McLeod has had a big street scene and all building necessary for the Jacklins' ranch built in the vicinity of Truckee, California, where director McLeod is now making exteriors for "The Jacklins." To use the settings at Truckee it was necessary to build four miles of electric cable in order to illuminate the scenes.

Rosco Arbuckle and Joseph Henabery and company filming "The Traveling Salesman" are still at Jamestown, California, doing the small town scenes for the production of the James Forbes play adapted for the screen by Walter Woods.

Thomas Forman is working on the finishing scenes for the Ethel Clayton play temporarily titled "Rosanne Ozanne" who having completed all parts of the play in which Miss Clayton takes part, the Paramount star departed for New York Monday of this week. From there she will go to London to work in the Famous Players-Lasky studio. Mary O'Connor is author of the scenario for this play.

A boarding school for girls in a small city near Los Angeles is being used by the Wallace Reid company directed by James Cruze for the scenes of "The Charm School." Forty pretty girls are serving in addition to the members of the cast which is headed by Lila Lee and include Edwin Stevens, Adele Farrington and Kate Toncray. All exteriors including pictures of the school, dormitories, etc. will be at this location.

Work of filming the next William C. de Mille production has been delayed because of the additional time needed for the preparation of sets and the actual filming of "His Friend and Wife" by Cosmo Hamilton will not be commenced until about the middle of July. Ora Carew has been engaged to play the featured leading role in this and opposite her will be Conrad Nagel.

FIRST NATIONAL

COMPLETE cast has been selected for the initial De Havens production, "Twin Beds" and in this cast will be found William Desmond heading the list of supports, the Jesse D. Hampton star being loaned by that producer to the De Havens for this production. Desmond will play the role of Harry Hawkins and Helen Raymond who was starred in "Twin Beds" for the past four years, will play the role of Signora Monti, the wife of the Italian opera singer.



A group of the principals in the new American comedy-drama, "The Week End." Left to right—Margarita Fisher, Director George L. Cox, Lillian Leighton and Harry Lonsdale



Charles Ray (Left) and his staff officially open the new studios at Hollywood where Ray's features will be made for Arthur S. Kane Productions Company for First National release

which Ray is interpreted by Mr. de Haven. William J. Irving will be seen in the part of Andrew Larkin and Catherine Lewis will take the role of Amanada Tate. The Irish maid comedy role will be played by Lottie Williams and the part of the sweet and winsome wife of the wop singer will be taken by Flora de Haven. Work is already started on the production and a number of settings have already been filmed.

Complete cast for the Anita Stewart Louis B. Mayer production "Sowing the Wind" is announced to consist of James Morrison, Joseph Swickard, Myrtle Stedman, Ralph Lewis, William V. Mong, Marguerite Landis, Harry Northrop, Ben Deely and William Clifford and work has now been started by director John W. Stahl.

Charles Ray and company have been working at Del Monte, California, for scenes on "Forty-Five Minutes From Broadway" which is the first work done by Ray's new director, Joseph De Grass.

"The Habit" is the title given the new Mildred Harris Chaplin subject being made by Lewis B. Mayer. Work is in progress with a cast including William Lawrence, Walter McCrae, Emmett King, Ethel Grey Perry and Gilbert Clayton, under the direction of Edwin Carew.

VITAGRAPH

VITAGRAPH studio has an entirely new appearance from a week ago for the finishing of several producing units on their current productions has made possible the clearing away of sets preparatory for building contemplated improvements including large enclosed stage, dressing rooms and other buildings.

The largest set ever erected at the Vitagraph lot was that for the last episode of the William Duncan serial, "The Silent Avenger," this set alone covering the equivalent of six city blocks and representing street scenes of the most elaborate character. The William Duncan serial is entirely finished and when "The Silent Avenger" is released it will give to the theatre owners a production that has cost twice as much as any previous Duncan serial

release. The production required almost seven months for its completion after a month of preparatory work in the matter of writing story, continuity and building the necessary sets for the opening episodes.

Director star William Duncan and his leading woman, Edith Johnson, as well as other members of the Duncan producing unit continue on vacation until new serial story and script now being prepared by president Albert E. Smith and Cleveland Moffett are received.

A new story is being prepared for Earle Williams by J. Grubb Alexander and this will be directed by Chester Bennett who is now doing the final work on the "Purple Cypher," starring Williams. This is a melodrama involving oriental and American principals laid on the Pacific coast.

METRO

THE actual work of preparing for the first of the Metro Doraldino series was started June 22nd when the Hawaiian dancer, accompanied by her husband, Frank Saunders, arrived in Los Angeles. Bayard Veiller, head of the Metro play producing department, has assigned the continuity work of the first Doraldino story to Carey Wilson of the Metro staff and it is expected the first, which is from the story "The Passion Fruit," will be under production within another week. This is Doraldino's first visit to Los Angeles in two years, she having made two film subjects here previously. Doraldino's home was at San Francisco where but a few years ago she was a manicurist. Since then she has studied dancing in all parts of America and Europe.

Leatrice Joy, who played in Metro's "Right of Way," starring Bert Lytell, has been engaged to play the part of the society girl in "Someone In the House" which has been put in production under the direction of John Ince. Other members of the cast are being selected.

Metro has engaged Courtenay Foote to play the leading role in the Jack London story production "The Sea Rover" and he has ar-

rived in Hollywood preparatory to beginning work under the direction of Edward Sloman. Foote formerly played in pictures on the Coast but has been on the speaking stage for the past year playing in "Adam and Eve."

The new Viola Dana production "Blackmail" is now in the making. A new member of the cast added this week is Fred Kelsey who will be remembered as police inspector in "Alias Jimmy Valentine."

Edmund Lowe is to come West and play a leading role in the all star production of "Someone in the House" to be made by Metro. John Ince is to be director of this subject and William Irving, who was recently seen opposite Nazimova, will play another of the leading parts.

In casting the next Alice Lake subject "Body and Soul" adapted from the stage melodrama by William Hurlbut, Metro has engaged Stuart Holmes who will appear in the role of Miss Lake's uncle. Forest Stanley is to play the male lead and Dallas Fitzgerald will direct.

Director Rex Ingram and the "Hearts Are Trump" company are working on mountain location on the famous Ridge Route Highway between Los Angeles and Bakersfield and director Phil Rosen is at work on "Are All Men Alike?" starring May Allison.

The first definite information concerning the initial Buster Keaton comedy was given out this week. No definite title has been decided upon but the story has a new twist in that it begins with a wedding instead of ending with one.

UNIVERSAL

FUTURE plans at Universal were made known this week when the information was given out that three stories had been purchased for screening. These are "Black Friday" by Frederick S. Isham which will be used as starring vehicle for Frank Mayo. Wallace Chifton, formerly of the

Coast but who has been in the East for the past three years, is a new member of the Universal scenario department and is now engaged in writing the working script for "Black Friday."

The Eugene Manlove Rhodes story "West Is West" has been secured for the Harry Carey production to be made following the one started this week titled "Sun Down Shim." The third story purchased is titled "White Youth" and is a story of Creole life in Louisiana written by Clara Bergeranger and Forest Halsey. It is not definitely decided who will star in this subject.

The title "Foolish Wives" has been selected for the next Von Stroheim Jewel production and the cast is being assembled for this while the technical organization completes the erection of settings at Universal City, San Pedro and Catalina Islands.

Changes have been made in titles for two Universal productions now ready for release. "Fighting Job," written by H. H. Van Loan, starring Harry Carey, will be released as "Blue Streak McCoy" and the south sea island story by Ralph Stock, originally titled "Marima," will be known as "The Adorable Savage."

Other productions now in the making include the Priscilla Dean feature "Outside the Law" being directed by Tod Browning; "In Folly's Trail" directed by Rolin Sturgeon which will serve to reintroduce Carmel Myers as a Universal star; George Hull is directing "The Watchmaker" a comedy drama; Jack Ford is working on "Hitchin' Post" starring Frank Mayo; Norman Dawn is editing "The Adorable Savage" starring Edith Roberts and Eddie Lyons and Lee Moran are doing the final cutting on "La La Lucille" and will shortly begin making "Once a Plumber."

The short subject department has five units at work. Hoot Gibson is playing in the short western titled "Marryin'"; Horace Davies is making a domestic comedy featuring Bartime Burkett and Howard Austin titled "The Nuisance." The three serial



Wallace Reid and Bebe Daniels in the humorous Paramount comedy, "Sick-Abed," in which Reid is starred

companies continue—Albert Russell directing "The Moonriders" with Art Acord is now on the sixteenth episode, Robert F. Mill directing "Lightning's Eye" is completing the eighth release and Eddie Polo is at work on "Circus Live." A new serial company shortly to be started is to be directed by Edward Kull and will film a story titled "The Queen of Diamonds" starring Eileen Sedgwick. Two comedy companies are busy at the Century plant, Fred Fishback directing "Cracked Wedding Bells" with Bud Jamison and James Davis is filming "Uncle Tom's Caboose" in which Charles Dorety will be seen as Marks the lawyer, Marjorie Prevost will be the vamp, Zip Monberg will appear as Uncle Tom, Lois Gibson as little Eva and Dolly Stoddard will be the Topsy.

HAMPTON

JESSE D. HAMPTON has purchased a number of stories to serve as vehicles for his stars, Blanche Sweet, H. B. Warner and William Desmond, and also several other novels that will be used for

Actor Injured in Jump for Scene

William P. Carleton leading man who has been seen recently in so many Famous Players-Lasky productions including "The Copperhead," "The Amateur Wife" and "The Society Exile," suffered a severe injury to his foot a few days ago, when he leaped through a window to the ground twelve feet below, in a scene in the Associated Exhibitors' production of "The Riddle Woman," starring Geraldine Farrar.

Mr. Carleton is at present under contract with the Famous Players-Lasky Corporation, but was released through the courtesy of that firm in order that he might play the leading role in the International Film Corporation all-star production of Winston Churchill's novel, "The Inside of the Cup," directed by Albert Capellani. That finished, Director Jose begged to have him in "The Riddle Woman," and his leave of absence was extended

special productions made under the direction of Robert Thornby and Henry King. The first of these recently bought stories to be put in productions will be "The Checked Suit," which is by Freeman Putney, Jr. This is now being put in continuity by Fred Myton who adapted "Simple Souls" for the screen and the subject will serve as a vehicle for one of the four H. B. Warner starring vehicles to be made in the current year. Previously Warner appeared in six productions each year but this number has been reduced in order that more time could be put in on the making of each play.

Dwight Cleveland, chief of the Jesse D. Hampton scenario department, has a great quantity of material to select from and titles of forthcoming productions will be made known shortly.

BRUNTON

TWO additional producing organizations were added to the list working at Robert Brunton studio this week with the arrival of Marion Davies, star of Cosmopolitan films, made by the International Film Company, who was

accompanied to the coast by her director, George E. Baker, and entire staff and cast. The players are Edith Shyne, Norman Kerry, Anders Randolph, Earle Schenck, John Charles and Thomas Lindley. The first story in which Miss Davies will play is "Buried Treasure" adapted from the magazine story by S. Britten Austin which recently appeared in Hearst's Magazine.

Arriving later in the week was Frank Borzage, who directed the making of Humoresque, and he is to direct the second Marion Davies subject which will be an adaptation from the Frank R. and Lesley Adams story "The Love Piker." Director Borzage will do the preparatory work for filming this subject while Miss Davies appears in scenes for "Buried Treasure." The Cosmopolitan star will work in but two subjects in California.

Richard Le Plant was this week added to the cast of the Robert Brunton all star production "The Devil To Pay" which is now in production. Director Ward has been filming scenes of this play for more than two weeks and this week began the assembling of the first print and negative. It will require two weeks more to complete

the subject.

The final work on the Dustin Farnum-Cole production, "Big Happiness," has been completed and the negative and print were shipped East this week. The second Farnum production is nearing completion in the editing rooms and this will be sent forward shortly.

The last of the J. Warren Kerrigan features for Modkorn made by Brunton, "The Ghost of Opportunity," is in the final editing stages and will be ready for shipment in the next few days.

Mary Jane Irving, child actress, under contract to Robert Brunton, has been loaned to Thomas H. Ince for work in one picture.

Director Arthur Rosson has everything in readiness for filming of the second Betty Compson production, he having completed editing "Prisoners of Love," which is to be the first release. Macey Harlan arrived from New York this week and is to play heavy in the coming production. Harlan has had an experience of twenty years on the speaking stage with leading producers and his trip to the Coast is solely for the purpose of playing in this one Compson production.

Roy William Neil, Director



R. William Neil, director for Norma and Constance Talmadge productions

"DIRECTED BY R. William Neil." This caption on the main title of a picture hasn't meant so terribly much to the public or to exhibitors until recently in spite of the fact that to his credit as a director are such successes as "The Price Mark," "Flare Up Sal," "Green Eyes," "The Mating of Marcella" and other Dorothy Dalton pictures from the Thomas H. Ince studios, to say nothing of the part he played in the production of "Civilization" or of such good photoplays as "The Career of Katherine Bush," etc. But when a man is selected to guide the directorial destinies of both Norma and Constance Talmadge,

even careless and busy filmdom is bound to stop long enough to fix his name in it's mind, for it is now R. William himself who is handling the megaphone for either one or the other of those popular stars and has been doing it quite some time, long enough to have turned out "The Woman Gives" and "Yes or No" with Norma in the lead; and "Good References," Constance's latest, not yet given a public showing.

To have and to hold the job of being the Talmadge's director signifies a number of things, among which is that the man knows his business. Norma and Constance and Joe Schenck aren't taking any chances with anything but the best. So it is that R. William Neil gets the job.

Mr. Neil became a little reminiscent during a recent interview and told us some personal secrets. He had adopted a stage career early in life and had gotten along pretty nicely, graduating from the old Alcazar Stock Company of San Francisco, which has turned out some of our best actors, to good parts in productions such as "Baby Mine" in London, "Wildfire" and other plays that gave him an international reputation. He was also associated with David Belasco as a stage director for eight years.

He hadn't had time or inclination to give the "movies" a thought. Nineteen-thirteen found him in London, producing for R. S. Hunter. While Mr. Neil didn't go into details we gathered that along about this time he lost his rabbit's foot. The Hunter proposition wasn't a success so Mr. Neil hiked for New York where he found lots of people who were willing to admit that he was a corking good actor and stage director and could write an excellent play, but none of them

were willing to pay him for the use of his talents just at that time.

Nineteen-fourteen with the World War had arrived by this time, and it was during this year that Mr. Neil made up his mind to pay his home state, California, albeit he was born in "Dublin Bay," a visit. Once at Los Angeles, the motion-picture began to get his attention. Thomas H. Ince was making "Civilization" and needed a man of Neil's ability and talents on the dramatic staff. Neil forsook his first love, the stage, for the silver-sheet and then began a training in picture-making on the Ince lot when some of the greatest pictures of all time, the old "Kay-Bee" Triangle's were being produced. The Ince engagement was pleasant and profitable, and Neil liked the picture business.

It wasn't long before he was a master in his new profession. When the Triangle program was broken up and Ince began producing for Famous-Players, Neil was one of the standbys. He stayed 3 years under the Ince banner. A year and a half ago he came East and soon after affiliated with the Talmadge's.

The writer journeyed over to the 48th street studio to meet him. Mr. Neil laid aside his official duties, side-stepped some insistent actors who wanted to see him about parts in the new picture he is beginning with Constance Talmadge in the leading role and which has a working title of "Dangerous Business," and gave us undivided attention with no attempt to pretend "temperament" or be otherwise than a mighty pleasant chap to meet. Mr. Neil impresses us. He is modest, too modest perhaps viewing matters from the film game. He doesn't sell himself, but he has ideas and a lot of them good ones.

J. S. DICKERSON.

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Happy at the Chance "To Go the Limit"

By William D. Taylor

AT last I have obtained my ambition! My new contract with Realarl gives me the opportunity of years to produce pictures with no thought but Perfection. Plenty of time, plenty of money and splendid stories—at last I can "go the limit" and bring out the fine, delicate, enduring things impossible in the days when an inexorable release schedule bade me make eight or ten productions each year.

"I have always held that a poor story is a waste of time. You can't make a sick purse out of a sow's ear. I KNOW—for a regiment of gray hairs testifies to past unpleasant experiences.

"On the other hand, however, the possibilities of really good narrative carry endless fascination to a man who imagines. A story that will help people, lift them out of the humdrum of daily life and for an hour or two bring them happiness and new thoughts to make their existence more pleasurable—such a tale is worth all that is paid for it and deserves every attention that time and money can lavish in its preparation for the screen.

"And Realarl has given me such stories. In succession I am making for the organization "The Soul of

Youth" from a gripping story of boy life by Julia Crawford Ivers; "The Furnace" by "Pan" and "The Witching Hour," the great Augustus Thomas stage success.

"I have just finished "The Soul of Youth." Watching its growth in the projection room during the cutting and titling I have felt a flow of thankfulness to Realarl for their splendid policy of allowing me unlimited time and money for my productions. It is the first play under the new contract and I feel that it shows the approach to technical perfection which is possible only when the director is neither hurried nor forced to eliminate desirable effects because his company does not care to stand the expense.

"My first three pictures will present the struggles and conquest of the human soul under different conditions of modern life. "The Soul of Youth" takes the boy of the streets, of the reform school, of the jail and illustrates the thesis that kindness, sympathy and education will cause the latent seed of character to blossom and flower in the full beauty of a high-charactered American citizen. A wonderful cast aided me in the delineation of this intriguing story. Lewis Sargent played "The Boy," Ex-

hibitors will remember him in "Huckleberry Finn." He is a consummate actor and I believe his work in the part will do much to create sympathy for the boys who "haven't had a chance."

"For the part of the Juvenile Court Judge we secured no less famous a personage than Judge Ben Lindsay himself. Judge Lindsay illustrates wonderfully the methods that have brought him world-wide fame. He came from Denver especially to assume this role.

"Lila Lee, Willie Collier, Jr., Sylvia Ashton and Grace Morse also did splendid work.

"At the present moment I am working on "The Furnace," the startling story by "Pan," the noted English author.

"Let me say here that I am afire with enthusiasm concerning "The Furnace." It is the greatest story I have ever been given and one that presents a challenge to the very best directorial talent I possess. Again it is a story of soul growth, this time of a woman who has everything she wants, save the love of her husband. This she has sacrificed through a foolish misunderstanding of the kind that so often causes trouble when class feeling

and social conventions bar the way to true happiness.

"The scenes are laid in London, Monte Carlo and aboard ship. The story calls for beautiful settings and gorgeous costumes. We are giving it everything called for. Nothing is to be left undone to present properly what all who have read the story consider one of the most vital human documents of the decade.

"It will be an exceptionally expensive picture. Our original estimates were for half a million but now it appears that the cost will run well over \$700,000. Two remarkable sets alone cost what the average man would consider a fortune. One reproduced the interior of a beautiful English cathedral; the other showed the splendors of a gay Monte Carlo hotel. Hundreds of men and women in correct evening and afternoon dress add a gorgeous note of color and life to the assemblage.

"Again I picked my cast with extreme care. Jerome Patrick, famous Broadway leading man, and beautiful Agnes Ayres portray the leading roles. They are supported by such well-known people as Milton Sills, Betty Francisco, Helen Dunbar, Theodore Roberts and Lucien Littlefield."

Jeanie MacPherson Re-news Contract

JEANIE MACPHERSON, special writer for Cecil B. De Mille and author of so many of the famous producer's successes, will continue to write Cecil B. De Mille specials for Paramount for at least five years more. The talented scenarist recently affixed her signature to a new contract with the Famous Players-Lasky Corporation at the West Coast studio of that organization.

Miss Macpherson has long been recognized as one of the limited group of truly great scenario writers. Her work in the past includes such successful screen dramas as "Joan the Woman," "The Whispering Chorus," "The Woman God Forgot," "Old Wives for New," "Don't Change Your Husband," "For Better, for Worse," "Male and Female" and Mr. De Mille's latest production, "Something to Think About." She is at present at work on an original story which the director-general plans to film in the near future. Under the terms of Miss Macpherson's new contract, she will do two scenarios a year.



Robert Brunton and a part of the cast in his initial all-star production, "The Devil to Pay." Mr. Brunton at left of Fritz Brunette

MacLean's Picture Has Child Actress Seen in "An Overall Hero"

Douglas MacLean's sixth Ince-Paramount-Artcraft Picture, announced previously under the working title of "Lucid Intervals," has been changed to "The Rookie's Return." The new comedy is described by the Ince press department as "a cousin, in action, speed and original situations, to the unforgettable '23½ Hours' Leave,'" depicting, as it does, the ups and downs of an American rookie upon his return from gallant service overseas.

Ida May McKenzie, a child actress less than eight years old and of whom great things are predicted, is introduced in the second of the Chester Comedies, "An Overall Hero," which will shortly be released by Educational Films Corporation. Arthur Howell, eighteen months of age, who attracted so much attention in "Four Times Foiled," the first Chester Comedy, will also have an important part.

Meighan and Company Disport at Coney

ON June 28 Famous Players - Lasky Corporation chartered a boat, ordered supper for some two hundred persons, engaged two sight seeing buses, sent down their generating plant to supply the Sunlight Arcs, and invited the press to go along and see their new star, Thomas Meighan, and his leading woman, Faire Binney, directed by Charles Maigne in some unusual extensors at Coney Island. Everything was just as it should have been, and Jimmy MacFarland was right on the job to see that everybody had a good time, but Mr. Weatherman was somewhat over-looked and, like the uninvited godmother in the fairy tale, he took his revenge. Several scenes were taken on the boat going down, but it grew cloudier, and just as the boat landed and the cameras were ready to shoot some more, the drops began to fall.

After a carefully planned supper, the huge Arc light that rivalled the most brilliant sunshine, was turned on, and one typical scene after another was shot. Mr. Maigne secured some wonderful shots of the sort of stuff that should be intensely interesting and effective. And the guests, at least, enjoyed the outing immensely.

Simplex Notes

Another Simplex distributor who was much interested in the activities around the Simplex plant during the past week is Mr. L. H. Francis, general sales manager of the Teco Products Manufacturing Company, Loeb Arcade Building, Minneapolis, Minn., which company holds the distributing franchise for Simplex in Minnesota, the Dakotas, Northern and Western Iowa and Northern and Western Wisconsin.

Mr. Francis, who with Mr. George Feinberg, organized the Teco Company, is here on business and incidentally took occasion to bring a batch of Simplex orders in person to the Simplex plant, and to see that the Simplex orders already at the factory were started moving. At the present time the offices of the Teco Company have orders for at least 125 Simplexes at the factory.

Mr. Francis reports that the Teco Company has just taken the franchise for the National distribution in theatres, schools and churches of the "Safe and Sure" fire extinguisher, the early advance orders on which indicate that this type of extinguisher should prove a most popular accessory.

Mr. Sam Merchant, for years with the Famous Players-Lasky Corporation and known to practically every film man and exhibitor in New England is now the manager of the Boston Motion Picture Supply Company. This company, of which Mr. Harry Asher, also late with the Famous Players Company, is the head, has just opened up its new headquarters at 69 Church street, Boston.

Mr. Merchant spent several days at the Simplex factory, and reports that the theatres in the cities of Fall River and New Bradford are very rapidly following the lead taken by other New England cities in installing Simplex, while several recent installations including the Boston theatre (a Keith house), and the Congress Hall theatre help to make the city of Boston assume a hundred per cent Simplex appearance.

The Simplex factory during the past week was the objective point for not only the customary number of visitors who usually look with much interest upon a trip through this well-known and up-to-date home of the Simplex Projector, but a number of distributors, active in the marketing of this popular projector, were also registered at the plant.

Among them was George G. (Electric) Webster, the dynamic head of the Webster Electric Company, Simplex distributor in Washington, D. C., Western Maryland and Northern Virginia. According to Mr. Webster, the number of Simplex Projectors being installed in and around his territory far exceeds his fondest expectations.

Is the Star System Waning?

Robert Brunton Delivers a Few Opinions on the Mooted Subject

DURING the past few months a great deal of discussion has arisen over the various merits and demerits of the so-called star system. Some writers have made bold to say that stars are about to pass into sealed oblivion with waltzing and government control of the railroads. Others are of the opinion that stars are an indispensable and permanent fixture of the screen industry.

Robert Brunton, owner of the great Brunton studios in Los Angeles, is making a thorough test of both the star and all-star systems. The contract of his latest star, J. Warren Kerrigan, has just been completed and he now intends to produce a series of all-star features, the first of these being an adaptation of the popular novel by Frances Nimmo Greene, "The Devil To Pay." Here are a few of his remarks on the topic:

"There will always be stars. The most short-sighted producer cannot but see the certainty of that. To eliminate these darlings of the public it would be necessary to suppress personality, beauty and talent itself. Once a player attracts strong popular favor it follows inevitably that he or she be featured until the tide of favoritism turns.

"In every city and community of this nation there is some figure that dominates, someone who stands pre-eminent by reason of superior talents or unceasing effort. No amount of legislation or regulation can prevent Jim Jones from becoming the best lawyer in Clover Junction, providing he has the brains and initiative to gain such an ascendancy. By the same token certain actors, being better equipped for their line of work than others and more earnest in the pursuance of it, are bound to tip the scales of popularity and attain recognition as stars.

"Authors themselves make the star indispensable. Every well-written play has a dominant figure, someone who succeeds in reaching an objective against the

will of another. The person taking this part naturally carries the sympathy of the audience, receives the applause. It would be a trying and unethical task to reduce every role in a play to an equal basis. Some character must prevail—that is a primary rule of drama.

"The public itself demands stars. People delight in according recognition to individual worth. If Bill Henry does some particularly striking work in an obscure role the barometer of public favor will assuredly push him upward. Should he display star qualities, star he will become. There is an

erroneous belief to the point that producers "make" stars. No greater fallacy exists. The public and their own attainments make them. Producers merely gauge the most propitious moment to launch a climbing actor with star credit.

"One fact alone is sufficient to preserve the star system: it is a commercial success. A production bolstered with the reputation of an established star rarely fails, even though the scenario be bad and the direction worse. On the other hand the so-called all-star feature is a hazard; it requires infinite care and expense—it may bring in a fortune and it may fail entirely.

"Consideration of the story and direction are important points in favor of the all-star production. In this type of picture actors are selected to fit the parts—parts are not shrunk or expanded to fit the actors."

Rotarians View Picture "That Something" Is Given Special Showing at Atlantic City Gathering

A SPECIAL showing of "That Something" was given on June 24 at the Casino Hall on the Steel Pier at Atlantic City at which members of the Rotary Clubs from all over the country were present. The story was written by W. W. Woodbridge, produced by the Hermann Film Corporation and dedicated to the Rotary Clubs of the World. The picture is in five-reels and is being distributed by Irving Lesser.

The Rotarians held their annual convention at Atlantic City this year, and over ten thousand delegates and members of the organization attended, it is declared. Representatives from every state in the Union, Canada, England, Cuba, China, Hawaiian and Philippine Islands and other countries were present at this notable gathering, and the picture was screened to over three thousand members, says the Lesser statement.

In Atlantic City, the Rotarians

were each presented with a miniature book of "That Something." Many expressed their desire to see the production play their respective cities and promised their fullest cooperation, according to the Lesser statement. The tieup with the Rotary Club is an assurance of success, says Lesser, as there are over seven hundred clubs all over the United States with over fifty-five thousand members.

The premier presentation of "That Something" was held at the Victory theatre in Los Angeles, where it played for five weeks to big business. The Rotary Club there had sold enough tickets to guarantee a three-weeks run before the show opened, and it played for another two weeks besides, declares the report from the Sol Lesser of Lices.

Irving Lesser expects to make an announcement very shortly in regards to releasing date and policy of the attraction.

Chas. T. Dazey to Edit Kentucky Picture

That J. Harrison Edwards, director of "The Fighting Kentuckians," is a man of keen business perception was proved, says Film Market, when he contracted with Charles T. Dazey, author of "In Old Kentucky," to edit and arrange his latest picture, "The Fighting Kentuckians," which deals with the same strange people, children of the wilderness, who dwell in the dim valleys and scanty clearings on the mountain sides of Old Kentucky.

Mr. Dazey has become a recognized authority on the folk-lore of Old Kentucky owing to the twenty-seven years successful touring of his genuine classic, "In Old Kentucky." Mr. Edwards feels that Mr. Dazey's acquisition as editor will prove an additional box-office value for the production. Releasing arrangements are in the hands of Robt. W. Priest, president of Film Market.



Featured players who appear in Comedyard releases of Special Pictures Corporation. (Left to right) Alva Taylor, Hazel Powell, Alma Swick, Tex Hewston, Joe Bonner, Max Ascher, William Blechser

Colin Chase Has Had Long Acting Career

Colin Chase, just signed on a long-term contract by Broadwell Productions, Inc., to portray the part of "Chick" in the famous "Nick Carter" series, being produced by Broadwell at the studios in Filmland City, Medford, Mass., commenced his career as a staff artist for the Chicago newspapers. He later joined Clay Clement in the first stage production of "Sam Houston," where he remained for several seasons, afterwards originating a vaudeville sketch which he toured the country with great success. It was in this act that J. K. Spoor of Essanay first saw him, and induced Chase to abandon the stage for the screen, giving him the juvenile parts in many Essanay productions. Chase also acted as leading man with the old Colorado Motion Picture Co. and played leads for Eclair, Universal, Morosco, Paramount, Ince, Fox and the American.

First Hugo Ballin Picture Is Under Way

The first of the Hugo Ballin productions has been begun at the Victor studio, Achmed Abdullah. "The Honorable Gentleman" being the story chosen by Hugo Ballin and those associated with him in the enterprise. It is a powerful comedy-drama of modern life, in which fantasy touches upon tragedy. The locale is New York for the most part, with several highly pictorial episodes in China.

Rockliffe Fellowes has been engaged for the leading masculine role, with Mabel Ballin cast opposite him. The ensemble is further strengthened by the presence of Yama Mito, the Japanese actor, who created a pronounced impression in Marshall Neilan's "The River's End."

Territories Sold for McLaughlin Picture

The Film Market, Inc., reports the following sales of Robert McLaughlin's production, "The House Without Children": Messrs. Ellman & Salkin, 207 South Wabash avenue, Chicago, for Illinois; Super Feature Attractions, Mather Building, Washington, D. C., for Delaware, Maryland, District of Columbia, Virginia and North Carolina; Masterpiece Film Attractions, Sloan Building, Cleveland, Ohio, for Ohio and Kentucky.

Animated "Mud" Cartoons on Screen

Through negotiations just concluded between the Special Pictures Corporation and Dawn Films, Incorporated, Special Pictures will each week release a reel in animated mud.

The Buffum Process OF ART TITLE MAKING

J. H. BUFFUM
541 Union League Building
Los Angeles, Calif.



Administration offices of the Allan Dwan Companies at the Brunton studio, Los Angeles

Christie Going Full Blast

Al Christie Aided by Two Others in Direction of New Productions

IN order to keep pace with the new schedule of special Christie comedies, which will be presented twice a month, Al Christie has two directors besides himself who are producing the new specials featuring such players as Bobby Vernon, Fay Tincher, Harry Gribbon, Eddie Barry and others.

While Christie and William Beaudine have finished the first two of the new releases, these being "Kiss Me Caroline" and "A Seaside Siren," these two directors and Reggie Morris are all at work on three new special two-reel productions which are being made with the same type of comedy as has usually been seen in Christie two-reels, but produced on a little more elaborate scale. Beaudine is the director who made "Petticoats and Pants" the most successful of the previous Christie two-reel fun films. Morris was the director of the "Bringing Up Father" comedies, three of which have been filmed at the Christie

studio with great success.

At present Christie is producing a two-reeler featuring Harry Gribbon. Among other features of this production, there is a cabaret revue and club dining room setting which illustrated Christie's ideas of dressing up comedies on a scale equal to that of any feature pictures. Gribbon, Teddy Sampson, Helen Darling and Oscar, the baby, are in the cast.

Reggie Morris is directing Eddie Barry, together with Charlotte Merriam, Neal Burns and Margaret FitzRoy, in a farcical comedy under the title "Out for the Night" which will be one of the early Christie two-reel releases through Educational Film Exchanges. Morris is giving a vivid contrast in this picture, for it ranges from dancing girls on the lawn of a fashionable Pasadena home to a prize fight, the latter done in a setting which duplicates a well-known Los Angeles boxing arena.

Richard Stanton Flays Extravagance

Richard Stanton, the director of many famous Fox special features, is a stickler for production efficiency. His record as a director of box-office successes shows an unusually low production expense.

Mr. Stanton declares: "In this day of conservation of our national resources, both of money and of goods, why must we of the film world run riot. In the production of special features the general impulse seems to be to outdo all competitors in lavish expenditure. That policy would be all right if the money spent showed upon the screen in the completed picture. As a matter of fact fifty per cent. of the money spent on the so-called million dollar productions is lost to view when the picture is shown on the screen."

"As a director of eight years' experience I maintain that such waste is entirely unnecessary. During my last four years I have directed special features entirely, and the most expensive one cost exactly sixty-one thousand dollars, every dollar of which showed upon the screen. If a director knows his business and plans his work before starting there can be no alibi for shooting a hundred thousand feet of film to make a six or seven-reel feature."

Marguerite Clark to Go Abroad

Following the completion of her last picture for the Famous Players-Lasky Corporation, Marguerite Clark went to her home at Patterson, La., where she has been resting up after her strenuous screen activities. She does not as yet contemplate becoming affiliated with any producing concern, though she is said to have received a number of attractive offers.

Her only definite plans for the future concern a trip abroad in company with her husband and parents in the near future. According to their present arrangements, the party will start abroad from New York July 17. It is expected that they will remain on the other side for about six weeks.

Comedy-Drama's Premier

"Up in Mary's Attic" Will Open in Toledo, July 11; Big Campaign

"UP in Mary's Attic" is scheduled for its premier showing at the Temple theatre, Toledo, O., and an elaborate campaign in behalf of the picture is now being planned in connection with its initial exhibition, according to reports from the Fine Arts Pictures, Inc. The picture will open at this house for an indefinite run beginning July 11th, it is stated.

M. W. Garrison, president of Fine

Arts, has issued the following statement regarding the campaign that is to be pursued in presenting this picture at the Toledo theatre:

"The most extensive campaign ever scheduled for a picture in Toledo has been arranged for. Every street car in the city will be used in connection with the campaign as well as every newspaper and other available medium of exploitation.

SAM POLO

Playing "Pinchers" IN THE CURRENT Vitagraph Serial "HIDDEN DANGERS."

~ PERCY AND FERGIE

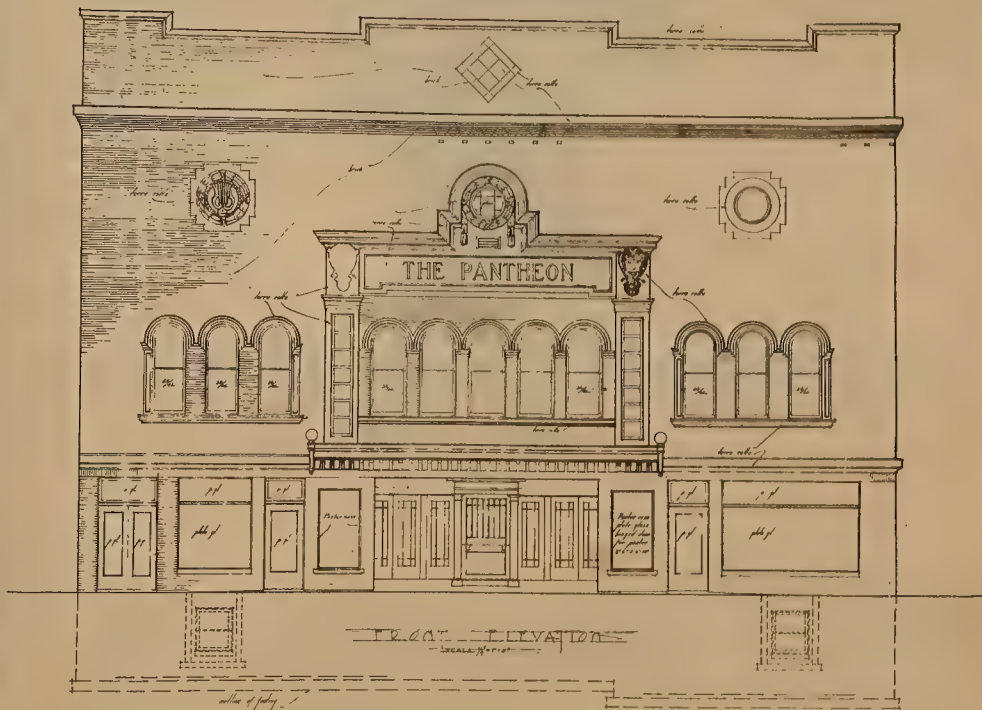
SAIL THRU LIFE ON A TAXLESS INCOME WITH A CARGO OF NERVE! COOL YOUR SUMMER AUDIENCES WITH THESE CYCLOPS OF MIRTH!

HALL ROOM BOYS COMEDIES

PRODUCED BY JACK S. HARRY COHN
1830 BROADWAY, N. Y.

Projection — Camera — Music Hints and Ideas About “New Theatres”

Pages 479-508



This drawing and the ones following on pages 482 and 483 were prepared by Architect John B. Bayard of Vincennes, Indiana, for the Pantheon Theatre in that city. The theatre front shown above is the style most frequently met with in present-day theatre designs.



*No Die Cast
Parts*

*Write
for Literature*

The Motiograph DeLuxe

FULLY GUARANTEED

When we say "FULLY GUARANTEED," we mean EVERY PART of the Machine, not only the mechanism, like some other guarantees read, but we back up every part of it.

In a previous issue we asked you to compare the Motiograph's Take-up. Many wrote us that their take-up was working satisfactorily with two, three and even four thousand feet of film. Can you ask for more? This time we ask you to compare the starting apparatus on the Motiograph instrument board—its accessibility in handling the machine. Look it over.

There are many other things just as noticeable when you start to compare part for part, and if you will do this you can readily see why it has been called

"The Projector Predominant"

Enterprise Optical Mfg. Company
564 West Randolph Street, Chicago, Ill.

The Pantheon Theatre, Vincennes, Ind.

An Article Describing the Plans Shown in This Issue

THE Pantheon theatre, which is under construction at the present time, is being built by the Wilkerson-Lyons Enterprises, an Indiana corporation, which owns or operates all the theatres in this city except two, and controls all the poster advertising business in the seven surrounding counties.

This theatre is located on the corner of Fifth and Main Streets, one of the best corners in Vincennes, and is being built to operate continuously with any type of attraction from moving pictures and vaudeville to the highest class road show and is flexible enough in its arrangement, wiring and equipment to do this without any undue operating expense for the simplest picture.

The building is built of fireproof construction throughout. The outside walls are of brick with terra cotta trimming; all inside walls of concrete or hollow tile.

The first floor is of reinforced concrete; the stage a concrete slab with central wood panel on steel girders.

The gallery is of reinforced concrete supported on cantilever steel construction, necessitating no columns for its support.

The ceilings are of ornamental plaster and contain the grilles for the ventilating system, which is housed in the attic.

The roof is of gravel laid on Pyrobar blocks, for insulating purposes.

The building virtually covers the whole lot and is 73 feet wide and 122 feet long. Stage enclosure is 28 x 62 with a proscenium arch 30 feet wide.

The auditorium has one deep gallery and has a seating capacity of over 1200, about evenly divided between the first floor and gallery.

The cost of the building, including the heating and ventilating, wiring, etc., was \$150,000.00. This does not include the seating and fixtures.

The building's accommodations are divided as follows:

That part of the basement under the stage contains twelve dressing rooms of various sizes with overflow rooms for choruses, etc. Each dressing room contains running hot and cold water, etc. Separate rooms are provided for musicians, stage employees and a special machinery room for organ blower and reserve independent electric lighting unit.

Boiler and fuel room with a separate fuel storage room with a season's fuel capacity. The basement floor is also provided with toilets for each sex and Otis

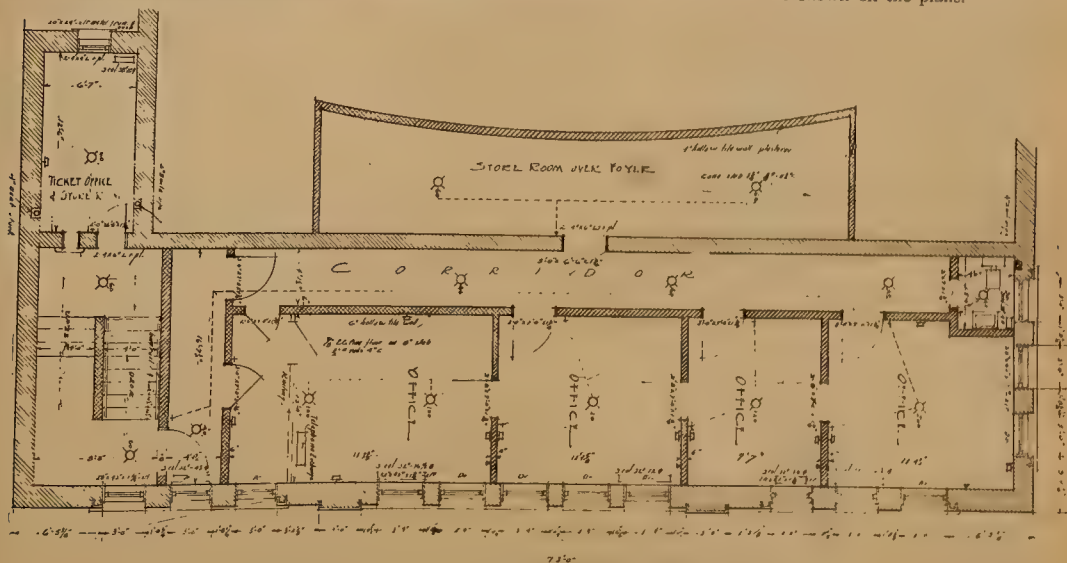
hydraulic baggage lift to handle baggage, ashes, etc.

Besides the stage and auditorium, heretofore described, the first floor contains two small shops for rental purposes and a lobby 20 feet square, opening to a foyer which foyer gives access to the gallery stairs and a men's and women's toilet room. This floor also contains an outside entrance stair giving separate and independent access to the company's offices on the mezzanine floor and to a separate ticket office and separate gallery for colored patrons. This feature can be used or dispensed with as the operators see fit.

The gallery floor contains, besides the gallery itself, toilet accommodations for both sexes and the organ chamber connected to the main auditorium with ornamental plaster grilles. Organ is operated from keyboard in orchestra pit.

The machine room and spotlight room, located where shown, and besides the usual apparatus they contain a sub-switchboard for operating the house lights when pictures only are being run.

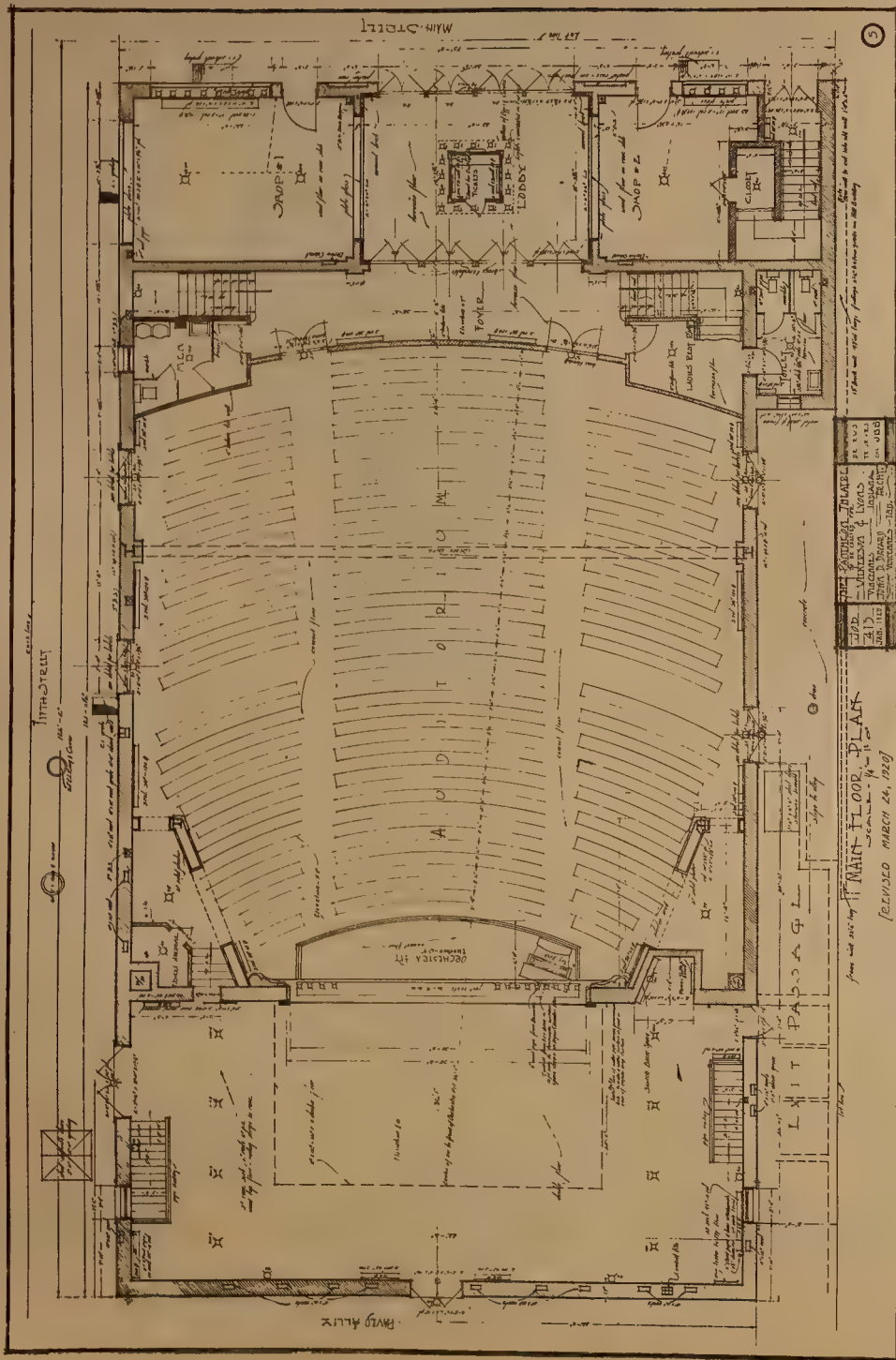
The attic contains a complete typhoon variable speed ventilating system set on cork foundation, to avoid noise. All operated from a power switchboard where shown on the plans.

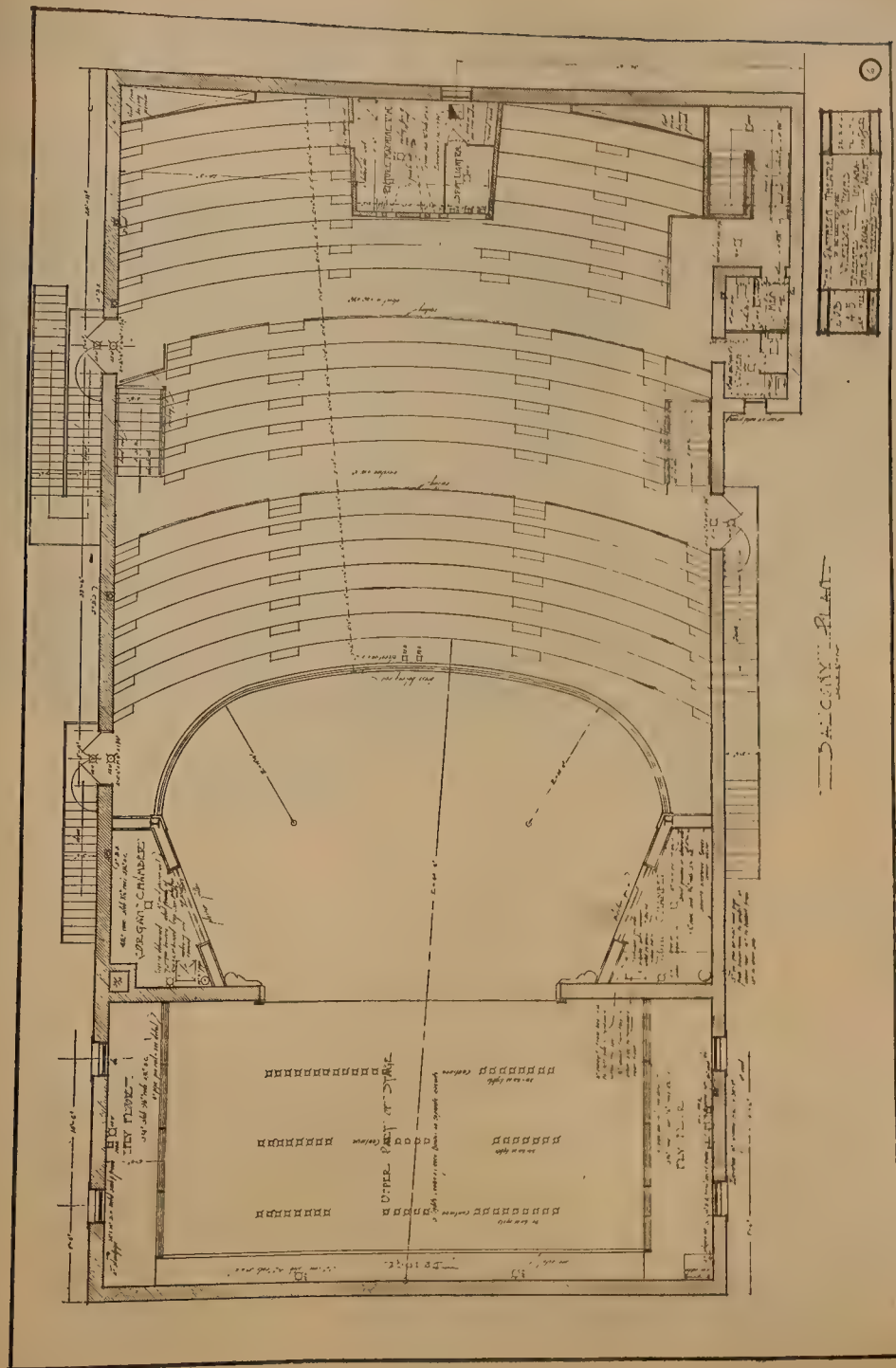


PLAN OF OFFICES MEZZANINE FLOOR

This drawing is one of the complete set from the Pantheon theatre designs illustrated on pages 482 and 493

The Pantheon theatre will be a 1200-seat house costing approximately \$150,000 to build. It occupies a lot 73 x 122 and is constructed of concrete and other fireproof material throughout





Some of the features of the Pantheon are the ample stage with a proscenium arch 30 feet wide, a variable speed ventilating system and a control system for the hour lights located in the projection room

How the World's Largest Theatre Treats Its Air

An Interesting Description of the Heating and Ventilation of the Capitol

THIS is the second of a series of three articles describing the heating and ventilating system of the world's largest theatre. The same principles are employed in supplying fresh air to the smaller theatres although, of course, on a proportionately smaller scale. Credit is hereby given Mr. D. D. Kimball of the firm of Richard D. Kimball Co., for his assistance in preparing the material for publication.

THE mushroom system of ventilation is now in use among many theatres and particularly the larger ones. In some cases the installation of this system is prohibited by the cost of excavating for the trenches that carry the ducts feeding the the outlets on the main floor. That is why the low velocity, large volume overhead fans have found so much favor.

In the Capitol the mushroom system was used but in a somewhat different way than usually. Most commonly the air is taken in from the outside, forced through ducts to the mushroom ventilators and then out into the auditorium from beneath the seats. With the belief that to do this at the Capitol might mean that the incoming air might be too cool for comfort under certain conditions it was decided to use the mushroom for the exhausting



This illustration gives a good idea of the size of the mammoth Capitol and the space that must be well ventilated

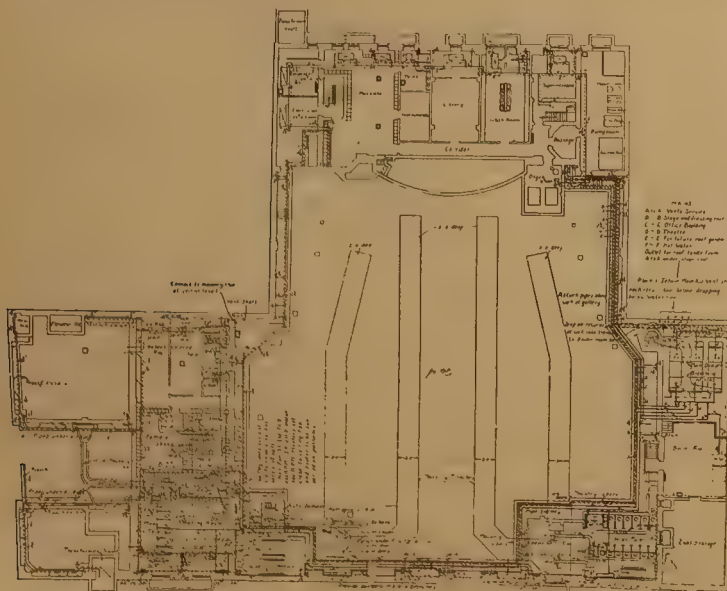
of the air. Thus the air is taken in as described in last week's issue and discharged into the auditorium in several ways. Then large exhaust fans create a suction through the mushroom caps placed under the seats and the vitiated air withdrawn through those means.

Fans similar to those used for the supplying of the air are used for its withdrawal. A 20 h. p. direct current motor operates each of these multi-bladed fans.

The large drawing on this page gives a diagrammatic plan of the exhaust system. The four masonry trenches shown in the center of the drawing connect with all the mushroom ventilators on the main floor of the theatre. These trenches are 2 ft. in depth and 8 ft. in width, these figures giving an idea of the excavation necessary for the installation of this type of system.

By following these trenches back toward the rear of the theatre it will be found that each pair leads to an exhaust chamber 12 inches x 1½ inch rising to the roof and thence to the exhaust fans. Thus the used air in the auditorium is taken care of. To do the same with the balcony ventilation grilled work in the back hides galvanized shutters which control the outlet of air from this part of the house. Help is also given by a number of adjustable ventilators placed in the bal-

(Continued to page 486)



Sketch of heating and ventilating layout as installed in Capitol

DURATEX

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The Better Upholstery Material

Duratex is the Better Upholstery Material for Theatre Seats—and The Most Economical

BEAUTY and durability are the outstanding characteristics of Duratex, the Better Furniture Upholstery.

Here is a material that fits in admirably with the needs of Moving Picture Theatres.

It comes in a wide variety of grains and colors—fits in with any decoration scheme or color motif.

It stands up wonderfully under the hardest usage—it does not crack or check or scuff and it *never* spews. That is to

say no oil ever comes to the surface to soil dainty clothing as often happens.

This last feature is due to the exclusive Duratex process—and for this one reason alone Duratex is particularly suitable for seat upholstery—to say nothing of its finer, richer appearance and its longer wear.

If you are building a new theatre or planning to re-upholster your theatre seats get the Duratex facts first. Duratex will save you money.

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Comfort of Patrons Will Come First in Plans for New Miles Theatre

Detroit Theatre Will Cost a Million and
Will Be Second Largest in Country



C. Howard Crane drew up the plans for the Miles theatre

THE second largest theatre in the United States and one which, when completed, will rival the new Capitol in New York both in cost and in beauty, is to be erected soon in Detroit, Mich., by Charles H. Miles, present owner of the Majestic, Regent and Orpheum in that city.

Mr. Miles has secured a lease on property 340 feet by 168 feet at Grand River and Roosevelt avenues, Detroit, and it is on this plot that he intends to build a new house with a seating capacity of 4,800. The estimated cost of the proposed structure is close to \$1,000,000 and when completed, the new Miles house will be the largest in Michigan.

Plans for the new theatre are now being prepared by C. Howard Crane, Elmer G. Kiehler and Cyril E. Schley, Detroit architects, and work on the building is to start as quickly as Mr. Miles can make the necessary arrangements for the work.

The building itself will house only the theatre proper, offices of the owner and six small retail stores which will front on Grand River avenue, three on each side of the main entrance. The outside will be of reinforced steel and concrete construction with brick and terra cotta finish, while the interior is to be done in gold, ivory, old rose and blue. Decorations of the period of Louis XVI are to be used throughout.

Provisions are being made for an unusually large lobby that there may be plenty of standing room for patrons unable to gain admission at times when business is the heaviest. Inside will be a spacious foyer for the same purpose. It is Mr. Miles' plan to furnish the foyer as completely and sumptuously as the Detroit fire and theatre ordinances will permit.

The plans also call for spacious lounging and rest rooms for both men and women

patrons, with one unusually large room on the second floor being devoted to the comforts of all patrons. In this room will be located public telephones, writing desks, large lounges and easy chairs and plenty of reading matter and lamps.

In the new theatre will be located one of the most completely equipped stages in the entire country. The stage itself will have a depth of thirty-eight feet and will be equipped for handling the biggest road productions, should Mr. Miles at any time care to play such attractions in the new house. Although the type of ventilating and cooling system to be installed has not yet been selected, it is certain that the greatest care will be exercised by the owner in making the choice. A specially-built pipe organ will be installed in the new theatre, which also will have an orchestra pit of sufficient size to accommodate twenty-six musicians.

"It has always been my desire, during the many years I have spent in the show business, to build a theatre, using such plans as will take into consideration only the comfort of patrons," Mr. Miles says. "This new house will do that and do it right."

"People have been building theatres for years and they have all thought they were building the best. But as soon as the structure in question was completed, they found where they had made many mistakes. I'm like all the rest of them. I have made many mistakes in building theatres."

"Now, however, I believe I am going to start profiting by these mistakes. I believe the house I have in mind will be the ideal theatre, ideal from every point of view, especially where the comfort of patrons is considered. I plan on making this new house the most comfortable and most homelike in the country and I'm sure it's

going to be a success from the very start.

"With the new theatre I will be able to give patrons the very best in entertainment at a moderate price and I'll give it to them in a theatre that'll be a real theatre. I know exactly what I want and I'm going to have it if I have to stay on the spot every minute of every day that building is going on."

"Work will be under way just as quickly as the architects can complete the plans."

Ventilation of Capitol

(Continued from page 484)

cony risers. All of these ventilating means unite under the balcony in a chamber from which large ducts lead to the exhaust fans on the roof.

The adjustable ventilators in the balcony are worthy of a bit of notice here. These consist of openings direct into the concrete risers about 3" x 6" covered by steel plates slightly larger in size. These plates are connected to the riser by steel screws and the distance between riser and plate determined by the compression of a spring through which the screws pass. The accompanying sketch explains this feature with perfect clearness.

Mushroom ventilators placed at strategic points about the balcony attend to the even distribution of air by withdrawing all stale air and preventing pockets of dead air.

As mentioned in the first article of this series it is no simple matter to supply a constantly changing stream of air to a theatre holding well over 5000 persons. And consequently when it is accomplished the cost is considerable. One of the methods by which the cost of ventilating this play-house has been reduced to a minimum is by the recirculating of the air thus eliminating the necessity for bringing in from the outside fresh air for each cycle. When it is not necessary to temper the air this item would not assume such large proportions but when the air of New York during the winter days is taken in at a temperature of 20 degrees or even lower and heated to 65 degrees or thereabouts the heating cost is to be reckoned with. Needless to say, when an audience is in the theatre it would not be advisable to restore normal properties to the used air, but at night and in the forenoon when the big house is empty it is possible to use and re-use the same volume of air.

To set into action the recirculating system the outlets for the used air are closed up by means of rolling shutters, shutting the fresh air intake openings and sending the air from the exhaust fans around through the reheaters. The method of control allows the recirculation to be carried out in total or in part. That is, if desired, part of the used air may be saved and passed through again mixed with a complementary portion of fresh outside air. In this way the minimum load may be placed on the heating plant.

(To be concluded)

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Moore's New House in Washington Will Have Replica of U. S. Capitol as Front

Theatre Front, 125 Feet in Height, Will Be Lighted Constantly by Flood Lights

THE latest Tom Moore theatre to be built in Washington, D. C., was started last Monday, when ground was broken for it on New York avenue, near 14th street. This is probably one of the most desirable theatre locations in the Capitol city, since it has been said that every street car in the city turns the adjacent corner.

The Capitol theatre is capitalized at \$850,000 and the complete Board of Directors will be the most representative board conducting the affairs of any theatre in the United States. Many high officials and members of Congress will be associated with Mr. Moore. This project will be financed personally by Mr. Moore with the exception of twelve blocks of stock of \$10,000 each.

The Capitol will be unique as a theatre proposition in that it will be named after the United States Capitol and located in Washington, the capital of the United States. Also the lobby and foyer of this theatre will be a replica of the front of the United States Capitol. It will of necessity be a very expensive front as it will reach to the dome in construction approximately 125 feet high. Searchlight floods playing on the dome of this front will make it stand out so as to be seen from most any part of the city. The columns in this building will be of limestone and expensive materials.

This is also the theatre in which Mr. Moore plans to use approximately one change a month, or thirteen pictures a year, each and every one of which is to be staged on a pretentious scale and to have its own set of scenery, lighting effects and atmosphere. The detail of this project is too much to describe in this space and, because of its importance and radical departure as compared with present day presentation, may just as well remain as a surprise for the industry, for I do believe it is the greatest lineup I have ever known.

The Capitol will also fill a long-felt want in Washington, in that it will have a



Tom North,
Managing director of Moore theatres

matinee and evening performance daily set aside for reserved seats where tickets may be purchased as far as a month in advance. The forenoon and supper shows will be given on a continuous policy. Prices for these attractions will be 75 cents and \$1.00. The mezzanine loge balcony will have a promenade rich in atmosphere and comfort, with private hat racks in each box. In a word, it is a theatre for the limousine trade of Washington.

The Parkway is Mr. Moore's own project. He is personally expending the total amount of money needed for the erection of this theatre. It covers an area 90 feet wide by 160 deep. This is in the heart of the Mt. Pleasant district on the corner of Park road and Fourteenth street, which is the apex and thickly populated section of Washington's representative people. The Parkway will be a replica of Moore's Rialto, 2,000 seats on one floor.

Canadian Theatre Construction Delayed

The big moving picture theatre interests in Canada, with possibly one exception, seem to be having some difficulty in carrying out plans for the erection and completion of new houses as quickly as intended. Progress with a number of large new theatres has been comparatively slow, because of non-delivery of materials and labor arguments over which the theatre interests have little or no control. One large new theatre in Toronto has already taken more than a year for its construction and the opening date still seems to be quite a distance away. The large new Loew theatre in Ottawa was started more than a year ago and even now it is more than likely that the house cannot be opened by September 1.

According to a semi-official announcement, work was to have started on May 1 on the large new Paramount theatre in Ottawa but the site for this house has not yet been touched. A large suburban theatre on Danforth Avenue, Toronto, was announced some time ago but this house has not yet been started. A large site in the centre of Montreal has been cleared for a big moving picture theatre but progress with construction has apparently been delayed.

In the case of the new Pantages theatre in Toronto, hundreds of workmen are now engaged on the interior work in an effort to have the gigantic structure ready in good time for the fall opening.

One of the latest developments in connection with the establishment of a chain of theatres across Canada for the Famous Players' Canadian Corporation is the purchase of a theatre site in Kitchener, Ontario, a progressive industrial centre. Plans have already been prepared for a large new theatre there. Another large theatre is also being built at Oshawa, Ontario, for the same corporation while houses are being built in Winnipeg, Vancouver and other centres by the same interests.

There is an unprecented activity in theatre building throughout the Dominion but progress with individual "jobs" is apparently not as fast as desired.—

Jackson Studio Nears Completion

MAKING use of the foundations and side walls of an abandoned theatre project, the new studio of the Jackson Film Corporation is being rapidly carried forward to completion.

The E-J Electric Company, specialists in studio equipment, are installing the electrical apparatus. A system of monorails and foot-walks have been provided for the overhead operation of studio lamps, thus eliminating floor cables and other floor encumbrances. Power will be supplied by special feeders from the N. Y. Edison Company and will be converted on the premises by 2-200 K. W. motor generators located in a separate fireproof building. Heavy current distribution will be by bare bus bars adequately protected by heavy grill work.

The studio when completed will be 200 x 125 feet in size, which is large enough to accommodate six companies at one time. Dressing rooms sufficient for 200 people have been provided for, and in addition there are the usual facilities for offices, still laboratory, etc.

The remote control system for the studio illumination, as well as other electrical devices were designed and installed by the E-J Electric Company.

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NEW YORK**

Directory of New Theatres

ARIZONA

Phoenix—An up-to-date theatre will be erected at 33 West Washington street by Rickards and Nace. The architectural firm of William Curlett & Son of Los Angeles has prepared plans for the building.

ARKANSAS

Fort Smith—An Airdome is to be built by Mr. H. Kirkpatrick on a lot on South Ninth street, near Garrison avenue.

Newport—The Newport Amusement Company is spending \$12,000 to remodel the local opera house. Work will begin about July 1st.

CALIFORNIA

Anaheim—Messrs. Head & Ingram have purchased a lot on West Center street between Lemon and Clementine on which they will erect a new theatre. Architects are now working on plans for the building.

Madera—Mr. A. C. H. Chamberlain has announced the erection of a 1,200-seat house at a cost of \$100,000.

CANADA

Welland, Ontario—Mr. S. L. Lambert began this week the erection of a four-story theatre on East Main street.

CONNECTICUT

Bridgeport—The twin theatres at Main and Congress streets will be under construction within three weeks. S. Z. Poli is the owner. Thomas W. Lamb is the architect.

Waterbury—John L. Fernandez is to erect a motion picture theatre on East Main street. The building will cost \$200,000.

ILLINOIS

Danville—Danville is to have a \$250,000 theatre on the corner of Hazel and North streets. The Home Theatre Company is building the structure.

INDIANA

Anderson—The Meridian Amusement Company has purchased a site at Richmond and will erect a large theatre there.

Clinton—The contract for the mill work to be used in the new theatre has been let to a local contractor, Mr. T. W. Dowdy.

Columbia City—The contract for the erection of the new Columbia theatre building has been let to S. Kessler and construction work will start soon.

Lafayette—Rapp and Rapp, architects of Chicago, are preparing plans for a theatre at the corner of Sixth and Main streets, now occupied by the Family theatre. The new building will require an outlay of \$250,000. The Columbia Amusement Company is behind the project.

Pence—This town is to have a new motion picture theatre constructed of hollow brick and is to be equipped with a private lighting plant.

Vincennes—The Wilkerson-Lyons theatre, at the corner of Fifth and Main streets, is now being constructed by T. Frank Willis, contractor of this city.

IOWA

Marshalltown—A. H. Blank of Des Moines has purchased a site on Main street for a six-story building in which there will be provided office room besides a large motion picture theatre. The building will cost \$400,000.

KENTUCKY

Louisville—\$70,000 is to be used for the construction of a Liberty theatre at Camp Knox.

MASSACHUSETTS

Worcester—New York theatre interests have looked over the property owned by Charles T. Tatman and James A. Saxe as a possible site for a theatre. It is understood that architects have been commissioned to prepare plans.

MICHIGAN

Pontiac—The Kleist Amusement Enterprises will build a motion picture house in Pontiac at a cost of \$250,000.

MISSOURI

Kansas City—The F. D. P. Amusement Company will soon commence a new theatre on the property at 1908 Main street.

Mexico—The Rialto theatre, owned by Gallagher and Streif, will be entirely refurnished during the summer and opened in the fall as an up-to-date theatre.

MONTANA

Eureka—A \$22,000 theatre will be built in Eureka this summer.

NEW JERSEY

Morristown—Architect William C. Van Dusen is planning extensive alterations for the Palace theatre.

Spring Lake—Martin Wohlfarth is building a new theatre to be called the Atlantic. The building will have a seating capacity of 850.

NEW YORK

Albany—Construction work on the Strand theatre located at North Pearl street and Orange street is being rapidly carried out. It is hoped to have the theatre ready for occupancy by July 1st.

Brooklyn—The New Farragut theatre is rapidly nearing completion.

Corry—Mr. Manley Parker announced today that he is to erect a theatre this summer to replace the Rex, which was burned some time ago. The new building will cost about \$75,000.

Flushing—Bayside is to have an up-to-date theatre. James F. McKenna is the owner. Thomas W. Lamb is the architect.

Jamestown—Peterson & Woods, owners of the Winter Garden and the Mozart theatres in this city, will begin the construction of a large theatre seating 2,000 persons, on Spring street and Third street. It will be the largest theatre in Western New York outside of Buffalo.

Malone—\$30,000 will be spent for alterations in the Grand theatre. The building will be entirely remodelled and expanded to accommodate 1,500 people. Architect J. Mills Platt of Rochester is in charge of the alterations.

Peckskill—Isadore Fried is to build a modern up-to-date theatre on the site of the old Raleigh Hotel. The structure will cost \$200,000. Plans are being drawn by V. H. Kollier of New York City.

White Plains—The new Lynn theatre on Main street, east of the Citizens Bank, will be under way soon. Russell G. Swartout is the architect for the theatre. Richard S. Hayes will manage the house when completed.

NORTH CAROLINA

Reidsville—Mr. D. A. Hendrix is remodelling the old Primitive Baptist church on Scales street into a 1,200-seat theatre.

Winston-Salem—The Piedmont Amusement Company has secured an option on a building on Liberty street and expect to erect a modern motion picture theatre.

OKLAHOMA

Stigler—C. D. Milam will build a theatre at the corner of Third and Church streets.

OREGON

Oregon City—W. A. Long, owner of the Star theatre, will build a new theatre seating 750. W. A. White is the architect.

PENNSYLVANIA

Philadelphia—Hodgens, Inc., architects of Philadelphia, are receiving estimates for the erection of a theatre and store building at Moorestown for the Criterion Company.

Philadelphia—Hoffman-Henon Company, architects of Philadelphia, have drawn up plans for the complete alteration of the theatre at Frankford and Sargent streets.

Sayre—The Comerford Amusement Company of Scranton plans to erect a theatre at Sayre to seat 1,200.

Seaford—Hoffman and Henan, architects of Philadelphia, are drawing plans for a one-story stone and brick theatre in this town.

Shippensburg—This town is to have a motion picture theatre 57 x 130 feet. M. R. Rhodes, Chambersburg architect, is drawing up plans for the structure. Frank E. Hollar is the owner. Seating capacity, 750.

Washington—Mr. Spero Kosmos has purchased the property at Main and Pine avenue and will erect a 2,000-seat theatre. The house will cost approximately \$200,000.

TENNESSEE

South Pittsburgh—Extensive improvements are planned in the Strand theatre on Cedar avenue by Mr. B. P. Ferguson.

TEXAS

Fort Worth—The new Pantages theatre on Tenth, Main and Commerce streets is already under way. The house will cost \$100,000 and seat 2,500 persons.

WASHINGTON

Ephrata—J. A. Chaon will construct a concrete theatre building 40 x 80 with a seating capacity of 400 people. The building will be located across the street from the McDonald building.

Equipment
Operating

Projection

Questions
AnsweredPractical Electricity—XVII
Study Lessons for the Projectionist

Magnets

IN order to obtain a clear conception of electrical apparatus it is necessary to understand the principles of magnets and magnetism. In practically all the uses of electricity, magnets of one form or another enter into the operation.

The first magnetic properties were found in natural magnets or loadstone when it was discovered that this material would attract small pieces of iron and steel.

When a piece of the above metal is brought in close proximity to a natural magnet this iron or steel becomes magnetized and acts like another magnet, thus it is said to have become magnetized.

Magnets may be divided into classes of artificial and electro magnets. The artificial magnet which is made by bringing a piece of iron or steel under the influence of another magnet may be divided into classes of temporary and permanent magnets. If a piece of iron is brought under the influence of a magnet and becomes magnetized but upon being removed from this influence loses its magnetism almost immediately it is known as a temporary magnet.

CORRECT ANSWERS TO QUESTIONS OF MAY
15, ISSUE.

29. .36 amperes
29. 2.4 kilowatt-hours
29. \$0.144
30. 44.5 kilowatt-hours
\$3.12
31. Load current 153 amps.
Generator output 16.8 k.w.
Driving engine 26 H.P.

Meaning that it retains its magnetism only as long as it is acted upon by another magnet.

However, if a piece of hard steel is magnetized by being hubbed with a natural magnet and holds this magnetism after the natural magnet has been removed it is then known as a permanent magnet and may be used to magnetize other pieces of iron.

Magnets in which the magnetizing properties are supplied by the flow of an electric current are known as electro-magnets and are usually made up of material which loses practically all its magnetism as soon as the flow of current is stopped.

Permanent magnets are usually made up in two forms, that known as the bar magnet and that as the horseshoe magnet.

A compass is an adaptation of the bar magnet, for should a bar magnet be suspended by a string it would take the same position as a compass in the earth's magnetic lines of force.

When a bar magnet is suspended by a string the end pointing toward the earth's magnetic north pole is known as the north seeking pole or the N pole of the magnet. The other end is the south pole. S.

If when suspended in this manner the north pole of another magnet is brought close to the N pole of the suspended magnet it will be found that they will repel each other, in that the suspended magnet will move away from the other.

But if an S pole of the other magnet be held to the N pole of the suspended magnet it will be found that they will attract each other.

The same effect may be obtained at the S pole of the suspended magnet. Thus we may write the first law of magnetism which is: Like poles repel and unlike poles attract.

The magnetic force of a magnet is exerted at the poles. This may be shown by noting the pull on a piece of iron placed along the magnet in different positions or it may be shown by placing the bar magnet in iron filings and noting the manner in which they cling to the magnet.

The field of a magnet in which iron and steel will be affected is shown by the accompanying sketch and is made up of magnetic lines of force which flow out at the north pole, and around into the south pole and thus back through the magnet to the north pole again. These magnetic lines of force form a complete circuit which is known as the magnetic circuit, the total number of lines making up what is known as the magnetic flux. Although the lines of a magnetic field extend indefinitely, there is

very little effect beyond a limited distance since the force exerted between two magnetic poles is inversely proportional to the square of the distance between them.

It will be noted that a magnet attracts pieces of iron and steel but has no effect on other substances. The action which really takes place is that the magnet turns the iron itself into another magnet by magnetizing it and then one attracts the other.

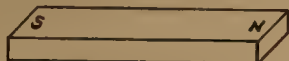
A case in which the iron may be highly magnetized but no poles produced is that of a ring in which the lines are wholly within the iron so that there are no poles or external field. If this ring is, however, broken two poles are formed producing a strong field across a small area. The closed type of magnetic circuit is made use of in transformers, and the broken form as shown by the cut is used in some types of meter construction.

Should a bar magnet be broken it is found that each section has a north and south pole of its own and is in itself a bar magnet. This fact shows that the lines of force actually run through the magnet and not start and stop at the poles.

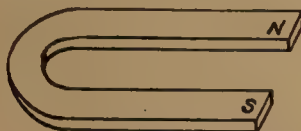
The theory for the magnetizing of a piece of iron may be taken as follows.

(Continued to page 494)

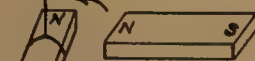
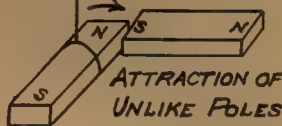
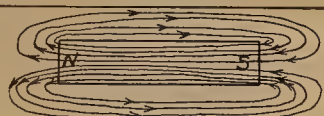
MAGNET CHARACTERISTICS



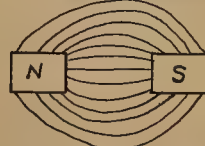
BAR MAGNET



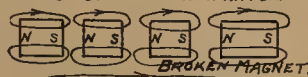
HORSESHOE MAGNET

SUSPENDED MAGNET AND
COMPASS NEEDLEREPULSION OF
LIKE POLESATTRACTION OF
UNLIKE POLES

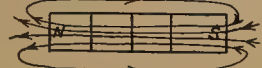
FIELD OF BAR MAGNET.



FIELD AROUND TWO UNLIKE POLES

CLOSED MAGNETIC
CIRCUITMAGNETIC CIRCUIT
WITH AIR GAP

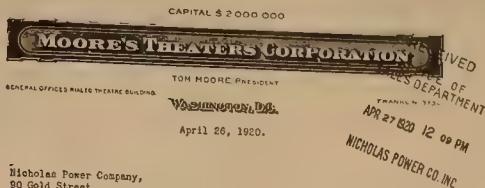
BROKEN MAGNET.



NON MAGNETIZED BAR



MAGNETIZED BAR



Nicholas Power Company,
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New York City, N.Y.

Attention of Mr. Will C. Smith, General Manager.

Gentlemen:

As I am about to begin the construction of two additional theaters in this City, I am most naturally concerned as to whether or not I will be able to get six of your latest model machines. I will not require them for four or five months, but, knowing the demand for your machines, want to get my order in early.

I have, as you know, been using your machines for the past 15 years, during which time I have of course tried about every machine manufactured, with the result that I have always had to replace such other makes with Powers, to be sure I had the best. I am taking no chances of further experimenting—hence the above order.

I look upon your concern as not only having the best and the most reliable machine on the market, but the matter of personal service and attention that follows the sale of your machines is one that gains for you full confidence of the purchaser. Your accomplishments in the direction of putting a perfect picture on the screen and in the durability of your outfit are especially deserving of my high praise.

"More power to the Powers."

With thanks for past and future courtesies, believe me to be

Very sincerely yours,

Tom Moore

President,
Moore's Theaters Corporation.

TM:MG.

Good Will is Built Into Power's Projectors

No. 3—Fifteen Years Cooperation

I look upon your concern as not only having the best and the most reliable machine on the market, but the matter of

personal service and attention that follows the sale of your machines is one that gains for you full confidence of the purchaser.

Your accomplishments in the direction of putting a perfect picture on the screen and in the durability of your outfit are especially deserving of my high praise.

Tom Moore



The Methods to be Used in Adjusting the Power's Intermittent Movement

A Clear and Detailed Account of the Separate Operations Involved

(Continued from last issue)

At this stage it is well to see that bushing No. 670 has been inserted to the proper depth. It should be inserted to such depth that when the cam and the pincross are both in place, the pins of the cross will come to about $1\frac{1}{32}$ " from the bottom of the slots surrounding the diamond shaped cam of the Power movement.

Proceeding with the assembly, the cam is temporarily removed from the framing-carriage, and the pincross is drawn out about half way. Then the small eccentric bushing, No. 671, is inserted in its proper hole at the right hand side of the framing-carriage. Bushing 671 is slotted at one end to receive a screwdriver blade for the purpose of making adjustments, and this slotted end of the bushing is, of course, turned outwards. This bushing should be inserted to such depth that its inside face is flush with the framing carriage casting.

The pincross spindle is pushed inwards (from the left) again until its end meets the small eccentric bushing, No. 671, and this bushing is now adjusted by turning it (with a screw driver applied to its slotted outer end) until the pincross spindle enters it readily, and is a free rotating fit. When this is the case it will be found that the intermittent spindle is perfectly level, and it is secured in this position by tightening bushing 671 in place, by means of its set-screw.

Having carried out the previous instructions carefully and accurately, we are now ready for the installation of the intermittent-sprocket. To accomplish this we first withdraw the pincross spindle part way again, and place thereon the small set-collar, No. 662, for the intermittent spindle, and then the Intermittent-sprocket. The set-collar, No. 662, goes over to the left of the

intermittent spindle, right next to the large eccentric bushing No. 670.

It is of the highest importance that the intermittent-sprocket be accurately secured to its spindle, which is easy of accomplishment if the following instructions are carefully followed:

Upon examining the intermittent-sprocket, a scratch-mark will be found on one end, and this end of the sprocket should go toward the pincross and large eccentric-bushing 670. Likewise, upon closely examining the pincross, a small center-punch mark will be noted on its hub, just back of the pins; a corresponding mark appearing on the hub of the intermittent-sprocket in the form of a file-scratch. The intermittent-sprocket should be rotated on its spindle until these two marks are in line, and adjusted sideways to bring the holes in the sprocket into coincidence with those through the spindle, whereupon it will be found that the taper-pins for holding the sprocket in place may be easily inserted. The taper-pins are now driven home and their protruding ends clipped off with a pair of end-nippers or other suitable implement.

In installing a new intermittent-sprocket, the operation may be carried out by removing the pincross and the large eccentric bushing 670, and attaching the small set-collar 662 and the intermittent-sprocket and spindle to be supported on a block while driving home the taper-pins, which is a measure of protection against bending the sprocket and spindle. The pincross and sprocket, assembled in this way, can be pushed back in place through the hole in the left hand side of the framing carriage which is the seat of the large eccentric-bushing No. 670, but if this method of assembling and installing the intermittent-sprocket is followed, the adjust-

ment of the pincross and the cam should be carried out in the manner previously described—first adjusting the cross to the cam by manipulation of the large bushing, No. 670, and finally bringing the small eccentric bushing, No. 671, into alignment with this.

After the intermittent-sprocket has been secured to its spindle, and the pincross sprocket, etc., are in place in the framing-carriage, the small set-collar, No. 662, for the intermittent-sprocket, should be set snugly up against bushing No. 670 and secured in place by its screw.

A most important operation still remains, and that is the lining up of the intermittent-sprocket with respect to the aperture, or opening, in the aperture-plate. The sprocket should be so adjusted sideways that each of its rows of teeth is at an equal distance from its corresponding side of the picture aperture, and this alignment is accomplished by sideways adjustment of the intermittent spindle and all the parts attached to it. If, for instance, the sprocket needs to be slightly moved to the left, the set-screw holding the large eccentric-bushing, No. 670, is loosened and the sprocket shifted in that direction by gently tapping the inner face of bushing No. 670. When this is carefully done the adjustment between the cam and the pincross will not be disturbed, and after the sprocket is in proper alignment with the aperture, it is secured in place by tightening bushing 670.

If, on the other hand, the intermittent-sprocket requires to be shifted to the right, in order to properly line it up with the aperture, bushing 670 should be loosened and the sprocket moved to the right by gently tapping the pincross at its center between the pins. Never tap the ends of the intermittent-sprocket, as this might result in bending it, thus rendering it incapable of projecting a steady picture. If it is found necessary to move the intermittent-sprocket to the right after the entire movement has been assembled, it is, of course, necessary to remove the cam, so that the end of the pincross is accessible for tapping upon.

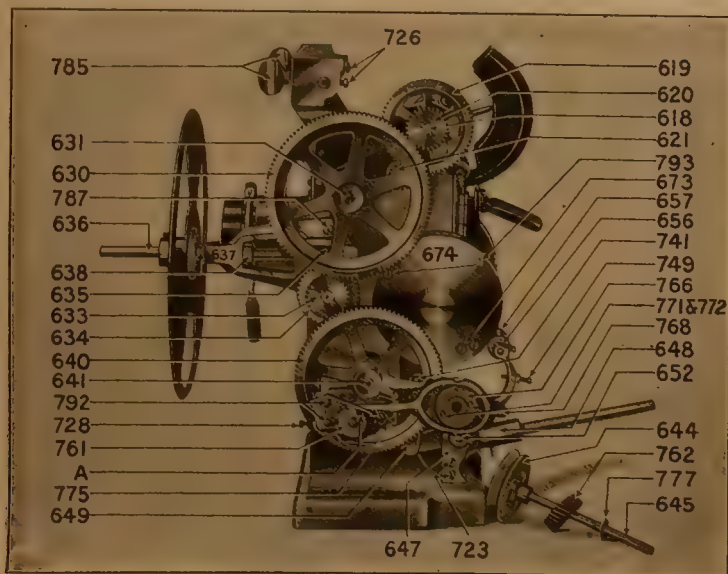
After lining up the intermittent-sprocket, and securing it properly in place, the assembly of the movement is completed by finally installing the cam. The cam spindle is inserted in the bearing at the left of the framing carriage, and the set-collar, No. 676, for the cam spindle, is next slipped on. The cam spindle is now pushed all the way home and the set collar, No. 676, pushed over against the interior of the framing-carriage casting at the left, where it is set up snugly enough to remove end play in the cam spindle, and locked in place with its set screw.

It now remains to restore to their positions those parts which were first removed in order to make the intermittent movement accessible for adjustment. In replacing these parts care should be exercised that all small set-collars, washers, etc., associated with them, are returned to their proper places.

Additional Notes on Soldering

SOME time ago, G. Waldo Bennewitz, Sioux Falls, South Dakota, wrote a short article for the NEWS in which he gave several suggestions which made it possible to save the cost of repair parts by making use of soldering. In the letter which follows he continues the story and adds a few kinks that will be found of great benefit.

Just a few lines more on "Soldering," that I think will be of some interest to Projectionists. There are many things that help to get good results in soldering. Some of the most important are, well tinned iron, parts to be soldered well cleaned (you cannot be too particular about cleaning parts to be soldered), use of



View of left side of machine head showing mechanism partly disassembled

Good pictures projected without flickering or dimness draw the crowds that are essential to the success of a motion picture theatre



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In starting the first lamp, the arc may be drawn as quickly as the heating of the carbon points permits. At change-over it is necessary only to open the short circuiting switch on the second lamp a minute or two before the end of the reel. The current flowing through the carbons brings the tips to a white heat and a steady, strong arc is immediately established.

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3. Quiet arc strike and quick settle-down.
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7. Cannot be damaged by short circuit.
8. Fading made easy.
9. Not affected by changes in current conditions.
10. Quiet in operation.

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soldering flux, iron at right temperature.

Tinning Iron.—To solder the iron must be coated with solder; this operation is known as "tinning." To tin the iron, heat until hot enough to melt the solder rapidly when lightly pressed against it. When hot enough the heat of the iron can be felt when held close to the face. Clean the surface of the iron with an old file, if temperature is too high the surface of the copper will tarnish immediately. If too hot allow to cool slightly. When surface only tarnishes slightly sprinkle a little flux upon it and rub with a stick of solder. Another way is to sprinkle a little flux on a piece of tin, also a few drops of solder. Now rub the surface of the iron over the surface of the tin.

After you have the iron tinned as desired wipe off the superfluous solder with a clean damp rag. If properly tinned the surface should be clean and bright. Care should be taken not to overheat the iron after tinning. If iron is overheated you will have to re-tin it to get good results.

Cleaning Parts to be Soldered.—The parts to be soldered must be well cleaned, using emery cloth or a file. Remembering that this is one thing that cannot be over done. The cleaner the parts to be soldered the better the finished work will hold. Many have failed on soldering jobs on this one count.

Soldering Flux.—There are many kinds of flux suitable for various kinds of metal. For electrical work use pine amber rosin, as it is non-corrosive. Another good flux in liquid form is rosin dissolved in grain alcohol. Dissolve rosin and grain alcohol into a solution like a thin syrup. If solution becomes too thick add more grain alcohol. Keep container closed when not in use. Chloride of Zinc.—This flux is used for brass, copper, tinned steel, etc. Use 3 parts of hydrochloric (muriatic) acid, 1 part water in a glass or lead vessel, and add small pieces of zinc as long as the acid will dissolve them. Add zinc gradually to prevent boiling over. After settling the clear solution should be poured into another clean glass or lead vessel.

Sweating.—This method is used when two pieces of metal are soldered face to face. (This method is used on the film tracks on the Powers aperture plate.) The surfaces are cleaned, heated, and covered with a film of solder. The soldered surfaces are then placed face to face and heated by passing the iron over the outside surface until the solder melts and unites the two pieces.

Heating the Iron.—There are many ways to heat the soldering iron, such as, blow torch, gas, electric furnace, etc. Never try to do a soldering job with an iron that is not hot enough to melt the solder rapidly when lightly touched. If you do you will not get good results.

Intermittent Chatters

C. H. Menke, Keokuk, Iowa: How can I eliminate the chattering noise at the Intermittent of my Powers 6B. I have tried everything, even a new sprocket but have had no success. Reply:

From the meagre information given in your letter of May 7th, we have an idea that the shaft of your intermittent movement is sprung causing the clattering noise at each revolution. It may also be that the pincross is not properly adjusted in reference to the cam so that one of the arms of the sprocket strike heavily against the side of the cam as it comes into contact. We suggest that you send your entire movement to the nearest Powers distributor or direct to the factory at 90 Gold street, New York City.

Practical Electricity

(Continued from page —)

Each molecule of the iron is a magnet in itself with no regular position and in normal condition the poles of one neutralize the poles of the other. When a magnet is brought in close proximity these molecules will all be arranged in a systematic form so that the lines of force of each molecule add up and appear at the poles of the magnet. This effect is illustrated by the accompanying sketches.

In the case of soft iron this effect is only temporary and the particles rearrange themselves as soon as the magnetizing influence is taken away so that they again neutralize each other and the magnetic effect is lost. However, in the case of hard steel the molecules are held in position thus retaining the magnetic effect, but even this may be broken up by sharp rapping or shocks, thus it is seen that electrical instruments such as meters require more or less careful handling.

(To be continued)



National Anti-Misframe League Pledge

As a projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in first class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

HONOR ROLL

(1319)	E. Paulson.....	Ketchikan, Alaska
(1320)	Frederick Britton.....	Westport, Conn.
(1321)	L. O. Kelfie.....	Ocala, Fla.
(1322)	Clem Price.....	Earl Park, Ind.
(1323)	Otto L. Allen.....	Tarpon Springs, Fla.
(1324)	Earl Lacey.....	Muncie, Ind.
(1325)	Harold Dilley.....	Muscateine, Iowa
(1326)	A. Meier.....	Russell, Kans.
(1327)	Ray Guagey.....	Paducah, Ky.
(1328)	James Ware.....	Paducah, Ky.
(1329)	Paul Lucas.....	Russell, Ky.
(1330)	Albert W. Schlichter.....	St. Charles, Mo.
(1331)	George H. Robbins.....	Keene, N. H.
(1332)	Bob Hayward.....	Fredonia, N. Y.
(1333)	Florian Stuff.....	Ironton, Ohio
(1334)	Dewey C. Vancamp.....	Wilmington, Ohio
(1335)	C. F. Hammel.....	Lehighton, Pa.
(1336)	Chas. F. Enz.....	Winnier, S. Dak.
(1337)	Juan Rodriguez.....	El Paso, Texas
(1338)	F. L. Gilbreath.....	Winnboro, Texas
(1339)	R. W. Crittenden, Jr.....	Richmond, Va.

Blank for New League Members

Member's name.....
 Home address.....
 Name of theatre where employed.....
 Address of theatre and name of manager.....

A Letter from Keough

I WISH to thank you for publishing my letter — "Should have better inspectors," etc." in your issue of April 10th, 1920.

Well, regarding the improvements, etc., which I mentioned in same, I feel very sorry to say that it will be some time before I can complete them.

My reason for getting away from this promise is this: This town has quite a number of operators and what they call assistant operators and apprentices, but somehow or other it seems that this assistant operator plan is a thing which should be stopped and any man working in a booth be compelled to have a license. There are more \$10.00 a week jobs today than what there was six years ago and this assistant operator scheme is the cause. A cheap boss will fire his operator and put the assistant to work for a few dollars. By the time he raises he has another one ready and the same stunt goes into operation again. Now the film exchanges could stop this in one week. I believe all the film exchanges have joined hands. (I mean this way, if a man does wrong to one they all know about it, and if one refuses to supply him they all co-operate with him). Well now, suppose the exchange said our film will not be rented to any one unless he pays his operator a living wage and enough to make him take an interest in his work and handle his film with care and see it was handled by no one but a licensed man. How long would the fight last?—one day. Of course the Union helps and all operators should get into it but when you come down to small towns the Union cannot fight much only when the exchanges stick with them. So why then don't the exchanges offer their assistance and help make all operators members of the Union and they could compel the Union to appoint a man in every town to see their films were handled properly and taken care of. There always can be found a good man no matter how small the place might be. Let him be responsible for the actions of the others or help make them good men. Pretty soon there would be a mighty big fall-off in fires and damages which films undergo in the present day. There would be no need for writing letters about punch holes and such marks and defacement of valuable film. Now, we organized here and I was elected President and I am going to try to place Williamsport on top of the list for projection and I will guarantee any house here that employs a Union man will never have an exchange say you spoiled my film or your operator does not know how to handle it. Every man in this local will be one; no man will know more than the other guy; if he does he will have to let him in on it and make him as good as himself. There will be little by-laws made to make every member co-operate with the film exchange and take the best of care of all films and keep the films in trim. No one will be allowed to mark changes. If he is caught there will be a fine. A spotter will be set at work and if a man or member receives a bad copy he will notify an officer and he will send word to the manager of that exchange. This will cover the theatre and the operator himself, if he got his report in before the second show starts. There will be many other little acts put into action which will make it a pleasure for the man who employs a Union man. Now, this week I was visiting all the theatres and asking their recognition of the Union. Some were very pleased with my statement and others thought it impossible and made such offers that they might just as well have said, no, we will not. Why—because they can get a boy yet at school and

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with magazines for 14 inch
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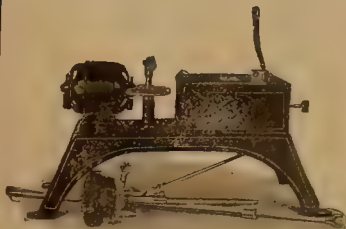
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place him in his booth to run a show, or he can step in himself and stick a big 8000 reel feature in and grind away, she going fine, no thought what will happen the next poor guy that gets it. The film exchange don't worry, either; if they did they would never rent their films to a man who would let a man with a license and right by the state to be in that booth walk the street because he was saving a few mean dollars to stay away rather than gratify the man with his profession the means to exist under the present-day wants. We are not going to ask them pay the Union wage of Philadelphia or New York. We are considering the town and its business, but we expect them to pay a living wage if they can or when they do begin to pay the door tender more than the operator it's time to join to my estimation the Projectionist should be the best paid man in the house or on a level with him, anyway. Now we are going to ask a little more for these boys; some may give and some may not. I am doing all myself, so there will be no cause for any of those men to refuse. My boss pays me twice as much as some of them, and I guess if I asked him for more he would not can me because he realizes the value of a man who is able to stand up and defy anyone accusing him of spoiling their film. If some of those fellows would pay their good operators a few dollars to live on and cut out that charge from the exchange for film spoiled they would be in much more at the end of a year. Now, taken all in a lump they make every bit or very little short of what my boss makes. Why do they refuse to give it to them, because the film exchange does not care who they sell to so long as they get the money? And the State Law is a little too lenient with them. It's hard for a man to be everywhere and watch them all, but some day one will be caught and it will cost him all he saved and some more to pay the fine. Well now, if they refuse to pay a few dollars more and the operator has to get out, will the film exchange stick by him or will all the Union houses refuse to handle film from any exchange that supplies him. That's another question to be brought up and when such terms

the other improvement; with the present state of affairs good men are only wasting their brains making something that some of those people would never in God's earth know how to use. First of all, make or let the operator or projectionist be looked upon as a man of ability. Let him be recognized by the exchanges, the managers, etc. Let the man who employs him pay him \$10 to \$20—\$30—\$40—\$50—\$60—\$70 or \$100 if he can. The operators will not want all; they know when a man is treating them fair and square. But when a man pays his usher more than his operator are brought about then is the time to make

it is time he was checked up. We do not want to fight. We just want fair play like all good Americans look for, and those boys would not expect more only they need it, and they are getting enough to give probably they will not refuse us, but if they should I hope the men will co-operate with us and stick by. I thank you.

A little scheme for the film exchanges.

Another piece of apparatus in the booth which seldom if ever is thought about: "It's The Reel."

A bad reel spoils more film than any other instrument in machine or on the rewinder. Take the reel of today. It's smooth on both outside faces but put your hands on the inside—what happens? You'll either lose a finger or a hunk of flesh. Now, you get a box of films, say first run right from the exchange. You open your box and start to get your film out. What happens? The reel falls apart and the whole business is on the floor, probably the floor is clean but there will be something there big enough to scratch or crack it. Well, you take the next one and put on the rewind and it runs like a guy getting home from a cellar meeting. Well, you start it off and something calls you away, say your light. Most of the time what happens? She only runs over the side and you've got to make a half dozen patches. If we keep on we would soon reach an Idea. Here is my idea: A man pays \$500 for his machine and he will buy a piece of scrap iron for \$50 to wind \$600 worth of film on. Same with the exchange. Now why not call a junk man and give him every single reel? Go to work and get reels made with as much care as they do the film trap.

I trust you will not feel angry over this being so long and me writing you so soon. I thank you and appreciate your co-operation.

(Signed) J. J. Keough,
Williamsport, Pa.

Motiograph Increases Price

THE increased cost of labor and materials has compelled the Enterprise Optical Manufacturing Company to increase the selling price of their Motiograph De Luxe projectors, according to General Manager O. F. Spahr, who states that the new price for the Motiograph De Luxe is \$550.00.

It is the fixed policy of Enterprise Optical Manufacturing Company to maintain the high quality of Motiographs which necessitates the use of the very best materials and workmanship in their production, but Mr. Spahr hopes, notwithstanding the determination to maintain this high standard, that the top price now has been reached and that a further advance will not be necessary. He explained that the raise in price at this time had been forced by the advance, during the last ninety days, in labor costs of from 30 to 40 per cent, castings approximately 50 per cent and other parts of the machine from 10 to 25 per cent.

The company's big plant on West Randolph Street, Chicago, is being worked overtime in an effort to keep up with the demand for Enterprise products and the scope of Enterprise Optical Company's service to exhibitors, for which it has become famous, is being constantly widened and developed by Mr. Spahr.



Fulco Bracket Type Ticket Holders. Most simple and practical ticket holder made. Baseboard, finely polished, mahogany finish. Fixtures oxidized finish. Single ticket holder, \$1.25. Coupon ticket holder, \$1.50.

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Correspondent in Hawaii Reports Trouble With Titles Made as Direct Positives

Expert of Eastman Company Points Out Several Possible Sources of Errors in Commission

FROM J. K. Araki, Hilo, Hawaii, comes this letter:

At present I am employing a method of making titles "in camera" or direct positives. This process is as follows: On a plain sheet of white paper I type in red, using Carter's Stamping Ink, with a set of rubber type which I purchased from a local stationer. I pin the title on the stand and set my camera to shoot. Of course, the film is threaded in reverse so that the title will be read on the emulsion side from left to right. I use a large lens opening and shoot the title cranking slowly. But upon developing and fixing it produces a title as inclosed herewith. You will notice that it is not contrasty but is dull. Could you recommend a method which will produce good titles? Also recommend a method for or formula for varnishing and waterproofing positive films.

I have seen in the MOTION PICTURE NEWS from time to time such societies as the American Society of Cinematographers, the Los Angeles Photographic School and the Society of Motion Picture Engineers. As I may wish to become a member of one or all of these societies would you kindly give me their addresses and the formalities of each organization.

I have heard that there is a magazine known as the *American Kinematography*. Could you give me its address?

Reply: Mr. Araki's question relating to his success with direct positives was referred to Mr. J. I. Crabtree, of the Research Laboratory of the Eastman Kodak Company. In a reply Mr. Crabtree includes two samples of titles made direct and goes on to say:

In reply to the reader from Hawaii I am

inclosing a fair sample of titles produced by the direct method. The contrast of these, of course, is not as great as is obtained by printing the titles from a negative though the tendency nowadays is to diminish the contrast of titles in order to reduce eye strain.

The titles inclosed were made by printing on white card in black printers' ink in a printing press and fully developing so as to obtain the maximum contrast in No. 16 developer recommended for use with Eastman film. By fully developing is meant carrying development almost to the fogging point. The fogging point should first be determined by developing a piece of unexposed film and noticing the time taken to produce perceptible fog. Supposing the developer fogs in 12 minutes, then 10 minutes would be a safe margin for development.

Only bold faced type should be used, and the minimum exposure given to secure the desired effect in 10 minutes, say; otherwise the letters will "close in." A test for a good title is to examine it when pressed in contact with a sheet of white paper. If no fog is present the letters will show up plainly, the visibility decreasing with increasing fog.

A few words as to the lighting of the copy which largely determines the contrast of the finished title: The best lighting system is a series of tungsten lamps arranged in the form of a square on a wooden board placed opposite the copy. A square hole is then cut in the center of the board large enough to cover the copy with the lens and it is well to have the copy board black and large enough to cut off stray light from the lens otherwise if light other than that reflected from the copy is allowed to

fall on the camera lens this produces "flare" and it is impossible to get good results.

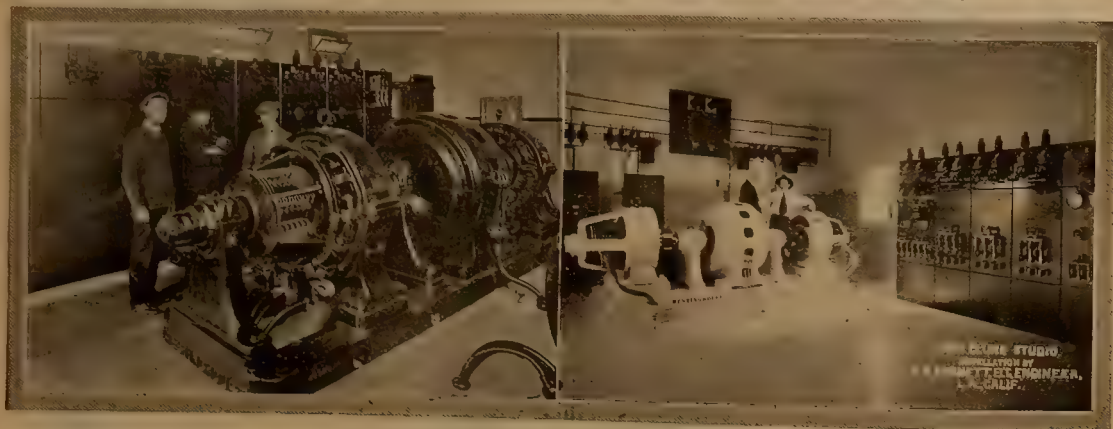
In answer to your correspondent's other question there is no really satisfactory method of varnishing or waterproofing positive film.

Comment:

A comparison between a sample of title work submitted by Mr. Araki and Mr. Crabtree's excellent discussion of the subject would lead us to believe that the trouble with the former's title is undue fogging. This may be due to his improperly arranged lighting system starting with his use of unsatisfactory rubber type and red ink. In view of this we would advise Mr. Araki to test out his lighting system by making up a few simple titles in hand lettering using Higgins Waterproof drawing ink and noting the difference after development. If the fogging still persists he has eliminated one possible source of trouble and has narrowed it down to wrong chemical procedure. We hope he will try this out and report his findings.

The American Society of Cinematographers is an organization composed of the most representative cinematographers on the Western Coast. Membership is by invitation or more properly, by achievement, since a prospective member must have contributed something tangible to the art to be recognized by the Society. Write to Mr. H. Lyman Broening, 323 Markham Bldg., Los Angeles, for further information.

The Society of Motion Picture Engineers is an open organization welcoming to its membership list any individual interested in the furthering of the motion picture industry. It is composed chiefly of technical engineers, as its name implies, but this includes all walks of life, cameramen, consultants, designers and laboratory experts. For information about this organization write to Mr. A. F. Victor, 710 First National Bank Bldg., Chicago, Ill. Mr. Victor is Secretary of the Society.



Two views of motor generator rooms of West Coast Studios

On the left, Walter Strohm, chief electrician of the Brunton studios, is looking over the installation with H. F. O'Brien of the Westinghouse Company and Robt. Brunton, president of the Brunton Studios. At the right, O'Brien is discussing the Clune layout with Dave Barnett, electrical engineer

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Lighting System and Control Methods Used by Metro Studio in Los Angeles

An Article by Walter Grams, Supt. of
Elec. Development of Metro Film Corporation

THE Metro Pictures Corporation at their California studio have recently completed a new installation, consisting of two stages 150 feet by 90 feet wide, and expect to start soon on the construction of a third glass stage, the lighting control of which presents novel and interesting features. The power is received at the company's premises at 15,000 volts three phase three wire, and is reduced to 2,200 volts at the first step. The lighting current is divided into two sections, 110 volt, 30 alternating current for the overhead lighting of all three stages, and 110 volt direct current for the floor equipment. The alternating current supply is stepped down from the 220 volt three phase already mentioned, while the direct current is supplied from the same source by motor generator sets. Both the A. C. and D. C. feeders carry into separate distributing panels, and from these, into the sub-panels, each panel carrying six 100 ampere contactors. The A. C. panels on each runway, each of these carrying three 150 ampere contactors.

These control panels are connected to a master control system through a plugging board, which allows the connection and control of any bank or group of banks. By this method, any arrangement of lighting that is desired may be obtained by the director or his assistant simply by operating the master control buttons.

Each of the three stages is provided with the necessary rails and switches. The rails run up and down the stage in seven rows, the switches

being at each end of each stage. Both rails and switches are provided with the necessary stops, safety catches, and manually controlled releasing triggers. This system permits the moving of as many of the overhead lighting units as is desirable.

The overhead lighting of the first two stages
(Continued to page 504)



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No. 5

Just a Matter of Taste

By Charles D. Isaacson

WE'RE getting set. That is to say, we are preparing to go at this musical proposition in a serious, business-like method.

We know that music can make money for us. (A letter received today declares "the most essential part of the picture business is the music"—E. C. Weeks. The Hiltonia, Hilton, New York.)

We know that the country is going music mad. We know that there is a vast treasury of materials at hand from which to chose.

Now we face the problem.

Next week we will launch the Music Service of the *Motion Picture News* (a specific opportunity to put a specific set of suggestions to work for any motion picture theatre).

At this time, just before we cut free of all traditions and strike out for the biggest results, I want to talk to you a few moments about the matter of taste.

As a business man you don't give a continental about the taste of the people of America—at least you think you don't care!

But just figure it this way:

If it made no difference whether people had good taste or bad, there would be nothing of the competitive in motion picture trading. Folks would just go to pictures and all your attempts to make a good looking theatre; all your advertising; lobby displays; and everything else would all go to pot. You wouldn't try to select your programs—you'd just make a contract and buy film in quantity at the lowest price basis.

But people have their tastes—and you know that unless you make good in satisfying the whims of the public, you might as well shut up shop.

So, even though the business men of America may not bother to think about the social factors which enter in the development of our taste, nevertheless they must watch the trend of public fancy and satisfy the demands.

If you will be patient for a few moments only, I want to get this proposition off my chest and in front of you. It will show you what is in the back of my mind all of the time. It will enable you

Ask
Charles D. Isaacson
About
Music

These articles contain money-making ideas for motion picture theatre managers who are alive to their big opportunities.

Mr. Isaacson is the best equipped man in the country to advise you on how to get the most out of music in your theatre.

He is at your disposal—address him in care of THE MOTION PICTURE NEWS.

to appreciate the bigness of our ultimate possibilities.

Any clever storekeeper will ratify the statement that you can make your own class of patronage by the sort of appeal you make in drawing trade. Thus, John Wanamaker in New York brings a different clientele to his counters than does Jake's Emporium, a few blocks away. The Waldorf-Astoria Hotel, with prices higher than a certain hostelry two blocks away, draws the real set, while the other has a patronage that is cheap.

I assume that every theatre man who reads *The News* is ambitious. That he wishes to build up the best trade in his section, and wants to earn a reputation as being a first-class showman. He wants the trade that pays the money—that has the money to spend. He wants the kind who stick—who advertise the place by their good will; who hold fast to a theatre as well as they are loyal to a good store merchant. . . . Perhaps the kind with the cars that line up in front of your house at night, and bring "class" as well as money.

Well, when all is said and done, it's just a matter of taste. If you want to cultivate the fly-by-night trade, you'll give them fly-by-night music. If you want to draw the reliable, solid, dependable following, you'll identify your theatre with the best music, the fine, old, always-satisfying music of the better class.

Burlesque never drew the kind of audience you seek and burlesque music won't do it either. Dance hall stunts never built up a stability of following, and dance hall tunes won't either.

The mind which is content with the "shimmy" in music, will want the shimmy comedies, shimmy dramas, it is a very unsettled, unsafe, unsatisfactory sort of mind to try to do regular business with. If I were an exhibitor, I should like to be able to say of my audience:

"Well, I'll tell you what sort of folks they are—they like good things—they're not content merely with being entertained. In music they want substantial numbers. For instance, they like to hear the fine overtures, they enjoy selections from operas, they like the old songs, they like the real, sincere new music. They like a clean laugh and an honest piece of acting. They love fine violin solos and ensembles of harp and cello. They are what might be called home folks, with a touch of soul to them.

"They are not snobs—oh, no. They can enjoy a bit of common clay as much as anyone. They will take pleasure in an occasional offering of rag and jazz, but don't want it for a steady diet. For their main music, they insist on something better."

If the motion picture theatre manager is going to add to the overflow of the lower type of music, he would a whole lot better leave the subject alone entirely. All conditions seem to point to the genuine place for the treatise if good music is supplied.

But it is purely a matter of taste.

The crowd which is built up on good music has good taste and is the best kind of an audience to cultivate from a dollars-and-cents viewpoint. They understand good pictures. They will want good books—they will be appreciative of the artistic things you do in lighting the theatre, in novelties, in the decoration of the interior of your building. They will be the kind of people that will enable you, by tangible support, to carry out the things you would like to do, who will see you through on your plans for better pictures, better methods, better ideas and ideals.

This is what is in the back of my head

as I am making my plans for the musical motion picture.

It makes no difference whether you use jazz or symphony to draw, so long as the results in money count. Remember, we are not dealing in philanthropy, but solid business.

If you will permit the glance ahead, the *Motion Picture News* is going to permit me to show you how to select your instruments and your music; how to determine what is the right way to plan a new theatre or an old theatre for the best acoustics; how to tie up the music teachers, musicians, students, instrument houses, how to select musicians and directors, etc.

But in order to carry through the operations most effectively, the Music Service of the *News* will be inaugurated. *A specific set of instructions you can use will be issued only to those who request them. I will place myself, through the co-operation of the News, on your staff, in an advisory capacity, and try to swing through the musical project, so that it will draw the best crowds.**

Place your name on the list to receive the *Motion Picture News* musical aids.

Watch next week for the first

outline of the big plan for a consistent campaign.

Next week, Questions, Answers and Discussion Column will start.

(Mr. Isaacson is receiving, and will be pleased to receive exhibitors' queries and suggestions. Tell him what you think of this department—and what you think it ought to contain. Tell him what you have done, are doing, or contemplate doing in a musical way. He will be glad to help you. Address Charles D. Isaacson, in care of the *Motion Picture News*.)

"THE BRANDING IRON"

(A Goldwyn Picture)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of fourteen minutes per reel (1000 ft.)

Love Theme: "Budding Spring" (And. Moderato), Platzman

Tragedy Theme: "Tragic Theme," Vely

- 1—Tragedy theme (45 seconds), until—S: At screening.
- 2—"Dramatic Suspense," by Winkler (2 minutes and 55 seconds), until—T: "Lone River, colling."

NOTE: To action pp or ff

- 3—"Dramatic Recitative No. 2," by Levy (2 minutes and 10 seconds), until—T: "I found a place, I found."
- 4—Love theme (1 minute and 40 seconds), until—T: "With the rose pink of dawn."
- 5—"Entreaty," by Colby (a tone picture) (2 minutes and 50 seconds), until—T: "Timber Cove, a river town."
- 6—Love theme (1 minute and 50 seconds), until—T: "Pierre took every opportunity."
- 7—Continue to action (2 minutes and 40 seconds), until—T: "After a sleepless night of."
- 8—"Appassionato," by Borch (for scenes of ardor or passionate love) (3 minutes and 10 seconds), until—T: "Snow came early that winter."
- 9—Continue to action (2 minutes), until—T: "The first cloud on their."
- 10—Tragic theme (4 minutes and 40 seconds), until—T: "Far over the wind swept."
- 11—"Poème Symphonique," by Borch (And. quasi adagio), (3 minutes), until—T: "Chinese servant brings mail."
- 12—"Cavatina," by Bohm (dramatic) (3 minutes and 30 seconds), until—T: "The damn fool left her."
- 13—Tragedy theme (3 minutes and 10 seconds), until—S: Close-up of open bed.

NOTE: Watch shot.

- 14—Continue to action (1 minute), until—T: "I've killed the brute."
- 15—"Roses That Die Bloom Again," by Levy (sentimental ballad) (4 minutes and 30 seconds), until—T: "Over the weary miles."
- 16—"Refrain-De Lune," by Baron (3/4 Moderato) (3 minutes and 25 seconds), until—T: "Do me a favor and put."
- 17—Tragedy theme (3 minutes and 25 seconds), until—T: "Don't, don't, something holds."
- 18—"Dramatic Fantasy," by Bach (2 minutes and 20 seconds), until—T: "Early afternoon beyond the."
- 19—"Love's Enchantment," by Varley (Intermezzo D'Amour) (2 minutes and 20 seconds), until—T: "Prisoners of the frost."
- 20—"Because You Say Good-Bye," by Levy (1 minute and 55 seconds), until—T: "Late that night proper."
- 21—Tragedy theme (35 seconds), until—T: "The curious peace that."
- 22—"Love Song," Flegler (dramatic) (3 minutes) until—T: "Three months later at the."
- 23—"Dramatic Reproach," by Berge (4 minutes and 55 seconds) until—T: "The morning of the Moreno's."
- 24—"Sleeping Rose," by Borch (Valse Lente) (3 minutes and 25 seconds), until—T: "Six weeks later in New York."
- 25—Tragedy theme (3 minutes and 40 seconds), until—T: "The climax of the second act."
- 26—"Dramatic Tension," by Shepherd (4 minutes and 25 seconds), until—S: John arrives home.
- 27—"Dramatic Recitative," by Levy (1 minute and 45 seconds), until—T: "That feller said she's sue."
- 28—Tragedy theme (2 minutes and 10 seconds), until—T: "Pierre, I cannot let you."
- 29—Love theme (30 seconds), until—T: "The way I treated you."

THE END

"GOING SOME"

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of fourteen minutes per reel (1000 ft.)

Theme: "Acce High" (Characteristic March), Roberts

- 1—"College Capers," Zamecnik (march on college melodies) (3 minutes and 50 seconds), until—S: At screening.
- 2—Theme (3 minutes), until—T: "You haven't got a chance."
- 3—"Club Galop," by Laurendeau (35 seconds), until—T: "That's great, I'll come along."
- 4—Continue pp (20 seconds), until—T: "I am sure my sister loves."
- 5—"Western Allegro," Bach (2 minutes and 50 seconds), until—T: "The Flying Heart."
- 6—"Evening Breeze," Langley (Allegretto Idyll) (3 minutes and 40 seconds), until—T: "In the absence of the."
- 7—"Impish Elve," by Borch (Intermezzo) (5 minutes and 15 seconds), until—T: "If Culver won't run."
- 8—"Serenade Grotesque," by Borch (characteristic) (4 minutes), until—T: "Are you a whiskey topper?"

- 9—"You Cannot Make Your Shimmy Shake on Tea" (popular song) (2 minutes and 15 seconds), until—T: "You cannot make your shimmy."
- 10—"Three Graces," by Herman (light allegretto) (4 minutes and 55 seconds), until—T: "For a few glad days."
- 11—"Comedy Allegro," by Berg (2 minutes and 15 seconds), until—T: "Road work."
- 12—"Dancing Nymphs," by Braine (Moderato) (3 minutes), until—T: "Are youse guys trying to."
- 13—Continue pp (1 minute and 10 seconds), until—T: "One man was gavotin'."
- 14—"That Cat Step," by Breaux & Henderson (a new dance) (1 minute and 45 seconds), until—T: "Giving the sheep a good."
- 15—"Galop No. 7," by Minot (1 minute and 15 seconds), until—T: "It's nice to get up in the."
- 16—Continue pp (50 seconds), until—T: "After breakfast."
- 17—"Manselle Caprice," by Baron (Tut. Parisienne) (3 minutes and 55 seconds), until—T: "Miz Gallagher simply had."
- 18—"Conspirators," by Santos (sinister misterioso) (2 minutes and 30 seconds), until—T: "That night brought anything."
- 19—"Whip and Spur," by Cobb (Galop) (1 minute and 40 seconds), until—T: "I just heard a car."
- 20—"Half-Red Hurry," by Levy (4 minutes and 20 seconds), until—T: "Mr. Ladew has scarcely."

NOTE: Begin pp then to action.

- 21—Theme (3 minutes and 45 seconds), until—T: "The day of the race."
- 22—"Laughing Beauties," by Berge (4 minutes and 35 seconds), until—S: After the race.
- 23—"The End of a Perfect Day" (song) (50 seconds), until—T: "The end of a perfect day."

THE END

"THE RED LANE"

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of fourteen minutes per reel (1000 ft.)

Theme: "Love's Enchantment" (Intermezzo D'Amour), Varley

- 1—"Shepherd Song," by Wilson (1 minute and 50 seconds), until—S: At screening.
- 2—"Budding Spring," by Platzman (Andante Moderato) (1 minute and 45 seconds), until—T: "None more humble yet none."
- 3—"Chant Erotique," by Berge (Dramatic Moderato) (2 minutes and 35 seconds), until—S: Close-up of violin player.
- 4—"Conspirators," by Santos (Sinister Misterioso) (2 minutes and 25 seconds), until—T: "On the Canadian border Red."
- 5—"Dramatic Suspense," by Winkler (2 minutes and 10 seconds), until—T: "Poor girl, she don't know, she."
- 6—"Lento Allegro," by Berge (from Symphonette Suite) (5 minutes and 30 seconds), until—T: "The U. S. Customs Inspector."

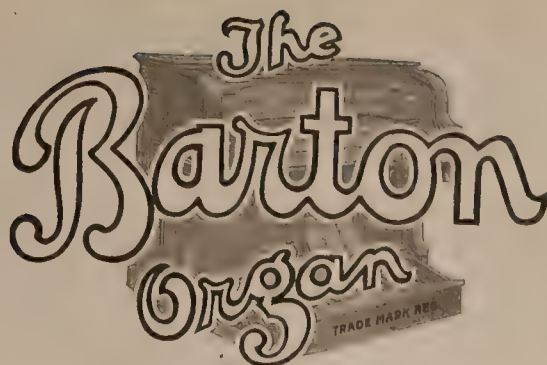
NOTE: Watch shots.

- 7—Theme (1 minute and 35 seconds), until—T: "I am grateful to the wound."
- 8—Continue ff (30 seconds), until—T: "Please, father, give up this."
- 9—"Bleeding Hearts," by Levy (Andante) (1 minute and 55 seconds), until—T: "For a time Vera and Leulica's."
- 10—Continue to action (3 minutes and 15 seconds), until—T: "Louis Blais, lawyer."
- 11—"Misterioso Dramatico," by Borch (depicting mystery and agitation) (1 minute and 55 seconds), until—T: "Not always is there honor."
- 12—Theme (1 minute and 50 seconds), until—T: "Heeding the needs of the."
- 13—"Misterioso Agitato," by Smith (descriptive) (40 seconds), until—T: "Happy days slip by us."
- 14—"Agitato Appassionato," by Borch (depicting passionate agitation) (1 minute and 55 seconds), until—S: Interior of inspector's home.
- 15—"Agitato," by Minot (for scenes of tumult) (1 minute and 50 seconds), until—S: The fight.

NOTE: Watch shots.

- 16—Continue pp (30 seconds), until—T: "Take care of him and keep."
- 17—"Adieu," by Favarger (128 Dramatic) (4 minutes and 10 seconds), until—T: "For a time Vera and Leulica's."
- 18—"Half-Red Hurry," by Levy (3 minutes), until—T: "No fury like wrath."
- 19—Continue to action pp, or ff (1 minute and 40 seconds), until—T: "On the winding road that."
- 20—"Dramatic Recitative," by Levy (for heavy intensive dramatic scenes) (1 minute and 50 seconds), until—T: "The turn of the wheel."
- 21—"Sorrow Theme," by Roberts, (for general use) (50 seconds), until—T: "Daylight dies and with it."
- 22—"Dramatic Tension," by Borch (Moderato Agitato descriptive) (3 minutes), until—T: "Joyous sunshine again, but to."
- 23—Theme ff (45 seconds), until—S: Aldrich talking to girl.

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"WHAT HAPPENED TO ROSA"

(A Goldwyn Picture)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1000 ft.)

Theme: "Madrilola" (Spanish char. dance), Levy & Samuels

1—"Babillage" (Entr' Acte), by Castillo (4 minutes and 45 seconds), until—S: At screening.

2—Theme (4 minutes and 15 seconds), until—S: Close up of clock.

3—"Serenade Grotesque" (Characteristic), by Borch (4 minutes and 30 seconds), until—T: "Mr. McDermott."

4—"Moonlight Shadows" (3/4 moderato), by Baron (5 minutes and 10 seconds), until—T: "Home."

5—"Visions" (Moderato intermezzo), by Buse (3 minutes and 5 seconds), until—T: "Arise I beg of you."

6—"Mysterious Nights" (Valse Mystérieuse), by Berg (5 minutes and 15 seconds), until—T: "The mystic chambers."

7—"Eccentric Mysteries," by Lake (2 minutes and 5 seconds), until—T: "Long ago she lived in Spain."

8—Continue pp (1 minute and 50 seconds), until—T: "Five dollars please."

9—Theme (4 minutes), until—T: "Almost forgotten memories."

NOTE: To action pp or J.

10—"Eccentric Comedy Theme," by Roberts (1 minute and 15 seconds), until—T: "Mayme you've gone nuts."

11—"Impish Elves" (Intermezzo), by Borch (4 minutes and 20 seconds), until—T: "The next afternoon."

12—Theme (1 minute and 20 seconds), until—T: "Mayme you give me the."

13—"That Cat Step" (a new dance), by Breu & Henderson, (2 minutes and 10 seconds), until—T: "The Mandala."

14—Theme (2 minutes and 50 seconds), until—S: Mayme arrives in Spanish costume.

15—"Hunkin'" (Half tone one-step), by Levy (1 minute and 40 seconds), until—T: "In Spain we can."

16—"Recuerdos" (Spanish Caprice), by Santos (3 minutes), until—S: Munciana stop playing.

17—"Hurry" (For pursuit and races), by Minot (1 minute and 35 seconds), until—S: The fight.

18—"Perpetual Motion" (Allegro), by Borch (1 minute and 15 seconds), until—T: "I'll be beat for everybody."

19—"Mamelle Caprice" (Int. Parisienne), by Borch (2 minutes and 40 seconds), until—T: "Returning from the pleasure."

20—Theme (20 seconds), until—T: "But Rosa Alvaro was."

21—Continue pp (2 minutes and 50 seconds), until—T: "The following morning."

22—"Birds and Butterflies" (Intermezzo), by Vely (4 minutes and 20 seconds), until—T: "I'll take you down right."

23—Theme (2 minutes and 50 seconds), until—T: "Senior ees sorry."

THE END

"THE GIRL IN THE RAIN"

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of fourteen minutes per reel (1000 ft.)

Theme: "Serenade Romantique" (And. con moto), Borch

1—Theme (40 seconds), until—S: At screening.

2—Continue pp (40 seconds), until—T: "Climb into your knickers."

3—Continue to action (50 seconds), until—S: "Close-up of clouds."

4—"Half Reel Furioso," by Levy (2 minutes), until—T: "Then the clouds released."

NOTE: pp during interior scenes.

5—Continue to action (2 minutes and 50 seconds), until—T: "Be brave, Vera."

NOTE: pp during interior scenes.

6—"Furioso," by Kiefert (for riot or storm scenes) (1 minute and 30 seconds), until—S: Interior of jail.

NOTE: pp during interior scenes.

7—Theme (2 minutes and 30 seconds), until—T: "Drowned I'm wise."

8—"Budding Spring" (Moderato), by Flazman (And. Moderato) (2 minutes and 20 seconds), until—T: "There were three days of."

9—"Sinister Theme," by Vely (for scenes of impending danger) (2 minutes and 50 seconds), until—T: "Here's my dog whistle."

10—"Reve D'Amour," by Zameck (Allegretto) (2 minutes and 5 seconds), until—T: "Well, I guess you have."

Studio Layout

(Continued from page 500)

is done by means of forty-eight, eight tube banks of Cooper Hewitt, alternating current mercury vapor lamps to each stage, while the floor lighting units both mercury vapor, and are lamps are direct current. The third stage will be equipped with the new 85 per cent power factor Cooper Hewitt lamps which have been recently developed, and will have a remote control system on the same plan as the other two.

All the switch boards plugging boxes, and wiring is confined to the runways. The cables for the floor, lights drop from runways almost straight down. Owing to this arrangement large sets can be lighted without having a tangle of wires and cables on the floor where they will be walked on, or get in the way when things are being moved. While the cost of such an installation is considerable, the cutting of daily labor cost for electricians to handle the lighting, and the increased convenience and speed with which the director can produce any desired effect, owing to the remote control system, more than offset the first cost.

Club House Has Portable Outfit



Club House of Aberfoyle Man'g. Co.

The picture here shown is that of the club-house for the 2000 employees of the Aberfoyle Manufacturing Company, Fourth and Walton Avenue, Chester, Pa., and is located about three miles away from the city.

11—"Intermezzo Pitteresque," by Kecian (Allegretto) (45 seconds), until—T: "That's the chug of my."

12—"Lento Allegro," by Berge (from Symphonette Suite) (2 minutes and 55 seconds), until—T: "Well, I ain't so young."

13—"Adagio," by Berge (from Symphonette Suite) (4 minutes and 30 seconds), until—T: "Hand me them keys."

14—"May Dreams," by Borch (And. con moto) (3 minutes and 10 seconds), until—T: "I want to get rid of that."

15—Theme (2 minutes and 55 seconds), until—T: "Overcome with sudden shame."

16—"Clematis," by Tonning (from Boutonniere Suites) (2 minutes and 10 seconds), until—T: "Vera will discuss the."

17—"Hurry," by Minot (for pursuit and races), (45 seconds), until—S: Shot is fired.

18—Theme (2 minutes and 30 seconds), until—T: "I have run a great risk."

19—"Laughing Beauties," by Berge (Intermezzo) (1 minute and 5 seconds), until—T: "Be good to her."

"THE GIRL WITH A JAZZ HEART"

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of fourteen minutes per reel (1000 ft.)

Theme: "That Cat Step" (a new rhythm), Breu & Henderson

It is absolutely essential that a typical Jazz character theme be used for this picture.

At the same time the theme is not applied to dancing scenes, but should typify the character of a girl who is constantly thinking of Jazz, and all her actions suggest jazziness.

"That Cat Step," suggested as the theme, is an entirely new rhythm of Jazz music. It is most original in construction, and in the estimation of the compiler of this cue it is the most appropriate composition for this picture.

Study as much of the music as is reproduced on this cue and you will find that the above assertions are correct.

1—Theme (2 minutes and 20 seconds), until—S: At screening.

2—"May Dreams," by Borch (and con moto) (3 minutes and 25 seconds), until—T: "Miriam Smith, a new guest."

3—"Serenade Grotesque," by Borch (Characteristic) (3 minutes and 50 seconds), until—T: "Parlor floor, James, and give."

4—"Scherzette," by Berge (light characteristic) (1 minute and 50 seconds), until—T: "I answered the ad."

5—"Love Letters," by Jackson (Moderato) (3 minutes and 40 seconds), until—T: "I won't marry Simon."

6—Theme (2 minutes and 5 seconds), until—T: "Perhaps you won't like him."

7—"Laughing Beauties," by Berge (Intermezzo) (4 minutes and 20 seconds), until—T: "Fine feathers."

8—Theme (3 minutes and 45 seconds), until—T: "I know a quiet little."

9—"Marriage Blues," by Samuels & Berkin (fox-trot) (3 minutes), until—T: "Swanheimer's Temple of."

10—Theme (1 minute and 25 seconds), until—S: Telegram reading "Locate Miriam Smith."

11—"Air De Ballet," by Varley (1 minute and 50 seconds), until—S: Waiter serves soup.

12—"Wash Rag," by Losey (2 minutes and 25 seconds), until—S: Orchestra begins playing.

13—"Hunkin'," by Levy (half-tone Jazz) (3 minutes and 30 seconds), until—T: "Honey, how about a dance?"

14—"Comedy Allegro," by Berge (1 minute and 30 seconds), until—S: Women scrapping.

15—"Humming Bird," by Breu & Henderson (fox trot) (5 minutes), until—S: Couples continue dancing.

16—Theme (2 minutes and 10 seconds), until—T: "Are you the Miriam Smith?"

17—Continue to action (55 seconds), until—T: "You tried to get away."

18—"Lento Allegro," by Berge (from Symphonette Suite) (3 minutes and 10 seconds), until—T: "The return to Gideon."

19—"Sinister Theme," by Vely (for scenes of impending danger) (3 minutes and 5 seconds), until—T: "Under the same roof with."

20—"Dramatic Conflict," by Levy (50 seconds), until—S: The fight.

21—Continue pp (1 minute), until—S: After the fight.

22—Theme (40 seconds), until—T: "Gee, Tommy, you're a fast."

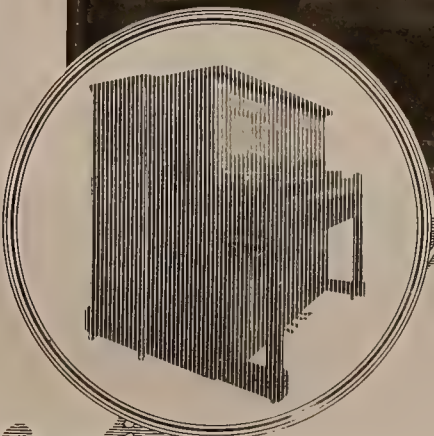
The house stands on an elevation in the centre of a beautiful lawn, the land sloping in all directions, and the picturesque scenery is fine. There is about 125 acres in the farm on which there is a ball park, tennis courts, golf links, croquet grounds, etc.

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"Whispers"

(Five-Reel Feature Starring Elaine Hammerstein—Selznick)

"Whispers," the latest Elaine Hammerstein production, is on a par with the usual pictures done by this star. It will entertain and amuse in a light way and should give satisfaction, especially during the warm summer months.

The story, however, is its weakest feature and although the director, Wm. P. S. Earle, has been careful in selecting his cast and has evidently spent much time in the detail and arrangements of his sets, some of which were lavish, he could not make up for the shortcomings of a rather weak story. He has also handled Miss Hammerstein in a clever way, bringing out her personality with dainty "bits of business" and closeups.

The locale, which is laid in New York, Washington and the small town, contains some interesting shots of same.

The opening scenes show the star living among luxurious surroundings in the big city. She has two admirers, one a wealthy (married) man and the other, a young fellow of good family but of the namby-pamby variety. The older man's attentions are accepted in a social way, much to the disappointment of the younger one.

Events reach a crisis when the young lady and her attentive admirer are discovered at an opera performance, by the latter's wife. Being unable to withstand the humiliation and her aunt's tireless efforts to bring about a marriage with the younger man, whom she despises, she goes to her father, an editor of a small town newspaper.

The lovers follow, but are quickly dispensed with when a handsome reporter appears upon the scene.—FRANK LEONARD.

"The Lone Trapper"

(Robertson-Cole Adventure Scenic—One Reel)

THERE is something fascinating in the sight of a trapper or hunter engaging in his stealthy occupation of catching his prey. Whether it is the element of danger attached or the love of adventure which most everyone possesses, or both, there is no denying the fact that the life of a lone trapper is highly interesting. This picture has plenty of poetry about it—a touch of atmosphere which has been sung since time immemorial. One responds instantly to the sense of adventure as the hardy trapper bids his wife and children goodby to take up his lonely search for the silver-haired fox. He well knows that if he can capture this valuable specie that a snug fortune awaits him—that his family will not be in want for anything.

The trapper places his traps and travels on

over the deep snow, his snowshoes making the only tracks in the white carpet of this particular spot of the Northwest. The backgrounds of fir trees standing like silent sentinels, and the snow-capped mountains provide a perfect setting. Weeks go by and his search is rewarded. The silver-haired fox is the richest prize that can be captured in this neck of the woods. The times he has failed are compensated for in this one successful adventure. The picture is wonderfully tinted, the photography being clear and distinct. The subtitles carry out the spirit of the piece which makes one almost transported at times. The offering is bound to please anywhere and during the dog days the sight of the white expanse of snow will counteract the torrid heat outside. "The Lone Trapper" is one of Robertson-Cole's best adventure scenes.—LAURENCE REID.

(Two One-Reel Rolin Comedies Featuring Snub Pollard—"You're Fired"—"All in a Day")

HERE'S a couple of one-reel comedies which should amuse your patrons. They are short and snappy and contain enough horse-play to make them uproarious in places. In fact it might be said, everything considered that the situations injected are funnier than in many of the star's previous releases.

Snub Pollard is his usual self both in comedy and action and is ably assisted by his little negro partner, who is certainly adept in working up the scenes for him.

"You're Fired" shows the comedian as a motor-cycle cop who although very anxious to accomplish anything he is sent after, fails because he is not master of himself.

The principal comedy scene shows a number of "gentlemen" at the door of a "speak easy" where the precious fluid is handed out to them through a small "hole in the door." The last "gent" orders many drinks but forgets to pay for same. Our hero who cannot resist the temptation to "get a taste," walks to the door and while posing in an authoritative attitude receives—not the drink but a club upon his head.

In "All in a Day," Pollard is a very busy soda and ice cream clerk, serving such delicious dishes as "mustard sundays" and "turnip frappes." But in his anxiety to serve his customers he becomes much confused, which results in many funny comedy situations.—FRANK LEONARD.

"Circulation of the Blood"

(Scientific Film Corp.—One Reel)

T HAT the films have their scientific values cannot be disputed after witnessing "Circulation of the Blood." Here is a subject which teaches physiology as it has never been taught in

a school room. In fact if this film could be shown before classes in physiology, students would gain a greater knowledge on the functions of the heart and how humans and species of the animal kingdom exist. Some will question the purpose of making such a film, holding to the idea that it has no place in the category of entertainment. But that is beside the point.

Certainly it is unique and it TEACHES. There are doubtless many who never had lessons in physiology who will surely be surprised to learn how the heart carries on its function of pumping the blood through the body. Blood corpuscles and cells are reproduced here, magnified from 30,000 to several million times their own dimensions—a feature not to be lightly considered. Nothing is skipped which has to do with the process of circulation. This reel shows that the screen has unlimited possibilities in offering enlightenment. Medical students are sure to find it a work of immense value.—LAURENCE REID.

"A Fresh Start"

(Mermaid Comedy—Released by Educational—Two Reels)

"LION STUFF" in comedies is not so new but if it is well done it is sure fire with any audience, and it is this fact that makes "A Fresh Start" starring Lloyd Hamilton, one of the best of the slap stick, trick photography offerings we have seen in some time.

Of story there is practically none but of action in which a couple of the "kings of beasts" figure to a considerable extent there is an abundance.—J. S. DICKERSON.

"Outlaws of the Wilderness"

(One Reel Adventure—Scenic—Released by Robertson-Cole)

ONE of the outstanding features on the Capitol theater program this week is a single reel scenic, "Outlaws of the Wilderness" not because of its scenic beauty which, however, is better than average, but because some action and exceptionally written titles are responsible in building the reel into a human interesting little drama.

What you learn from the scenes shown and the titles is a "great outdoors" story of the capture of two wolves that have killed some deer.

Two hunters in Wyoming with their packs, start out to bag these enemies of America's game. The dogs pick up the trail and go chasing away over hills and through valleys until at last they run to earth their quarry. There is a real thrill to anyone who has ever listened to the bay of a good hunting dog, as this big pack of hounds pick up the fresh scent.—J. S. DICKERSON.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS	
Peggy Rebels (Mary Miles Minter).....	5
The Week End (Margaret Fisher).....	6
A Live Wire Tick (William Russell).....	5
The House of Toys (Greta Owen).....	6
The Thirtieth Piece of Silver (Margaret Fisher).....	6
Slam Bang Jim (William Russell).....	5
The Honey Bee (Marguerita Sylva).....	6

ARROW FILM CORPORATION

Love's Protege (Ora Carew).....	5
Woman's Man (Romaine Fielding).....	5
The Bromley Case (Glen White).....	5
The Trail of the Cigarette (Glen White).....	5
The Uneven Wincas (Glen White).....	5
The Wall Street Mystery (Glen White).....	5
SERIALS	
The Lurking Peril (Anne Luther-Geo. Lurkin) 15	
Episodes.....	
The Fatal Sign (Claire Anderson-Harry Carter) 15	
Episodes.....	
Lightning Brice (Jack Hoxie-Anne Little).....	15
WESTERN DRAMAS	
Blazed Trail Prods. (one every other week).....	2
Lone Star Westerns (one every other week).....	2
ONE AND TWO-REEL COMEDIES	
Hank Mann Comedies (one every other week).....	1
Arrow (Eddie Boudien-Lillian Vera).....	1
Sunbeam (Fay Wray-Glen White).....	1
Hank Mann (Hank Mann-Madge Kirby).....	2

AYWON FILM CORP.

Blind Love (Lucy Cotton).....	6
Days of Daring (Tom Mix).....	6
Persuasive Peggy (Peggy Hyland).....	6
Eternal Penalty (Henry Kolker).....	6
Roses and Thorns (Lenore Ulrich).....	6
She Pays (Julia Dean-Louise Huff).....	6
Justice (Cyril Scott).....	6
The Guilty Woman (Marie Empey).....	6

CELEBRATED PLAYERS CORP.

(At State Right Exchanges)

THE GUMPS

Ice-Box Episodes.....	1
Andy Fights the High Cost of Living.....	1
Militant Min.....	1
Accidents Will Happen.....	1
Andy the Model.....	1
Andy Re-decorates the Flat.....	1
Andy's Inter Reuben Guest.....	1
Andy's Mother-in-law Pays Him a Visit.....	1
Andy on Skates.....	1
Andy Visits the Osteopath.....	1
Andy and Min at the Theatre.....	1
Andy's Night Out.....	1

CANYON PICTURES CORP.

VANISHING TRAILS

(Twelve Two-Reel Westerns Featuring Franklyn Farnum)

Twelfth, The Cowboy and the Rajah.....	2
Eleventh, Cupid's Roundup.....	2
Tenth, "Breezy" Bob.....	2
Ninth, Brother Bill.....	2
Eighth, When Pals Fall Out.....	2
Seventh, Shackles of Fate.....	2
Sixth, The Funcher and the Pup.....	2

COMMONWEALTH PICTURES, (Chgo.)

SPANUTS' VOD A VIL MOVIES

Billy Whiskers (Comedy).....	2
The Fairy Slave (Dancers).....	2
The Dying Swan (Skating).....	2
Free Hand and Love (Acrobatics).....	2
The Flying De Armados.....	2
Reynolds and Geraldine (Aesthetic Dancers).....	2
Hundeller (Balancing).....	2
Three Whistle Sisters (Boxing and Wrestling).....	2
Everson's Comedy Circus (Pony, Dog and Monkey).....	2
Harry Collier & Co. (Comedy Bicycle Novelty).....	2
La Meen Boys.....	2
Marie DeWald (Aerial Girl).....	2
The Arabian Whirlwind Troupe (Tumbling Arts).....	2

EDUCATIONAL FILMS CORP.

(Released Through Educational Film Exchanges)

CHESTER COMEDIES

An Overall Hero.....	2
Four Times Foiled.....	2
CHRISTIE COMEDIES	
Kiss Me, Caroline (Bobby Vernon).....	2
A Seaside Siren (Fay Tincher).....	2

TORCHY COMEDIES

Torchy (Johnny Hines).....	2
Torchy Comes Through (Johnny Hines).....	2
NEERMAID COMEDIES	
A Fresh Start (Marvel Rae).....	2
Duck Inn (Lloyd Hamilton).....	2

SPECIALS

The Why of a Volcano.....	1
The Valley of Ten Thousand Smokes.....	1
A Day With Caranza.....	1
Modern Centaurs.....	1

ROBERT C. BRUCE SCENICS

The Castaway.....	1
The Great Mirror.....	1
The Hope of Adventure.....	1
Falling Waters.....	1
Solitude.....	1
By Schooner to Skagway.....	1
The Song of the Paddle.....	1
The Log of the La Viajera.....	1
The Wanderlust.....	1
The Chilkat Club.....	1

CHESTER-OUTING SCENICS

Take in Boarders.....	1
Pyrennes and Wooden Legs.....	1
Fire With Us.....	1
Dreams Come True.....	1
Pigs and Kava.....	1
Wanted, an Elevator.....	1
Adam and Eve in the Andes.....	1

SCREENICS

Foam Fantasies.....	1/2
Duck Days.....	1/2
In a Naturalist's Garden.....	1/2
Horshoes and Bridal Veil.....	1/2
Barks and Skippers.....	1/2
Forbidden Fences.....	1/2
Infant Icebergs.....	1/2
Troubadours of the Sky.....	1/2

EQUITY PICTURES CORP.

Whispering Devils (Conway Tearle).....	6
Keep to the Right (Edith Taliaferro).....	6
For the Soul of Rafael (Clara Kimball Young).....	6
The Forbidden Woman (Clara Kimball Young).....	6
Silk Husbands and Calico Wives (Louise Leters).....	6
Eyes of Youth (Clara Kimball Young).....	6

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

July—The Sins of St. Anthony (Bryant Washburn).....	4565
July—Away Goes Prudence (Billie Burke).....	5046
July—Let's Be Fashionable (Douglas MacLean-Doris May).....	4501
July—The Landlord (Charles Clayton).....	4271
July—Homer Comes Home (Charles Ray).....	4555
July—The Fourteenth Man (Robert Warwick).....	4555
June—The Wives for (Cosmopolitan).....	6702
June—Old Wives for (DeMille-Reissue).....	5663
June—Below the Surface (Special Cast—Ince).....	5987
June—Paris Green (Charles Ray).....	4259
June—Remodeling Her Husband (Dorothy Gish).....	4844
June—The City of Masks (Robert Warwick).....	4708
June—Sick Abed (Wallace Reid).....	4327
June—Sand (William S. Hart).....	4869
May—A Lady in Love (Ethel Clayton).....	4607
May—The Dancing Fool (Wallace Reid).....	4124
May—The Dark Mirror (Dorothy Dalton).....	5084
May—The Sea Wolf (George Melford Special).....	6097
May—Mrs. Temple's Telegram (Bryant Washburn).....	4318
Apr.—Why Change Your Wife (De Mille Special).....	7175
Apr.—Dr. Jekyll and Mr. Hyde (John Barrymore).....	6355
Apr.—Terror Island (Hoodini).....	5590
Apr.—Terror Island (Hoodini).....	5813

ARTCRAFT

June—Rebecca of Sunnybrook Farm (Mary Pickford).....	5382
--	------

PARAMOUNT-ARBuckle COMEDIES

Jan. 11—The Garage.....	4
Apr. 2—The Hayseed.....	2

PARAMOUNT-SENNETT COMEDIES

July 4—The Quack Doctor.....	2
June 27—You Wouldn't Believe It.....	2
June 6—Bolly Golly.....	2
May 23—Let 'er Go.....	2
May 2—Free From the City.....	2
Apr. 12—The Gingham Girl.....	2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning.....	1
Dec. 21—Those Distant Cousins.....	1
Dec. 7—Here's the Circus.....	1
PARAMOUNT-DE HAVEN COMEDIES	
June 13—A Model Husband.....	2
May 30—Beating Chesters.....	2
May 9—Spring.....	2

PARAMOUNT-HOLMES TRAVEL PICTURES

July 25—In Flanders Fields.....	1
July 18—Frenchieyng Metz.....	1
July 11—The Land of Laos.....	1
July 4—Parisian Holidays.....	1
June 27—Battlefields of France.....	1
June 20—The Lake of the Sun and Moon.....	1
June 13—The Lure of the Loreley.....	1
June 6—Beautiful Bruges.....	1

PARAMOUNT-BURLINGHAM

Dec. 28—Winter Sports at St. Moritz.....	1
Dec. 14—Down the Strand in London.....	1

PARAMOUNT-POST NATURE PICTURES

Dec. 21—From a Piscatorial Angle.....	1
Dec. 7—Memory Lane.....	1
Nov. 23—Sunshine and Shadows.....	1
Nov. 9—A Night in June.....	1

PARAMOUNT MAGAZINE

July 25—Unpopular Science.....	1
July 18—The Kingdom of Night.....	1
July 11—The Movie Lure.....	1
July 4—Ship Transatlantic Night Express.....	1
June 27—Quizzing the Hypnotist.....	1
June 20—A Forest Fantasy.....	1
June 13—Portraits from Acid.....	1

TRUEX AND OTHER COMEDIES

Apr. 11—Ship Ahoj.....	2
Apr. 28—Cleaning Up (Al St. John).....	2
Dec. 10—To Go with the Trues (Ernest Truex).....	2
Dec. 14—Speed (Al St. John).....	2

FILM MARKET, INC.

(At State Right Exchanges)

The House Without Children.....	7
The City of Purpura.....	7
Who Shall Take My Life?.....	7
Zongar, the Dare Devil of Romance.....	7
The Natural Law.....	6
The Grain of Dust.....	6
The Lust of the Ages.....	6
Has a Man the Right to Kill?.....	6
Beware of Strangers.....	6
Persuasive Peggy.....	6

FIRST NATIONAL EXCHANGES

45 Minutes from Broadway (Charles Ray).....	6
The Jackie Man (King Vidor).....	6
Curtain (Katherine MacDonald).....	6
Yes or No (Norma Talmadge).....	6
The Yellow Typhoon (Anita Stewart).....	3962
Passion's Playground (Katherine MacDonald).....	6518
Don't Ever Marry (Marshall Neilan).....	6038
Polity of the Storm Country (Mildred Harris).....	7033
The Woman Gives (Norma Talmadge).....	5923
The Idol Dancer (D. W. Griffith).....	7033
The Family Honor (King Vidor).....	5965
The Inferior Sex (Mildred Harris Chaplin).....	5954
Fighting Shepherds (Anita Stewart).....	5954
In Search of a Sinner (Constance Talmadge).....	5842
The River's End (Marshall Neilan).....	5842

FOX FILM EXCHANGES

BIG PRODUCTIONS

The Strongest (Special Cast).....	6
Should a Husband Forgive? (Special Cast).....	7
Evangeline (Special Cast).....	7
athleen Mavourneen (Theda Bara).....	6
Checkers (Special Cast).....	7

WILLIAM FARNUM SERIES

The Joyous Troublemaker.....	6
The Orphan.....	6
The Adventurer.....	6087
The Springs.....	6
Wings of the Morning.....	6

THEDA BARA SERIES

Lure of Ambition.....	5
La Belle Russe.....	6

TOM MIX SERIES

The Gold Coins.....	5
The Terror.....	5
Desert Love.....	5
Three Gold Coins.....	5
The Daredevil.....	5

FOX ENTERTAINMENTS

His Honor the Mayor (Eileen Percy).....	5
Firebrand Trevison (Buck Jones).....	5
The Rose of Nome (Glady Brockwell).....	5
The Little Wanderer (Shirley Mason).....	5
The Square Shooter (Buck Jones).....	5
A Sister of Salome (Glady Brockwell).....	5
A World of Polly (Rich).....	5
The Twins of Suffering Creek (Wm. Russell).....	5
White Lies (Glady Brockwell).....	5
The Iron Heart (Madeline Traverser).....	5
The Spirit of Good (Madeline Traverser).....	5
Forbidden Trails (Buck Jones).....	5
Love's Harvest (Shirley Mason).....	5

Release Information continued on page 512

"SUDS" (United Artists)

Unique Characterization and Artistic Lightings Lift Slender and Commonplace Story

IT is problematical how Mary Pickford's latest production, "Suds," will be received by her vast host of admirers. To be analytical one might say that this adaptation of Maude Adams' stage play, "Op O' Me Thumb," is only a vehicle offered for the purpose of showing off the star's histrionic capabilities. That she can play other than glad roles was testified to when she appeared as Unity Blake, the ugly duckling of "Stella Maris." Her role of the little laundry apprentice is a vast pocket edition of Unity, without one-half the color and vitality. "Suds" lacks the story interest of the afore-mentioned picture since it is, at best, a simple character study without shading or contrast or moving moments.

Some may regard it as a glorified slapstick balanced with notes of gentle pathos and sentiment. It never leaves its groove from inception to conclusion though the unhappy ending fortifies it—and gives it a certain value. There has been a painstaking attempt to provide plenty of incident, splendid titling, and artistic lightings that in many sequences have never been equalled. The photography is perfect throughout. Certainly the art of Mary Pickford cannot be questioned and the skeptical will have reason to say that she can do other things besides Pollyanna studies. She is a mistress of make-up and hardly recognizable as the cockney waif who struggles for existence in a laundry in the slums of London.

The picture relies heavily upon its comedy points—some of which are entirely out of place. Yet it has a beautiful moral which is expressed in the idea that one gifted with imagination can give color to the universe. The slave indulges in day dreams and by means of flash-backs romance comes to her. The ending is rich and also pathetic. Realizing her ugliness she gives utterance to the thought—"How could anyone love me?" And sobs her poor heart out. With a less gifted actress, the role would be a total failure. As a story it lacks situation and climax. But it won a medal of merit probably through the beautiful thought behind it. Regarding its possibilities as interesting entertainment, we don't consider it in the same class with "Pollyanna," or "Daddy Long Legs."—*Laurence Reid.*

THE CAST

Amanda Afflick.....	Mary Pickford
Horace Greensmith.....	Albert Austin
Benjamin Pillsbury Jones.....	Mme. Rose Dione
Mme. Jeanne Galfillet Didier.....	By Frederick Fenn and Richard Bryce.
Directed by Jack Dillon.....	Photographed by Charles Rosher.

PRESS NOTICE—STORY

The incomparable Mary Pickford is coming to the theatre beginning in her newest production, "Suds," which is based upon the Charles Frohman stage play entitled "Op O' Me Thumb." This is the offering in which Maude Adams scored such a splendid success and it brings the popular star, Mary Pickford, again into the foreground as an actress of marked versatility. "Suds" is more of a character study than many of the actress' previous pictures, but so thoroughly is she grounded in her art that she appeals to the emotions quite as well as when she is giving expression to a piece of Sunnybrook Farm. The part of Amanda Afflick is similar to Unity Blake in "Stella Maris" in that it offers her opportunities to assume the disguise of an ugly duckling.

The picture presents the tale of a shirt, for the scenes are all laid in a laundry in the slums of London and Amanda weaves such a romance about the shirt which has been left by a casual customer that even her girl chums believe it almost as much as herself. In all Amanda Afflick is a figure quite true to life and with Miss Pickford's deft touches and human appeal, she brings the audience back from laughter to tears and back again with her wonderful tales to the tragic ending of her romance. Miss Pickford is supported by a cast chosen for its adaptability. Jack Dillon directed the feature and has filled it full of atmosphere and poetry.

PROGRAM READER

Mary Pickford is unconventional again in "Suds," her latest picture which comes to this theatre in the near future. Our patrons will be surprised to see her in something else than glad stories. She appears as a slave or your lobby with in this film translation of Maude Adams' stage success, "Op O' Me Thumb," and is said to offer the finest piece of acting of her career. A story of the type of "Suds" has never been attempted by any other screen favorite and that the leading film idol should attempt such a thing to soon after her success in "Pollyanna" not only shows her wonderful versatility but also shows her desire to please her vast host of admirers. The star is surrounded by an excellent cast in a production which is artistic and interesting throughout. Watch for further announcements.

SUGGESTIONS

In exploiting this feature be sure to bring out that the star appears in a unique character study—something quite removed from her previous delineations. You might emphasize that she has a chance to show what a fine little actress she is here in the role of an ugly duckling. Compare her work to the time when she appeared as Unity Blake in "Stella Maris." Tell that the picture is an adaptation of Maude Adams' stage success, "Op O' Me Thumb." Sprinkle your lobby with atmosphere characteristic of the various scenes. Run stills of the star as herself and in her unique make-up and print cards asking "Would you recognize Mary Pickford?"

CATCH LINES

See the incomparable Mary Pickford—the idol of the screen, in her latest and greatest success, "Suds," an adaptation of Maude Adams' stage success, "Op O' Me Thumb."

"IF I WERE KING" (Fox).

Costume Play with Farnum as a Romantic Actor

THE first of William Farnum's fall productions for Fox, "If I Were King," founded upon Justin Huntly McCarthy's story and play of the same name which met with great success upon the stage looks up as a creditable achievement, even though there may be some doubt over its reception. The film public has never become reconciled to costume plays based upon historical figures of European history. However, the fact that this particular play is rich in conflict, intrigue, romance and characterization and that it was sound enough to establish E. H. Sothern's popularity upon the stage gives the adaptation a position not to be lightly considered.

Based as it is upon the reign of Louis XI and his Court of intrigue, it furnishes the star ample opportunity to score as a romantic actor in one of those swaggering, swashbuckling roles—a role which presents him quite at his heroic best. The action doesn't carry the moving moments of "The Adventurer," his last costume play, there being quite a few scenes which show nothing but dialogue taking place between the principals. Toward the finish the feature gathers momentum and finishes with plenty of strength. Romance and adventure are the principal elements emphasized. And Farnum as Francois Villon certainly capitalizes the virtues and faults of this post-vagabond of France who saves his country, wins the woman of his heart against all adversaries, and outwits the cruel and cunning king. Certain scenes lose their value through poor lighting and a good deal of the photography is harsh which is surely not creditable to the personalities of the players. J. Gordon Edwards has made the most of the high spots in the story and there is evidence that he has put a deal of painstaking effort in the achievement. The atmosphere is well suggested not only in the backgrounds but in the costuming of the figures. And suspense is emphasized despite the fact that one can anticipate the action throughout. The acting honors go to Fritz Lieber, who, as the puppet king, contributes some of the best pantomime ever flashed on the screen. Betty Ross Clarke is a trifle too repressed at times to be always effective, though she makes an attractive heroine. Others who score are Renita Johnston, Claude Payton, Walter Law and Katherine Chase. The latter, a newcomer to the screen, brings a charming fragrance as an Apache girl. —*Laurence Reid.*

THE CAST

Francois Villon.....	William Farnum
Katherine.....	Betty Ross Clarke
Louis XI.....	Fritz Lieber
Thibault.....	Walter Law
Tristan.....	Henry Cavill
Montigny.....	Claude Payton
Tolson D'Or.....	V. V. Clogg
Noel.....	Harold Clairmont
Hugette.....	Renita Johnston
Isabelle.....	Katherine Chase

By Justin Huntly McCarthy.
Directed by J. Gordon Edwards.

PRESS NOTICE—STORY

That romantic story, "If I Were King," written by the celebrated Justin Huntly McCarthy, and which firmly established the popularity of E. H. Sothern, who starred in it for many seasons, is now in its film version and offers William Farnum a chance to show his ability as a romantic actor. The picture will come to the theatre beginning..... Mr. McCarthy founded his story country during a crisis. The star appears in the role of Villon. The character might have been conceived with Mr. Farnum in mind so perfectly does he adapt himself to its requirements. Briefly the story takes up his adventures when he rules France for a week with full knowledge that he is to be killed immediately afterward unless he can win the heart of Katherine, the ward of the king. She does not respond to the latter's advances, but Villon fascinates her with his devil-may-care attitude, although she is pained at the thought that he is forced to deceive her. The time comes when she offers her gratitude through rich in atmosphere and offers also plenty of romance, adventure, intrigue and conflict. Mr. Farnum is supported by the gifted Fritz Lieber, one of the best Shakespearean actors on the stage; Walter Law, Claude Payton, Betty Ross Clarke, Renita Johnston, Katherine Chase and others. J. Gordon Edwards directed.

PROGRAM READER

"If I Were King," considered by many the greatest historical romance ever written, and which brought E. H. Sothern great popularity upon the stage, has reached the screen and will appear at the..... theatre in the near future. It is an ideal subject for the interpretation of romantic roles. As best. No actor can quite equal him in the interpretation of romantic roles. As many of our patrons are familiar with the story there won't be any novelty to go in details, but suffice to state that this costume story is rich in such elements as conflict, romance, adventure and intrigue. Mr. Farnum's company is thoroughly adequate. "If I Were King" is a lavish and artistic production and worth seeing.

SUGGESTIONS

Exploit this picture as an adaptation of the book of the same name. You can't go wrong if you play up the author and the fact that the story is considered by discriminate critics as the greatest historical romance ever written. Play up the fact that E. H. Sothern starred in it as a play for many seasons. Play up the use and use stills of him. In fact use stills of the scenes throughout your lobby. Use a fac-simile of the covers of a page for a newspaper spread. Mention the members of the cast. Tell that Fritz Lieber is one of the best actors on the screen, and that the patrons will miss a rare performance if they overlook the picture. Go in for atmosphere. Bill the picture far enough in advance to attract the patrons who remember the book or play.

Advance Information on All Film Releases

(Continued from page 510)

SUNSHINE COMEDIES

His Wife's Caller.....	2
A Walter's Wasted Life.....	2
Max's Little Lover.....	2
Virtuous Husbands.....	2
Slipping Feet.....	2
A Lady Bellhop's Secret.....	2
Ten Nights Without a Barroom.....	2
Money Talks.....	2
Through the Keyhole.....	2
MUTT AND JEFF CARTOONS	
The Breakfast Food Industry.....	1/4
The Mystery of the Galvanized Ash Can.....	1/4
Departed Spirits.....	1/4
3 Rainins and a Cake of Yeast.....	3
One Round Jeff.....	1/4
The Tango Dancers.....	1/4
The Toy Makers.....	1/4
The Great Mystery.....	1/4

FROHMAN AMUSEMENT CORP.

<i>(At State Right Exchanges)</i>	
TEXAS GUINAIN SERIES	
Just Bill.....	2
The Boss of the Rancho.....	2
The Spirit of Cabin Mine.....	2
The Heart of Texas.....	2
CLACK SWAIN SERIES	
Nimrod Ambrose.....	2
Ambrose and the Bathing Girls.....	2
Ambrose in Bad.....	2
Ambrose's Winning Ways.....	2

GARSON-NEILAN PRODUCTIONS

<i>(Producing for Open Market)</i>	
The Unpardonable Sin (Blanche Sweet).....	9
The Hushed Hour (Blanche Sweet).....	9

GAUMONT COMPANY

<i>(At State Right Exchanges)</i>	
Husbands and Wives (Vivian Martin).....	
Five Days—Gaumont Graphic.....	
The Real Roosevelt.....	2
Satan on Earth.....	2
The Hand of Vengeance (Serial, ten two- reel episodes).....	5

GOLDWYN EXCHANGES

SERIES	
SPECIALS	
The Slim Princess (Mabel Normand).....	5
Out of Destiny (Pauline Frederick).....	5
They Call Me Jim (Will Rogers).....	6
The Great Accident (Tom Moore).....	6
Dollars and Sense (Madge Kennedy).....	7
The Woman and the Puppet (Geraldine Farrar).....	7
Trimmed With Red (Madge Kennedy).....	7
The Strange Boarder (Will Rogers).....	5
The Woman in Room 13 (Pauline Frederick).....	5
Due (Tom Moore).....	5
The Little Shepherd of Kingdom Come (Jack Pickford).....	6
The Blooming Angel (Pauline Frederick).....	5
The Paliser Case (Pauline Frederick).....	5
Water, Water, Everywhere (Will Rogers).....	5
Pinto (Mabel Normand).....	5

EMINENT AUTHORS PRODUCTIONS

Going Some (Rex Beach).....	5
Out of the Storm (Gertie Atherton).....	5
Dangerous Days (Mary Roberts Rinehart's).....	5
Partners of the Night (Leroy Scott).....	5

BOOTH TARKINGTON'S EDGAR SERIES

Edgar's Hamlet.....	2
Edgar and Teller's Pet.....	2

CAPITOL COMEDIES

Apr. 18—A Fly in the Ointment (Neal Burns).....	2
Apr. 4—Rarabits (De Haven).....	2
Mar. 21—Matrimonics (Neal Burns).....	2
Apr. 17—Forgive Me Not (De Haven).....	2
Feb. 22—One Dollar Down (Neal Burns).....	2
Feb. 8—Excess Baggage.....	2

FORD EDUCATIONAL WEEKLY

Mar. 21—The Alligator Hunt.....	1
Mar. 14—With a Little Help.....	1
Mar. 7—Broken Silence.....	1
Feb. 29—Tick Tock.....	1
Feb. 22—Silverware.....	1
Feb. 15—In Hibernia.....	1
Feb. 8—De-Light.....	1

GOLDWYN-BRAY PICTOGRAPHS

433—People You'd Like to Know (Mary Roberts Rinehart).....	1
432—Famous Robberies.....	1
431—Guardians of Our Gateways.....	1
430—Professor B. Flat.....	1
429—Pheasants, Aristocrats of Birdland.....	1

GRAPHIC FILM CORPORATION

Moral Suicide (Mason Baird).....	2
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Ashes of Love (Hackett-Shannon).....	6
When Men Betray (Jack Kane-Stuart Holmes).....	6
Echo of Youth (Richman-Baird-Shepard).....	6
Someone Must Pay (Gail Kane-Edmund Breese).....	6
A Child for Sale (Leslie-Hale Connelly).....	6

GREIVER'S EDUCATIONALS (CHICAGO)

Serpent's Tooth.....	1
Speeding Through Dixie.....	1
Royal Ease.....	1
Colossus of Roads.....	1
The Spirit of the Birch.....	1
Suds.....	1
Precisely as Polly.....	1

HALL ROOM BOYS PHO. PLAYS

June 14—Sea Side Sims.....	2
June 10—Misfortune Hunters.....	2
May 27—Tit for Tat.....	2
May 13—Movie Madness.....	2
July—The Coward (Frank Keenan).....	2
Apr. 15—Four of a Kind.....	2
Apr. 1—This Way Out.....	2
Mar. 22—Oh, Baby.....	2
Mar. 8—Breaking Into Society.....	2

HALLMARK PICTURES CORP.

TRIANGLE RECREATED STAR PRODS.	
July—Wild Winship's Widow (Dorothy Dalton).....	5
July—The Deserter (Frank Keenan).....	5
July—The Arvan (Wm. S. Hart).....	5
July—The Lamb (Douglas Fairbanks).....	5
July—The Coward (Frank Keenan).....	5
June—Fifty-Fifty (Norma Talmadge).....	5
June—Hell's Hinges (Wm. S. Hart).....	5
June—Love or Justice (Louise Glau).....	5
July—The American (Douglas Fairbanks).....	5
COMEDIES (TWENTY-SIX)	
<i>(One every two weeks)</i>	
Dodging His Doom.....	2
Madcap Ambrose.....	2
Thurst.....	2
The Betrayal of Magic.....	2

BURTON KING PRODUCTIONS

The Discarded Woman (Grace Darling-Rod La Roque).....	6
Love or Money (Virginia Lee).....	6
The Common Sin (Grace Darling Rod La Roque).....	6

PLIMPTON PICTURES

What Children Will Do (Edith Stockton).....	5
Should a Wife Work (Edith Stockton).....	5

SERIALS

The Fatal Sign (Harry Carter-Claire Anderson) (15 Episodes).....	5
The Screaming Show (Wilson Gerber) (15 Episodes).....	5
The Trail of the Octopus (Wilson-Gerber) (15 Episodes).....	5
The Evil Eye (Benny Leonard) (15 Episodes).....	5

FAMOUS DIRECTORS SERIES

A Veiled Marriage (Lela Kellard).....	5
Carmen of the North (Anna Bos).....	5
Chains of Evidence (Breese-Stillwell).....	5
High Speed (Edward Earle-Gladys Hulette).....	5
The Beat of Gypsy (Charles B. King).....	5
The Phantom Honeycomb (Marguerite Marshall).....	5
Love, Honor, and P (Stuart Holmes, Ellen Cassidy).....	5
A Dangerous Affair (Billings Rawlinson).....	5

SPECIAL PRODUCTIONS

Thru the Roosevelt Country (Lt. Colonel Roosevelt).....	4
A House Divided (Sylvia Bremer).....	4
The Littlest Scout (Violet Blackton).....	4
Wanted for Murder (Elsie Hammerstein).....	4
The Other Man's Wife (Stuart Holmes-Ellen Cassidy).....	4

HODKINSON CORP., W. W.

<i>(Releasing through Pathe Exchanges)</i>	
BENJ. B. HAMPTON GREAT AUTHORS PICTURES, INC.	
TURERS, INC.	
The Sagebrusher (Emerson Hough's).....	7
The Westerners (Stewart Edward White's).....	7
ZANE GREY PICTURES, INC.	
<i>(Benj. B. Hampton and Eltinge F. Warner)</i>	
Riders of the Dawn (Zane Grey's).....	7
Desert Gold (Zane Grey's).....	7

J. PARKER READ, JR., PRODUCTIONS

Sex (Louise Glau).....	7
Long Winded Day (Louise Glau).....	7
Sahara (Louise Glau).....	7

DEITRICH-BECK, INC.

The Harvest Moon (Doris Kenyon).....	6
The Bandbox (Doris Kenyon).....	6

ARTCO PRODUCTIONS

The Capitol (Leah Baird).....	6
Cynith of the Mind (Leah Baird).....	6

ROBERT BRUNTON PRODS.

The Dream Cheater (J. Warren Kerrigan).....	5
\$30,000 (J. Warren Kerrigan).....	5
Live Sparks (J. Warren Kerrigan).....	5

The Lord Loves the Irish (J. Warren Kerrigan).....	5
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NATIONAL PRODUCTIONS

The Blue Bonnet (Billie Rhodes).....	6
JOSEPH LEVERING PRODUCTIONS	
His Temporary Wife (Special Cast).....	6
DIAL FILM CO. PRODUCTIONS	
King Spruce (Mitchell Lewis).....	7

IVAN FEATURE PRODUCTIONS

<i>(At State Right Exchanges)</i>	
Life of Honor (Leah Baird-James Morrison).....	7
Human Clay (Mollie King).....	3

JANS PICTURES CORP.

<i>A Woman's Business.....</i>	
Love Without Question (Olive Tell).....	7

KREMER FILM FEATURES, VICT.

<i>(Released on States Rights Basis)</i>	
The Land of Long Shadows (Jack Gardner).....	5
Efficiency Edgar's Courtship (Taylor Holmes).....	5
The Misdadling Lady (Henry B. Walthall).....	5
Open Places (Jack Gardner).....	5
The Little Shepherd of Bargain Row (R. Travers).....	5
The Range Boss (Jack Gardner).....	5
The Alster Case (Bryan Burdett).....	5
The Man Trail (Richard Travers).....	5
Men of the Desert (Jack Gardner).....	5
Little Shoes (Henry B. Walthall).....	5
Broncho Billy Dramas.....	5
Snakeville Comedies.....	5
Fables in Slang (George Ade).....	1
Stripped for a Million (Crane Wilbur).....	5
Sept. (George L. Stone).....	5

CHAPLIN REISSUES

<i>A Burlesque on Carmen.....</i>	
Feb. 1—The Champion.....	4
Mar. 1—Jitney Elopement.....	2
Apr. 1—Work.....	2
May 1—By the Sea.....	1

MERIT FILM CORP.

Fools' Gold (Mitchell Lewis).....	6
She Wolf (Texas Guinan).....	5
Heart of Texas (Tom Mix).....	5
Window Opposite (Leah Baird).....	7
Once to Every Man (Jack Sherrill).....	6

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS	
<i>Oct. 1—The Four Horsemen of the Apocalypse (Special Cast).....</i>	
Sept. 27—Clothes (Special Cast).....	6
Sept. 20—The Saphead (Crane-Keaton).....	6
Sept. 13—The Price of Redemption (Bert Lytell).....	6
Aug. 16—The Hope (Mabel Normand).....	6
Aug. 16—The Chorus (Gail Rogers).....	6
Aug. 2—Held in Trust (Mabel Normand).....	6
July 19—The Misfit Wife (Alice Lake).....	6
June 19—Parlor, Bedroom and Bath (Special Cast).....	6
June 7—The Cheater (Mabel Normand).....	6
May 31—The Best of Luck (Special Cast).....	6
Apr. 1—Alias Jimmy Valentine (Bert Lytell).....	6
Apr. 1—Dangerous to Men (Viola Dana).....	6
C. E. SHURTLEFF PRODUCTIONS	
Aug. 23—The Mutiny of the Elsinore (Special Cast).....	6
Apr. 1—Burning Daylight (Mitchell Lewis).....	6

HOPE HAMPTON PRODUCTIONS

Mar.—A Modern Salome (Hope Hampton).....	6
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NAZIMOVA PRODUCTIONS

Oct. 11—Billions (Nazimova).....	6
Apr. 1—The Heart of a Child (Nazimova).....	7
Apr. 1—Stronger Than Death (Nazimova).....	7
Feb. 1—The Brat (Nazimova).....	7
Jan. 1—The Red Lantern (Nazimova).....	7

TAYLOR HOLMES PRODUCTIONS

Apr. 1—Nothing But Lies (Taylor Holmes).....	6
Mar. 1—The Very Idea (Taylor Holmes).....	6
Jan. 1—Nothing But the Truth (Taylor Holmes).....	6

ROBERT HARRON PRODUCTIONS

Oct. 25—Coincidence (Robert Harron).....	6
S. L. PRODUCTIONS	
Sept. 6—Love, Honor and Obey (Special Cast).....	6

MISCELLANEOUS

<i>The Rich Slave (Mabel Taliaferro) Photo Products Export Co.....</i>	
<i>She Played and Paid (Fannie Ward) Joan Film Sales Co.....</i>	
<i>The Fighting Kentuckians (Special Cast) Sterling Features Pictures.....</i>	
<i>A Trip to Mars (Special Cast) Tower Film Co.....</i>	
<i>Peggy Wise (Frances Edmonde) Frances Edmonde Productions.....</i>	
<i>The Isle of Destiny (Paul Gilmore) Character Picts.....</i>	
<i>The Midlanders (Bessie Love).....</i>	
<i>What Women Love (Annett Kellerman).....</i>	
<i>The Inner Voice (E. K. Lincoln) American Cinema Corp.....</i>	

"SHIPWRECKED AMONG CANNIBALS"

(Universal)

THROUGH the efforts of Edward Laemmle, nephew of Carl Laemmle of Universal and William F. Alder, a member of the Southern California Academy of Sciences, one of the most interesting, amusing and educational pictures seen, has been presented to the screen.

The feature is concerned principally with the life and habits of one of the wildest tribes in existence today. Head hunters, every one of them and they certainly look it.

These tribes dwell on the island of New Guinea, and it is said that it took much persuasion and many presents to get them to pose before the camera. It may be imagined that the danger of going among these wild people was not the least of the adventurers' worries.

Among the most interesting scenes are those of tribal life. Their dances which resemble in a way those of the American Indian, show that they have a new way of doing the "shimmy" and their methods of hunting and eating together with their peculiar adornments and facial makeups are most amusing.

The camera work is especially good, many beautiful scenes of the wild country being recorded.

A thrill is also injected into the picture in the form of a tiger hunt in Java. The natives are seen beating the bush with long knives until the beast is driven up to the camera where he is killed before any damage is done.

Messrs. Laemmle and Alder deserve much praise for the manner in which they have taken their scenes, arranging them in sort of story form.

This feature should interest in any house where it is played.—Length, 6 reels.—*Frank Leonard.*

PRESS NOTICE—STORY

"Shipwrecked Among Cannibals," the latest Universal special feature will be shown at the theatre on _____ of next _____.

This feature was taken by Edward Laemmle and William F. Alder, a member of the Southern California Academy of Sciences and shows principally in a most interesting and amusing manner, the life and habits of the wild tribes who inhabit the island of New Guinea.

These tribes are head hunters and it may be imagined the dangers that hovered about the two adventurers as they took the pictures, after being shipwrecked upon the island.

Messrs. Laemmle and Alder have been very careful in taking their scenes, which they have arranged in a sort of story form, in order to bring the life and customs of the head-hunters before the picture patrons in an interesting manner.

Among the interesting scenes are those of tribal life, showing the dances, which resemble those of the American Indian, in which they show a knowledge of the way to do the "shimmy." The methods of hunting, eating, cooking and the various adornments worn both on body and face, are most interesting to witness.

A thrill is also injected in the form of a tiger hunt in Java, in which a score of natives participate, driving the beast up to the camera where he is killed before he does any damage.

If you care to see a real good picture with thrills and excitement, here's one for you.

PROGRAM READER

"Shipwrecked Among Savages," the latest Universal special feature will be shown at this theatre on _____ of this _____.

Edward Laemmle and William F. Alder, a member of the Southern California Academy of Sciences have been a little over a year in producing this picture, the scenes for which were taken in the South Sea Islands, many of which were taken on the island of New Guinea among the head-hunters. And it was with much difficulty and danger to their own heads that the adventurous pair took upon themselves before they film the natives, who are said to be members of one of the wildest tribes in existence today.

The native dances, in which they show a knowledge of the "shimmy," the various ways of hunting, eating and sleeping, several families living together in the one house and other most amusing facts are all recorded in the picture.

There is also a good thrill injected in the form of a tiger hunt in Java in which a score of natives drive a beast up to the camera. And all the time the cameraman, Mr. Alder, is grinding away until the beast springs. The animal is killed, however, before any damage is done.

If you care for a real good picture, one which will interest, amuse and instruct at the same time, here's one for you.

SUGGESTIONS

This feature is up to date in every way both as to educational and amusement value, and should give your patrons pleasing entertainment.

Your principal feature in exploitation is the fact that the picture was taken among the head-hunters of the South Sea Islands and you should arouse interest if you play upon the danger the two adventurers underwent in order to obtain the pictures. Run as many cuts in the papers as you can, giving a little description of the natives, their habits, manners, modes of living, dress, etc., and place as many stills as you can in advantageous places. Photographs of any foreign tribe, as you know, always incite interest.

One of the best methods would be to decorate your lobby in the correct atmosphere, selecting a few negroes with savage countenances to represent the South Sea Islanders. Dress them up as near like the originals as possible.

For a thriller you should also play up the tiger hunt which is a feature in itself, for the cameraman is actually seen grinding as the savage beast approaches from the jungle.

CATCH LINES

See the savage head-hunters do the "shimmy." It is one of their native dances and they perform it in "Shipwrecked Among Savages."

"THE SLIM PRINCESS"

(Goldwyn)

Normand in Kind of Role Which Made Her Famous

"THE SLIM PRINCESS," either as a photoplay or stage play, was never much more than an idea, but as such it has furnished Mabel Normand an opportunity to romp about in the kind of stuff which made her famous and in which her admirers insist on seeing her if they are to be pleased; therefore the feature may be labeled a success.

Without doubt director Victor Scharitinger has adopted the right course in producing the Ade play. The tempo all the way through is broad farce, with considerable humor injected, which fits in with the famous Ade slang titles used. Also there has been no attempt to give Miss Normand the whole show. Tully Marshall as the "professor" has a fat role and he makes the most of it. Hugh Thompson is the star's leading man and gets away with his part in fine shape.

As a production the picture ranks high. A lot of good incident has been provided and the settings are excellent. Those who do not care particularly for Miss Normand may justly claim that the picture lacks story value and that it has been padded, but we are inclined to think the wealth of farce comedy business originated, the clever titles, contrast of characters and, above all, a lot of fast action will carry the offering by with the average person who goes to the theatre to be entertained. It looks to us, considered as a whole, to be the best Normand picture in some time. Certainly it should be a box office attraction of unusual worth. In playing it do not overlook its exploitation possibilities. They seem to us to be exceptional. Length, 5 reels. J. S. Dickerson.

THE CAST

Kalora.....	Mabel Normand
Pike.....	Hugh Thompson
Governor-General.....	Tully Marshall
Jeneka.....	Russ Powell
Detective.....	Lillian Sylvester
Counsellor General.....	Harry Lorraine
	Pomeroy Cannon

By George Ade.
Directed by Victor L. Scharitinger.
Photographed by George Webber.

PRESS NOTICE—STORY

The latest Goldwyn production in which the comedienne, Mabel Normand is starring in "The Slim Princess," an adaptation of George Ade's story of the same name. It offers the star every facility for revealing her well-known versatility and comedy ability. Everyone who is acquainted with American literature is familiar with the name of George Ade. He is one of this country's most famous humorists. And "The Slim Princess" is George Ade pretty nearly at his best, in most every imaginable role—from Sis Hopkins to straight characters but this is the first time she has ever been disguised as an Oriental.

The atmosphere for the story is set in Morency and against this background the action revolves around a girl cursed with a slim, beautiful figure when stout rotundity is appreciated more by the youth of the city, according to Oriental ideas. In her endeavors to become fat and suited to her station in life, Miss Normand dons a rubber suit which, at a lawn fete, gets punctured and the popular girl stands before the startled native sons, growing slimmer and slimmer every moment. This is but an incident in a feature rich in humorous situations, all of which are calculated to score with Miss Normand leading the way.

PROGRAM READER

Fat girls and slim girls has always been an absorbing question with the youth of every clime. It is the Oriental custom to admire the fat ones more. Which forms the basis of Mabel Normand's latest Goldwyn comedy, "The Slim Princess." When this sparkling feature arrives at the _____ theatre next _____.

The author needs no introduction. He is none other than George Ade, who is considered America's greatest humorist since the days of Mark Twain. Come to the _____ and see Mabel Normand attempt to captivate the youth of the Oriental city by appearing fat. How she becomes a slim princess is a scene which will linger in the memory. The production has been staged by Victor L. Scharitinger. Enough proof of its excellence.

SUGGESTIONS

The fact that George Ade wrote this one; the fact that Mabel Normand is starred and that Victor L. Scharitinger directed it, is ample exploitation argument. Use these names in all your advertising. It is an excellent combination and should bring your patrons in by droves. Tell that Mabel Normand has an original role here. Which is saying something—because all of her roles are original. Exploit the other players. And bring out that the author wrote "Fables in Slang," and dozens of entertaining documents. Dress your ushers in Oriental costumes. Drape your lobby and interior of the house in Oriental effects. And play appropriate music. Play it up as a rippling farce-comedy, presenting George Ade and Mabel Normand at their best.

CATCH LINES

The Oriental boys liked their girls plump. They didn't care for the slim ones. How did Mabel Normand go about it to put on weight? See "The Slim Princess," and enjoy the comedy delight of the season.

See Mabel Normand in one of George Ade's funniest stories, "The Slim Princess." It is screamingly funny and the star scores a decided hit.

Advance Information on All Film Releases

(Continued from page 512)

His Palama Girl (Billie Rhodes) C. B. Price Inc.
Witches Gold (Phillips-Gaunter) Capital Film Co.
A Common Level (Breese Whitney) Transatlantic
Film Co.
Why Women Sin (Ange Lattin) Columbia Pictures
A Dream of Fair Women (Murray Garrison)
COMEDIES

When Quackel Did Hide (Charlie Joy) Aywon Film
Corp.
The Acto Nud (Al St. John) Warner Bros.
Fillic's Punctured Romance (Chaplin-Dressler) Tower
Film Corp.
Dragon Comedies (Rev. Geo. LeRoi Clarke) Romance
Super Film Co.
Up in Mary's Attic (Novak-Gibbon) Fine Art Pic-
tures
Trouble (Al St. John) Warner Bros.
Black Sennett Comedies (Majestic Pictures)
Comedy Art Prods. (Special Pictures, Los Angeles)

MONOPOL PICTURES

Crimson Shoals (Francis Ford)
Alma Where Do You Live (MacTammany-Larkin)

NATIONAL FILM CORP.

(At State Right Exchanges)
Nobody's Girl (Billie Rhodes)
Kendrick Gobel (Special Pictures)
Captivating Mary Carstairs (Norma Talmadge) Re-
lease

PATHE EXCHANGES

Sept. 5—The House of the Telling Bell (Bruce
Gordon-May McAvoy)
Aug. 29—Lulu (John Lewis)
Aug. 15—The Girl in the Web (Blanche Sweet)
July 4—One Hour Before Dawn (H. B. Warner)
July 4—A Broadway Cowboy (Wm. Desmond)
July 4—The Little Girl (Max Linder)
May 30—Sherry (Pat O'Malley)
May 23—Simple Souls (Blanche Sweet)
May 9—The Miracle of Money (Seddon-Morrison)
May 9—Dollars for Dimes (Frank Keenan)
RUTH OF THE ROCKIES

(Fifteen Two-Reel Episodes Starring Ruth
Roland)

Sept. 5—Second, The Inner Circle
Aug. 29—First, The Mystery Trunk
PIRATE GOLD

(Ten Two-Reel Episodes Starring Geo. B. Seitz
and Marguerite Courtot)

Sept. 5—Fourth, Treasure—At Last
Aug. 29—Third, The Dead Man's Story
Aug. 22—Second, Dynamite
Aug. 15—First, In Which Heuy Bay a Map
THE THIRD EYE

(Fifteen Two-Reel Episodes Starring Warner
Oland and Eileen Percy)

Aug. 29—Fifteenth, The Triumph of Justice
Aug. 22—Fourteenth, At Bay
Aug. 15—Thirteenth, The Bird Trials of Justice
Aug. 8—Twelfth, Man Against Man
Aug. 1—Eleventh, The Long Arm of Vengeance
July 25—Tenth, The House of Terrors
July 18—Ninth, The Race for Life
July 11—Eighth, Dangerous Trails
July 4—Seventh, The Double Trap
June 27—Sixth, The Death Spark
June 20—Fifth, The Blind Bag
June 13—Fourth, Dangers of Death
YOUNG BUFFALO SERIES

Aug. 8—The Hold-up Man
Aug. 1—The Hero of Pisen City
Aug. 25—The Key of the Border
Aug. 18—His Pal's Gal
July 11—Tex of the Timberlands

TRAILED BY THREE

July 11—Fifteenth, The Reckoning
July 4—Fourteenth, The Hidden Crime
June 27—Thirteenth, The Door of Death
June 20—Twelfth, The Burning Fuse
June 13—Eleventh, The Torture Trap
June 6—Tenth, The Slave Market
May 30—Ninth, The Path's Revenge
May 23—Eighth, The Brand of Fire
THE ADVENTURES OF RUTH

(Fifteen two-reel episodes starring Ruth Roland, Wil-
liam Human and Herbert Heyes)

Apr. 4—Fifteenth, The Key of Victory
Mar. 28—Fourteenth, The Fighting Chance
DAREDEVIL JACK

May 23—Fifteenth, The Triple Chase
May 16—Fourteenth, Terrible Vengeance
May 9—Thirteenth, Baiting the Trap
May 2—Twelfth, The Unseen Menace
BRINGING UP FATHER

June 27—Third, Figgs and the Social Lion
May 16—Second, Father's Close Shave
Apr. 4—First, Figgs in Society
AFTER THIRTY

(Six two-reel comedy dramas featuring Mrs. Sydney
Drew and John Cumberland)

July 15—Fourth, The Unconventional Maid Green-
May 30—Third, The Emotional Miss Vaughn
Apr. 16—Second, The Stimulating Mrs. Barton
ROLIN COMEDIES

Sept. 5—A Regular Pal
July 18—The Home Stretch (Snub Pollard)
July 4—Don't Rock the Boat (Snub Pollard)
Aug. 8—Little Miss Jazz (Bettye La Plant)
June 27—Any Old Port (Snub Pollard)
June 20—All in a Day (Snub Pollard)
July 11—Hello Uncle (Beatrice La Plant)
May 30—Grab the Ghost (Snub Pollard)
May 23—All Dressed Up (Snub Pollard)
May 16—Hello Uncle (Beatrice La Plant)
May 9—Trotting Through Turkey (Snub Pollard)
RULIN TWO REELERS

July 11—High and Dizzy (Harold Lloyd)
May 2—An Eastern Westerner (Harold Lloyd)
Feb. 8—His Royal Shyness (Harold Lloyd-Mildred
Davis)
BLACKTON PRODUCTIONS

July 18—Chin and His Woman (Herbert Rawlinson)
June 20—Passers By (Herbert Rawlinson)
Apr. 11—The Blood Barrier (Breamer-Gordon)
Feb. 13—Respectable by Proxy (Breamer-Gordon)
Nov. 4—My Husband's Other Wife (Breamer-Gor-
don)
Jan. 30—Down (Sylvia Breamer-Robt. Gordon)
NEWS REELS

Sundays—Topics of the Day
Wednesdays—Pathe News
Saturdays—Pathe News

PHOTO PRODUCTS EXPORT CO.

SHIRLEY MASON REVIVALS
Apple Tree Girl
The Girl of the North
Cy Whittaker's Ward
The Awakening of Ruth
Light in Darkness
The Tell Tale Step
Lady of the Photograph
FLAG COMEDY REVIVALS

The Bride
The Screen Fan
The Missing Girl
The Man Eater
The Superstitious Girl
The Artist's Model
The Girl Who Said No
The Spoiled Girl
The Lonesome Girl
A Gaud Sport

PIONEER FILM CORPORATION

(At State Right Exchanges)
The Place of Honey moons (Stevens-Love)
Nobody's Girl (Clare Corbett-Godfrey Tearle)
What Women Want (Louise Huff)
Midnight Gambola (Marie Doro-Godfrey Tearle)
The Hidden Code (Grace Davidson)
Dr. Jekyll and Mr. Hyde (Sheldon Lewis)
Bubbles (Mary Anderson)
THE FACTS AND FOLLIES SERIES

Two's Company
Babes in Bearnskin
Call Me Daddy
Knockout Maggie
Down Beside the Seaside
Professor Was Right

RADIO SOUL FILMS, INC.

A Man There Was (Victor Seastrom)

REALART PICTURES CORP.

SPECIAL FEATURES
The Deep Purple (Raoul A. Walsh's)
The Law of the Yukon (Charles Miller's)
The Luck of the Irish (Dwan's)
Soldiers of Fortune (Allan Dwan's)
The Mystery of the Yellow Room (Chautard's)
STAR PRODUCTIONS

Jenny Be Good (Mary Miles Minter)
Nurse Marjorie (Mary Miles Minter)
Sinners (Alice Brady)
The Stolen Kiss (Constance Binney)
Judy of Rogue's Harbor (Mary Miles Minter)
The Fear Market (Alice Brady)
Anne of Green Gables (Mary Miles Minter)
Erstwhile Susan (Constance Binney)

REELCRAFT PICTURES CORP.

BILLY WEST COMEDIES
The Dreamer
Hands Up
What Next?
Straight
The Artist

Beauty Shop
Hard Luck
Brass Buttons
Masquerader
The Dodger
Folled
Cleaning Up
Happy Days
TEXAS GUINAN WESTERNS

The Desert Vulture
A Mouthing Feud
The White Squaw
The Night Raider
The Wild Cat
My Lady Robin Hood
Outwitted
Letters of Fire
Not Guilty
ALICE HOWELL COMEDIES

Rubes and Romance
Dorothy Cinders
Her Lucky Day
Her Bargain Day
A Wooden Legacy
WILLIAM FRANEY COMEDIES

The Clutton
Tarred and Feathered
The Hasher
Hard Cider
Play Hooky
BURRUD (SUNSET) SCENICS

The Mountain That Was God
Wind Goddess
Lake Chelan
MILBURN MORANTI COMEDIES

Bungalow Bungle
Barber Shop Gossip
Jealousy
Simp and Satan
Wild Wild West
The Cleanest Plan
Love Where Art Thou
NAPOLEON & SALLY COMEDIES

The Deserter
Dreamy Chinatown
Perils of the Beach
Circus Brides
Film Fairies
Caught With the Goods
One Big Night
All Others See Us
CALE HENRY COMEDIES

Heirlooms
Help
The Movies
C. C. Chapman
This Way Out
Kids
Chicken a La King
Don't Chase Your Wife
Her First Flame
Pants
Her Honor, the Scrub Lady
Stung

REPUBLIC DIST. CORP.

(See Selnick Enterprises)

ROBERTSON-COLE PRODS.

SUPERIOR PICTURES
Bright Skies (Brentwood)
The Devil's Claim (Sessue Hayakawa)
The Notorious Mrs. Sands (Bessie Barriscale)
The Brand of Loper (Sessue Hayakawa)
A Woman Who Understood (Bessie Barriscale)
The Third Woman (Special Cast)
The Flame of Hellgate (Beatriz Michelena)
Singing It Through (Zasu Pitts)
The Luck of Geraldine Laird (Bessie Barriscale)
The Beggar Prince (Sessue Hayakawa)
The Third Generation (Brentwood)
SPECIALS

The Wonder Man (Georges Carpentier)
The Fortune Teller (Marjorie Rambeau)
Butterfly Man (Lew Cody)
The Bottom of the World (Sir Ernest Shackleton)
SUPREME COMEDIES

Mixed Husbands
The Taylor Made Wife
Downstairs and Up
Why Be Jealous?
The Loved Burglar
Her Self Commencer
Mary Had a Little Lamb
A Bungalow Bungle
MARTIN JOHNSON PICTURES

Marooned in the South Seas
The City of Broken Old Men
Recruiting in the Solomons
Lonely South Pacific Missions
Nonesuch in the Solomons
Cruising in the Solomons
Saving Savages in the South Seas

"HOMER COMES HOME"

(Ince-Paramount-Artcraft)

Charles Ray Scores Again in Another Home-Spun Story

CHARLES RAY can continue to humanize the small town youth in the screen without losing a single mark in the race for the popularity stakes. If other stars, who cater to one character studies, tire their following occasionally, it is because these same studies are not so richly endowed with humanity. There is nothing new ever presented in a Ray offering. But that is not important. What is important is the fact that one is looking at life every time he is flashed on the screen. "Homer Comes Home" is pretty near the best picture he has had since "The Clodhopper."

The little human touches, the rich comedy values, the clearly defined characterization and the good lesson established (don't forget that)—these are what bring the feature forth as one of the best treats of the season. In looking for the theme one can say that it is founded upon that tried and true philosophy—"a prophet is without honor in his own country." Homer is a rank failure in his home town. A dreamer, his imaginative mind makes a jest of practical work. Unable to hold a job, he migrates to the city and returns a conquering hero. And true to human nature, the natives give him the glad welcome.

There is not a let-down in the action. Every scene and situation is sure-fire, though there is some exaggeration excusable for the sake of supplying incident. He comes home at vacation time on the Lightning Express, a train that never stops except to drop off some dignitary. And what a reception greets him! The village cut-up, still wearing his store-clothes, is jealous of Homer's success which is written all over him from his glib tongue to his smart appearance. The director, Jerome Storm knows his small town, else he wouldn't have been in charge of Ray these many months. His touch is natural and sure, and homespun to the core. Credit must be given Agnes Johnston for a scenario that is compact with perfect sequences. The author has poked fun in a satirical way at the well recognized figure of the small town youth who can only "find himself" when he ventures out in the world. The star enriches the study every time he appears on the screen. In fact there is nothing more appealing or genuine being presented. The atmosphere is good and the same can be said for the acting.—*Laurence Reid.*

THE CAST

Homer Cavender.....	Charles Ray
Eliza Prouty.....	Otto Hoffman
Rachel Prouty.....	Priscilla Bonner
Arthur Machin.....	Ralph McCullough
Old Machin.....	Walter Higby
Mr. Bailly.....	John H. Elliot
Mr. Kort.....	Harry Hyde
The Grocer.....	Gus Leonard
The Shoe Store Man.....	Joe Hazelton
Farmer Higgins.....	Bert Woodruff
Old Tracey.....	Lew Morrison

By Alexander Hull.
Scenario by Agnes C. Johnston.
Directed by Jerome Storm.
Photographed by Chester Lyons.

PRESS NOTICE STORY

Those likeable comedies of small-town life in which Charles Ray has established such a large following have been augmented by "Homer Comes Home," which presents the star in another of his famous character studies. This time Mr. Ray appears as Homer Cavender, a country youth, who goes to the city and gets a job, then comes back to his native hater to startle the natives. Homer is considerable of a dreamer and when he gets to the city and becomes identified with certain promoters, he conceives the dream of establishing a factory in his old town and electing himself manager.

A vacation comes to him and he takes his employer's advice—that the old town shouldn't be neglected. So he goes home to the scene of his former failures. And how things have changed. He is certainly the man of the hour—what with his city clothes and his breezy manner. He takes advantage of his position to put over his pet scheme and marry the belle of the town in the bargain. The picture is punctuated with those delightful touches which have characterized all of Ray's unbounded humor. The star is again his natural self and his support contains some of the best talent in pictures. Agnes C. Johnston, a scenarist of ability, adapted the picture from a story by Alexander Hull, while Jerome Storm directed.

PROGRAM READER

He was a small town boy who never amounted to much because of his impractical mind. In fact, he was something of a dreamer. But he went to the city and made good. And when vacation rolled around he went back home and the folks were ready to recognize his ability. How he made good, how he won the girl of his heart, how his dreams came true is told in five reels of delicious comedy-drama in Charles Ray's newest production, "Homer Comes Home," which comes to this theatre next.

These homespun stories which have endeared the star to the public are the finest things which are coming to the screen. This newest production shouldn't be missed. It carries a full quota of laughs, sprinkled with touches of pathos and sentiment. And there is a happy philosophy behind it all.

CATCH LINES

It was the biggest day that the old town ever saw! Homer came home all dressed up and full of city tricks. He went away the jest of the community and came back a conquering hero. See Charles Ray in "Homer Comes Home."

"THE DISCARDED WOMAN"

(Hallmark)

Hectic Melodrama with Familiar Stock Situations

A HOST of familiar stock situations which are conveniently arranged to make this melodramatic offering, "The Discarded Woman," fall below the average. True it carries enough incident too much to fact to establish any note of simplicity. The action is always arbitrary with the scenes firmly planted so that it lacks the qualities of surprise and suspense. In order to present it in regulation length the director has glossed over certain details which makes the action illogical. Crude indeed is the situation in which the husband discards his wife just as he is placing her aboard a train for the East and the crudities are enlarged upon when the good spouse jumps off at the first stopping place and wanders to a ne'er-do-well's cabin for the purpose of being assaulted by him.

He conveniently falls asleep from intoxication which permits her to make off with a share of his winnings at the gambling table, thus enabling her to continue her journey to the metropolis. Ad interim, the unkind prospector kills her husband, though the latter, in his dying breath, exacts a promise from him to search for his wife and restore her share of the earnings from the mine. The long arm of coincidence enters when he locates her in New York and employs her in his office. A delicate sequence follows which really is without logic. She compromises him in matrimony by informing him he is the father of her unborn child.

Enter the papers. A get-rich-quick syndicate has information which would disillusion her in her husband's eyes—information that takes away the proud fact that he is a father. The situations accompanying the introduction of the "heavies" are charged with unadulterated melodramatic hokum and become so hectic that truth is sent scurrying to the background. Even dramatic license is not excusable here. Be it said, however, that the complications are straightened out and the discarded woman is proven to be an honorable member of her sex. The hero who would have disgraced her is inspired by her presence to become a disciple of manly virtue. The players headed by Grace Darling and Rod La Roque act up to requirements with the exception of the "heavies" who are somewhat superfluous. "The Discarded Woman" may please those patrons who like their pictures seasoned with paprika. *Laurence Reid.*

THE CAST

Esther Wells.....	Grace Darling
Martin Wells.....	James Cooley
Corra Montayne.....	Madeline Clark
Ellis Græber.....	E. J. Redcliffe
George Minks.....	John Nicholson
Gorham.....	W. D. Corbett
Samuel Radburn.....	Rod La Roque

PRESS NOTICE STORY

A melodrama of enlivened action and incident with such elements as heart interest and sentiment thrown in bold relief, and enacted by a cast headed by Grace Darling and Rod La Roque, is coming to the theatre on ——— of ——— week under the title of "The Discarded Woman." This is a Frank Hall production directed by Burton King, and is no question that will be received by the average spectator as satisfactory entertainment. Miss Darling appears as Esther Wells, whose husband has tired of her. He deserts her after placing her aboard a train when it stops for orders and wanders to the cabin of Samuel Radburn, an unlucky prospector.

The forsaken wife is attacked by the young miner when he returns after a successful evening at the roulette wheel. His intoxicated condition soon puts him to sleep and Esther helps herself to \$200 and leaves, though a note advises him she will repay the theft. Radburn returns to New York after killing Wells, who was responsible for the loss of his mine. Before the latter dies he exacts a promise from the young man to search for his discarded wife and give her a share of his property. The young man meets Esther without realizing that she is Wells' wife and that she once visited his cabin. He believes himself responsible for the child about to be born and marries her. Their happiness is interrupted by certain promoters who would divulge Esther's real identity. In the end the complications are straightened out.

PROGRAM READER

The train was about to start and she wondered what delayed her husband. The conductor gave her the reason. It was found in a note which stated that her better-half had tired of her. Short of funds, she left the train when it stopped under orders and made her way to a lonely cabin. What adventure came into her life? Did romance offer itself? What happened to her husband? Did she find ultimate happiness? These questions are answered in "The Discarded Woman," the Hallmark picture which comes to this theatre next week with Grace Darling, supported by Rod La Roque and others. Burton King directed this interesting melodrama of a persecuted woman. It carries plenty of action and incident.

SUGGESTIONS

Exploit this picture as a melodrama of action and incident. There are no outstanding high lights which you can feature. And you better use the soft ped in detailing the plot. In fact don't give the story away at all, for it will rob the patrons of all suspense as well as convey to them that one scene is rather tedious. Use the names of Grace Darling and Rod La Roque in exploiting the picture. Tell that the former is well known and that the latter has come rapidly forward as an acceptable leading man. You might state that the action covers a mining camp in the West and the metropolis. Play up the plot as one carrying a lot of incident.

Advance Information on All Film Releases

(Continued from page 514)

ADVENTURE SCENICS

The Tempest	1
Waters of Destiny	1
Tre Magic	1
Outlaw of the Wilderness	1
The Lone Ranger	1
Ghosts of Rounding	1
Sons of Saloonkin	1

SELZNICK ENTERPRISES (LEWIS J.)

SELZNICK PICTURES

(Distributed through Select Exchanges)	
Youthful Polly (Olive Thomas)	1
The Woman Game (Elsie Hammerstein)	1
A Fool and His Money (Eugene O'Brien)	1
The Desperate Hero (Owen Moore)	1
The Shadow of Rosalie Byrnes (Elsie Hammerstein)	1
Out of the Snows (Special)	1
The Woman God Sent (Special)	1
His Wife's Money (Eugene O'Brien)	1
Footlights and Shadows (Olive Thomas)	1
The Imp (Elsie Janis)	1
Looner or Later (Owen Moore)	1

SELECT PICTURES

(Distributed through Select Exchanges)	
She Loves and Lies (Norma Talmadge)	1
The Last of His People (Mitchell Lewis)	1
The Undercurrent (Guy Emery)	1
A Scream in the Night (Special Cast)	1
Faith of the Strong (Mitchell Lewis)	1
The Isle of Conquest (Norma Talmadge)	1
PRIZMA	1
Every Tuesday	1

NATIONAL PICTURES

(Distributed through Select Exchanges)	
Blind Youth (Special Cast)	1
Just a Wife (Special Cast)	1
The Invisible Divorce	1

REPUBLIC PICTURES

(Distributed through Republic Exchanges)	
Children Not Wanted (Edith Day)	1
Trilby (Release) Tourneur Production with Clara	1
Rebelle Young	1
Girl of the Sea (William Schuman Prod.)	1
The Amazing Woman (Ruth Clifford)	1
The Blue Pearl (Edith Hall)	1
Dr. Herbert Brenon Prod. Marie Doro	1
Wm. J. Flynn Series (Herbert Rawlinson)	1
Judge Brown Series	1
Twelve Chaplin Reissues	1
Daddy (Jackie Saunders)	1
The Gift Supreme (Special Cast)	1
The One Way Trail (Edith Sterling)	1
KINOGRAMS	1
Every Tuesday and Saturday	1

THE VANISHING DAGGER

(Featuring Eddie Polo)

July 19—Seventh, Plunged to His Doom	2
July 12—Sixth, A Terrible Calamity	2
June 28—Fourth, On the Trail of the Dagger	2
June 21—Third, In Death's Clutches	2
June 14—Second, The Night of Terror	2
June 7—First, The Scarlet Confession	2

CENTURY COMEDIES

July 14—Bear Skinned Beauties (Century Chorus)	2
July 7—Lion's Jaw and Kitten's Paws (Sweet)	2
Gregory-Monberg and Century Lions	2
May 26—The Tale of a Dog (Brownie)	2
May 12—My Salomy Lions (Century Lions)	2
Apr. 26—Lion Paws and Lady Fingers (Century Lions)	2

STAR COMEDIES

July 10—His Miss-Step (Bartine Burkette)	1
July 12—Kidding the Landlord (Bartine Burkette)	1
July 5—Pills for Papa (Burns-Hill)	1
June 14—The Last Nip (Lee Kohlman)	1
June 7—A Hero in Everything	1
May 31—His Friend's Tip (Lyons-Moran)	1
May 24—Caught in the End (Lyons-Moran)	1
May 17—Too Many Burglars (Lyons-Moran)	1
May 10—Concrete Bites (Lyons-Moran)	1
May 3—Why Lee! (Lyons-Moran)	1

RAINBOW COMEDIES

July 21—Off His Trolly (Eugle Dickerson)	2
July 7—Should Waiters Marry (Geo. Ovey)	2
June 30—A Villain's Broken Heart (Eugle-Zemlick)	2
June 23—A He Male Vamp (Monty Sweet)	2
June 7—Moonshiners and Jailbirds (Engle-Jackson)	2
Joby	2
June 2—An Artist's Muddle (Mann-Byron)	2
May 19—He Loved Like He Lied (Irving-Engle-Henley)	2

STAGE WOMEN'S WAR RELIEF SERIES

Mar. 15—The Mad Woman (O'Neil-Power)	2
Mar. 1—His Woman (Julia Arthur)	2
Feb. 16—The Madonna of the Slums (Bliss Eagles)	2

WESTERN AND RAILROAD DRAMAS

July 24—The Red Hot Trail (Leo Maloney)	2
July 17—The Shootin' Kid (Hoot Gibson)	2
July 10—The Boss of Copperhead (J. McDonald)	2
July 3—A Tough Tenderfoot (Lynch-Warren)	2
June 26—The Fightin' Terror (Hoot Gibson)	2
June 19—Bought and Fought For (Magda Lane)	2
June 12—Under Sentences (Hoot Gibson)	2
June 9—The Broncho Kid (J. Farrell McDonald)	2
May 29—Two From Texas (J. Farrell McDonald)	2

MAJOR ALLEN'S ANIMAL HUNTS

May 3—Tiger Land	1
Apr. 5—The Story of the Wolf	1
Mar. 5—The Story of the Jaguar	1

THE MOON RIDERS

(Featuring Art Accord)

July 10—Thirteenth, The House of Doom	2
July 12—Twelfth, The Pit of Fire	2
July 5—Eleventh, Death's Door	2
June 28—Tenth, The Moon Rider's Bride	2
June 21—Ninth, The Triple Menace	2
June 14—Eighth, At the Reins' End	2
June 7—Seventh, The Menacing Monster	2
May 31—Sixth, The Caves of Mystery	2
May 24—Fifth, The Trap of Death	2

THE LION MAN

(Eighteen Two-Real Episodes Featuring Kathleen O'Connor and Jack Perrin)

Apr. 26—Eighteenth, In the Nick of Time	2
Apr. 19—Seventeenth, In Cruel Clutches	2

ELMO THE FEARLESS

(Eighteen Two-Real Episodes Starring Elmo Lincoln)

June 7—Eighteenth, The Fatal Letter	2
May 31—Seventeenth, The Trap	2
May 24—Sixteenth, The House of Intrigue	2
May 17—Fifteenth, The Burning Fuse	2
May 10—Fourteenth, The Avianche	2

NEWS AND MAGAZINE REELS

Monday—News (Newspaper International)	1
Wednesdays—International News	1
Fridays—Current Events (International)	1
Fridays—New Screen Magazine (Universal)	1

VITAGRAPH EXCHANGES

The Key (Alice Joyce)	5
The Whisper (Mae Connoe Griffith)	5
The Purple Cupber (Earle Williams)	5
The Gauntlet (Harry T. Morey)	5
Bab's Candidate (Corinne Griffith)	5
A Master Stroke (Earle Williams)	5
Clover's Rebellion (Anita Stewart)	5
The Sea Rider (Harry T. Morey)	5

VITAGRAPH SPECIALS

Trumpet Island (Special Cast)	5
Dollars and the Woman (Alice Joyce)	6
The Courage of Marge O'Doone (James Oliver Curwood's Special Cast)	6
Captain Swift (Barle Williams)	7

The Sporting Duchess (Alice Joyce)	7
The Fortune Hunter (Earle Williams)	7

BIG V SPECIAL COMEDIES

Footprints (Joe Rock)	2
The Laundry (Earle Montgomery)	2
Springtime (Jimmy Aubrey)	2
He Laughs Last (Jimmy Aubrey)	2
A Parcel Post Husband (Earle Montgomery)	2
Pals and Pugs (Jimmy Aubrey)	2
Fur and Folders (Jimmy Aubrey)	2
Squawks and Squawwies (Jimmy Aubrey)	2

LARRY SEMON COMEDIES

The Stage Hand	2
Solid Concrete	2
School Days	2
The Fly Cop	2
The Grocery Clerk	2
The Head Waiter	2

O. HENRY (TWO REELERS)

A Ruler of Men (Special Cast)	2
An Afternoon Miracle (Special Cast)	2
Trimbale, Trimbale (Special Cast)	2
The Ransom of Mack (Special Cast)	2
The Passing of Black Eagle (Joe Rock)	2

WOLFVILLE TALES (TWO REELERS)

The Washerwoman's Tar (Nell Shipman)	2
The Trials of Texas Thompson (Nell Shipman)	2

THE INVISIBLE HAND

(Fifteen Two-Real Episodes Starring Antonio Moreno)

Fifteenth, The Closing Net	2
Fourteenth, The Modern Matappa	2
Thirteenth, The Plunging Peril	2
Twelfth, The Dungeon of Despair	2

THE SILENT AVENGER

(Fifteen Two-Real Episodes Starring Wm. Duncan)

Fifteenth, The Final Trump	2
Fourteenth, The Lake of Fire	2
Thirteenth, A Human Matsum	2
Twelfth, Shot into Space	2
Tenth, Blades of Horror	2
Ninth, Into the Jaws	2
Eighth, The Crusher	2
Seventh, Dynamite Doom	2
Sixth, The Hidden Blow	2
Fifth, Blotted Out	2
Fourth, Tearing Through	2
Third, Within the Noose	2
Two, Fighting Back	2
One, The Escape	2

HIDDEN DANGERS

(Fifteen Episode Serial Starring Joe Ryan and Jean Paige)

W. H. PRODUCTIONS

The Lost Battalion (Special Cast)	7
Everybody's Business (Richmond-Calhoun)	6
Mickey (Mabel Normand)	7
Satan's Pawn (Beatie Barriscale)	5
The Straight Road (Geraldine Farrar)	5
The Hell Hound of Alaska (Wm. S. Hart)	5
Staking His Life (Wm. S. Hart)	5

ONE AND TWO REELERS

W. S. Hart Dramas	2
Shorty Hamilton Comedy Dramas	2
Keystone Comedies (Liberty Brand)	1
Key Bee Dramas (Union Brand)	2
Key Bee Dramas (Columbia Brand)	2
Arbuckle Comedies	1
Human Comedies	1 & 2
Sennett Keystone Comedies	2

WILK (JACOB) FEATURES

(At State Right Exchanges)

Ashes of Desire (Mrs. Sesue Hayakawa)	6
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ALICE BRADY FEATURES

Maternity	5
The Trap	5
A Woman Alone	5
Darkest Russia	5
The Dancer's Peril	5
A Glided Cage	5
La Boheme	5
The Rack	5
The Divorce Game	5
Spurs of Sybil	5
Miss Petticoats	5
Self-Made Widow	5
The Hungry Heart	5

ROBERT WARWICK FEATURES

Man of the Hour	5
Stolen Voice	5
Friday the 13th	5
Human Driftwood	5
The Man Who Forgot	5
Family Honor	5
Face in the Moonlight	5
Man's	5
A Girl's Folly	5
Sudden Riches	5
False Friends	5

TRIANGLE EXCHANGES

(See United Picture Theatres)

TYRAD PICTURES, INC.

Broken Hearts (Lucille de Tar-Florence Hackett)	5
It Happened in Paris (Mina)	5
Human Passions (Lottie Telford)	5
Man and Woman (Betty Mason)	5
The Red Viper (Garret Hughes)	5
Your Wife and Mine (Eve Dorington)	5
And the Children Pay (Garret Hughes)	5
Dr. Brind's Wonders of Nature (One every week)	5
Johnny Dooley Comedies (Johnny Dooley—one every month)	5

RADIN PICTURES

Skinnin' Skinnars (Johnny Dooley)	5
Through Eyes of Men (Frank Mayo)	5
Weekly Indignation (one every week)	1

UNITED ARTISTS CORPORATION

Sept. 1—His Majesty, the American (Douglas Fairbanks)	8
Oct. 2—Brother (Harry Carey)	6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks)	6
Jan. 18—Pollyanna (Mary Pickford)	6
Jan. 25—Down the Farm (Mack Sennett)	5
May 23—Romance (Doris Egan)	7

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

The Girl in the Rain (Anne Cornwall)	5
The Red Lane (Frank Mayo)	5
Human Stuff (Harry Carey)	5
Alias Miss Dodd (Edith Roberts)	5
A Tokio Siren (Tsuri Aoki)	5
Everything But the Truth (Eddie Lyons-Lee Moran)	5
The Path She Chose (Anne Cornwall)	5
The Girl in No. 29 (Frank Mayo)	5
Bullet Proof (Harry Carey)	5
Love and Liza (Tsuri Aoki)	5

JEWEL PRODUCTIONS, INC.

July 5—Under Crimson Skies (Elmo Lincoln)	6
Mar. 29—The Virgin of Stamboul (Priscilla Dean)	7
Feb. 2—The Great Air Robbery (Lieut. Ormer Locklear-Francia Billington)	6

New England and the South to Build New Theatres

First National Statistics Prove Exhibitor Optimism Is Country Wide

CONDITIONS in the exhibiting field, as shown by the 1920 Survey by the First National Exhibitors Circuit, for which *MOTION PICTURE NEWS* has exclusive publication rights, indicates no change in the New England and the Southern territories from that which exists in eastern, middle west and western states, details of which have been given in previous articles in this series. In New England the same buoyant spirit of expansion, the determination to be better equipped to handle better business the coming season, is as apparent as anywhere else in the country, and the Southern states are not taking a back seat to any other section in remodeling, building and realtering of houses.

While it is probable that some projects which have been included in the First National Survey will be abandoned, due to conditions over which the organizers have no control, it is equally probable that other projects which were not included because they were in too nebulous a state at the time the data was gathered, will become facts, so that the conclusions based upon the projected improvements including new buildings in the First National Survey may be regarded as a fairly accurate prophecy of facts as they will exist during the season of 1920-1921. All these conclusions point to but one thing, the largest and greatest season the industry has ever enjoyed next year, unless the opinion of seventy-five per cent of all the exhibitors in the country, as evidenced by their actions, is wrong.

Some of these improvements are merely redecorating while others amount to a practical rebuilding, but all of them are improvements for the purpose of giving greater satisfaction to motion picture patrons the coming year, than was possible last year. In 25 per cent. of the houses which are listed as not to be touched there are a number of theatres which were opened during the winter months, a number of others that have been thoroughly renovated within the past six months, so that the theatres not in first class condition which will not be remedied are practically a negligible factor.

Other percentages which are shown by the survey are no less impressive. The number of theatres in the country will be increased by 9.3 per cent., the seating capacity of the combined theatres increased by 13.7 per cent., and yet the number of exhibitors in the country will be increased less than one per cent. This last is important, for it shows that practically all the expansion in the country is financed by "wise" money, being done by men who are already in the exhibiting field

and, being there, are confident enough of the future to expand so that the general increase in the whole country amounts to nearly 1.4 per cent. The expansion in the exhibiting facilities will come through the remodeling and enlarging of existing theatres, and the extension of chain theatres by means of new houses.

That building this summer will not be handicapped by transportation conditions such as existed through the winter seems to be forecast by the sudden clearing up of conditions in New England. In Springfield, Mass., material for the Capitol theatre arrived so suddenly that the opening was a genuine surprise. This theatre, which seats a trifle over 1,800, was to have been opened last October but material to complete it was not forthcoming.

New Bedford, Mass., is to have three new theatres, two in the downtown section and one a neighborhood house. Of these the New Gordon is the most imposing. It will be completed Labor Day, and have a seating capacity of 2,600. The Empire is the second of the new downtown houses. It will have a seating capacity of 1,700. The Capitol, which will be built in the north end, will have a seating capacity all on the main floor of 1,558.

In Lowell, Mass., the Merrimack Square theatre will be practically rebuilt this summer. Plans call for a lengthening of the body of the theatre to provide for a seating capacity of 2,300, as against the 1,400 it now holds, the remodeling of the stage, and the installation of several devices, including a large organ. When these alterations take place it will be the first time this theatre has been dark in nearly ten years. The Owl theatre, also in Lowell, seating 1,000, is scheduled for extensive alterations, and the Strand, the third of the large Lowell houses, seating 1,700, is scheduled for redecorating, although it is still comparatively new.

In Lynn, Mass., The Waldorf will be dark part of the summer. Repairs which will take about two weeks are planned for this house, while the Olympia and Strand will remain open without interruption. The Theatre Comique will be closed for about a month to permit redecorating and minor repairs.

In Woonsocket, R. I., the 1920-1921 season has already opened. The exhibitors there take advantage of the religious devotions which engross most of the population during Hold Week as a time for darkening their houses. The Park and Strand, each seating more than 1,000, were both redecorated at that time, but no alterations are planned. The Bijou and Smith's had minor repairing done without interruption of showings. On April 19th,

the Laurier theatre, with a seating capacity of 1,200, opened its doors for the first time.

July will witness a big celebration in the motion picture industry in Louisville, Ky., when Governor Morrow will officiate at the laying of the cornerstone of the new Rialto theatre. The theatre will seat 3,300 people, and is being built by the Majestic Amusement Co.

Lexington's (Ky.) theatrical layout will be changed entirely with the completion of a new theatre to be erected by the Phoenix Amusement Company. The Leonard Hotel site has been leased for the new theatre, which is planned to seat 2,500. When it is completed the historic Lexington Opera house will be sold to make way for a business block, and the Phoenix Amusement Company will convert the Ben Ali theatre from a motion picture house to a legitimate theatre running vaudeville and road attractions. The Strand, also owned by the Phoenix Company, will continue as a picture house, and no other changes are anticipated in the remainder of the chain of theatres operated by the same company through central Kentucky. The Ada Meade theatre, in Lexington, will institute a new policy this year by remaining open all summer. Formerly the playhouse has been closed in May and remained dark until September. The interruption this year will only be long enough for the installation of a cooling system and minor repairs and then the house will re-open for the summer months with a regular bill of pictures and vaudeville.

Shelbyville, Ky., which lost a motion picture theatre when the Music Hall building was condemned as unsafe, will soon have another one to replace it. Lovella and Ivory Ethington, who ran the Music Hall, have taken out a permit for the erection of a theatre upon which work will be started immediately.

The Edisonian Amusement Co. will erect a new modern theatre in Ashland, Ky. Through its manager, Richard Martin, it recently purchased a residential property near the centre of town for \$45,000 and will use this site for the new house.

The Signal Amusement Company, which operates the Strand, Queen, Rex and Majestic theatres in Knoxville, Tenn., has concluded two leases on Gay street business sites, on which first run houses will be erected. The deal involves an initial expenditure of nearly \$400,000 for construction and the total rental for sixty and twenty-five year terms, respectively, will amount to something over a million and a half.

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Motion Picture News

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VOL. XXII No. 4

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when Doug leaps
from a cliff into
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the villain-
they fight
down thru
the tree-
fall through
the roof of
a hut -

Fight all over
the hut -

then through the
wall and down
a mountain side,
fighting all the way-



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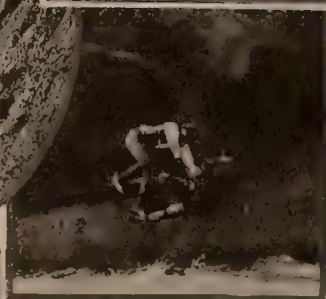
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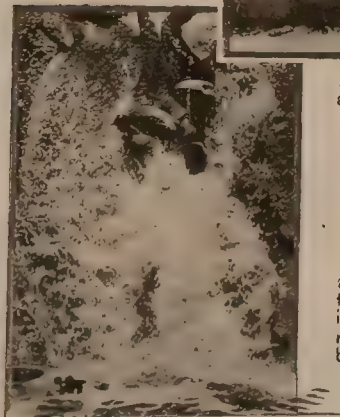
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into the
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and over
the falls
into the
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New York Times

"A Punch all the way through."
Screen Opinions

A Powerful Cast In A Powerful Drama

Roy Stewart—hero of "The Sagebrusher" and "The Westerners."—Beautiful and talented Claire Adams as the heroine. Robert McKim, the villain incomparable. Joseph J. Dowling, a beloved character.

Men Who Have Booked "Riders of the Dawn"

MOE MARK OF THE NEW YORK STRAND
TOM MOORE OF WASHINGTON
JAMES CLEMMER OF SEATTLE
JAMES BEATTY OF FRESNO AND SAN JOSE
JAMES JACKSON OF ATLANTA, GA.
ABE GOODSIDE OF SPRINGFIELD, MASS.
RAY GROMBACHER OF SPOKANE, WASH.

W.W. HODKINSON CORPORATION

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THE SILENT BARRIER

THE

SILENT
BARRIER



*The Silence of Etta
is the only barrier
between Bower — the
millionaire speculator —
and
Death*

Three Beautiful Women Caught In
The Power of Bower — the Millionaire
Go Their Way from London to the Alps
— To the Great Ice Carnival at St. Moritz
— To the Silent Barrier
— To the Triumph of Love on the
Peaks of the Snow Clad Alps.

ARTHUR F. BECK and
CHARLES C. BURR present

"THE SILENT
BARRIER"

*From the Novel by
LOUIS TRACY*

A William Worthington Production
made by

Louis Tracy Productions, Inc.

*Sheldon Lewis is Mark Bower
The Three Women are Gladys Hulette,
Florence Dixon and Corinne Barker.
Donald Cameron is the hero — An
American Mining Engineer.*

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THE SILENT BARRIER

"Here Again"
Kerrigan.

Robert Brunton

Presents



J. WARREN KERRIGAN in The Green Flame



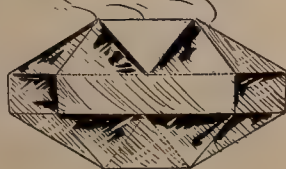
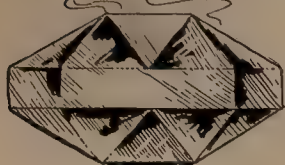
THE GREEN FLAME brings J. Warren Kerrigan to the screen in one of his best romantic mystery dramas from the Robert Brunton Studios. An excellent cast headed by Fritzi Brunette and directed by Ernest C. Warde, lives through a live wire detective story that builds through swift action to a happy surprise ending.

Kerrigan Pictures are jumping in quality, jumping in value, jumping in popularity. The success of "No. 99" will be more than equalled by the latest Hodkinson release, THE GREEN FLAME.

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TO SEE HER

INIMITABLE

FAY TINCHER

And the Christie Comedy "BEACH VAMPS"

IN "A SEASIDE
SIREN"

Laughs As
Countless
As Sands
Of the Sea

2^d of
the New
Christie's
in 2 reels

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"KISS ME CAROLINE"?
IT'S BRAND NEW

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in name and in fact—
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From Scenario to Screen
they are all their name implies—

Superior—

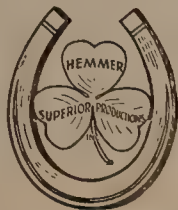
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in detail
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in technique

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soon to be released

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and reap the benefit of showing it in your house

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 among the Man-eating
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 Six Reels

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IT'S true every wonderful foot of it. The most amazing pictures ever given the screens of the world. Man eaters in close up, children whose playthings are human skulls, women who scar their bodies to make them ferocious. Thousands of feet of the strangest scenes that human beings ever gazed upon, shot at the bottom of the world in the island God forgot, humanity at its lowest ebb. Pictures that will never pass from your memory dramatic thrilling true as gospel. Beside these absorbing scenes shot at the utmost personal risk all other pictures of savages are as milk and water. Book this great six-reeler now, today, without fail. It will prove the sensation of your year.

UNIVERSAL-JEWEL



EDWARD LAEMMLE



WM F. ALDER





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offers

"UNDER CRIMSON SKIES"

HERE'S a picture with a sweep in it—the sweep of the sea and a mighty storm—the sweep of a tropic beach and a tremendous battle between Yank Barstow and the Bronze Beast to decide who is master of the wild beachcombers—the sweep of your own emotions as you see this man of might struggle against his enemies and finally win the woman he loves out of the jaws of red revolution in a southern republic. The great big story is here—and the star—and, photographically, "UNDER CRIMSON SKIES" is one of the most remarkable pictures of many months. It is impossible to go wrong on this big production. It is, truthfully, "the picture that has everything." See it, book it now—today—without fail.

The Temptress

UNIVERSAL-JEWEL
SUPER PRODUCTION

featuring
ELMO LINCOLN

Directed by
REX INGRAM
Story by
J.G. HAWKS

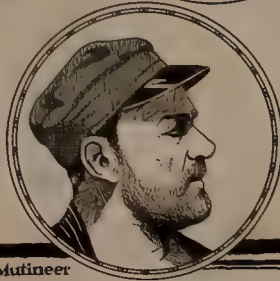
The Gun-runner



The
Bronze Beast



The General



The Mutineer



An ALL-STAR Cast in a Big Picture

CARL LAEMMLE presents
a GREAT OVERSEAS DRAMA
of SECRET DIPLOMACY and
the THREE LOVES of WOMAN

Played by

TSURI AOKI
ARTHUR CAREWE
ETHEL SHANNON
J. BARNEY SHERRY
STANHOPE WHEATCROFT

"The BREATH OF THE GODS"

Directed by Rollin Sturgeon
From the book by Sydney McCall

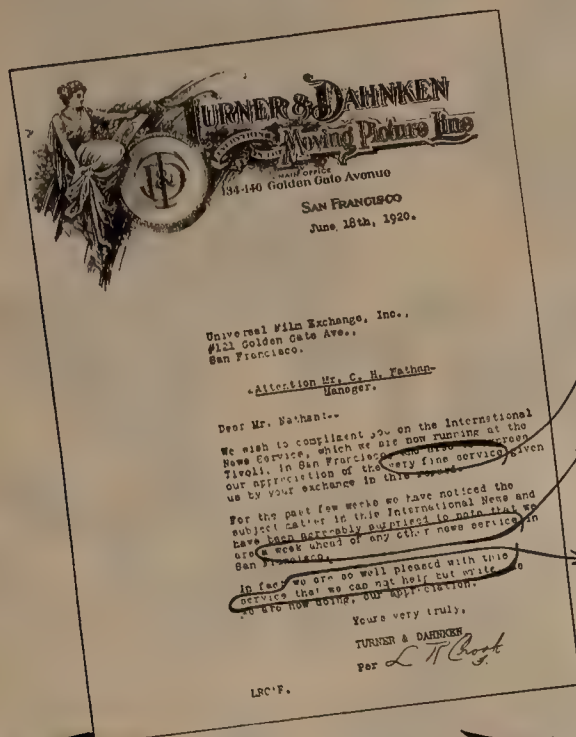
UNIVERSAL
JEWEL SUPER-PRODUCTION

IT is seldom that any production is so perfectly turned out as "THE BREATH OF THE GODS." Here, truly, is an ALL-STAR cast and the admirable finish which these talented players impart to this magnificently staged picture is one of the most pleasing of your recollections. "THE BREATH OF THE GODS" should not be termed a Japanese picture, for while the beauty of the scenes is naturally Japanese the dramatic situations spring from a tremendously intense clash of temperaments, American, European and Far Eastern. Here is a chance to give your people "something different" something to talk about—something to remember as a thing of beauty, and a joy forever.



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Say Turner and Dahnken
of San Francisco



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fine service"

"a week ahead
of any other
news service!"

"we are so
pleased with
this service
that we cannot
help but write
you"

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GOLDWYN PICTURES

In 1920-1921



THE Goldwyn Pictures Corporation will release Sixty Pictures in the coming year.

GOLDWYN has spared neither effort nor expense to put into these pictures the finest elements that go into picture-making.

FROM its inception each picture is constantly under the supervision of men and women who know the public taste, and are skilled in meeting it.

MANY pictures to be offered in the new season have been produced in co-operation with the foremost authors in the world, who aim to give to their work on the screen the same personal vitality, the same imaginative and emotional quality that they have given to their works in other media.

EACH picture thus produced is subjected to the severest critical examination, from every angle, as to its amusement and profit-getting quality, before it is offered by Goldwyn for distribution.



President
Goldwyn Pictures Corporation

THE high quality of each Goldwyn Picture in the coming season demands that there be no departure from a system of unit bookings.

ADVANCE showings of Goldwyn Fourth Year Pictures will be held in all Goldwyn exchanges starting July 15th.

FIFTEEN productions will be in readiness, representing the Goldwyn product for the first fifteen weeks of the season. The merit of the individual picture will be the sole factor in every transaction.

IN the following pages you will find complete descriptions of the first pictures to be offered by Goldwyn.

The First Fifteen

pictures will be ready for advance viewings starting this month. They represent the Goldwyn product for the first fifteen weeks of the exhibitor's season. Each is listed with a brief and salient description.

GOUVERNEUR MORRIS'

powerful drama

The Penalty

Directed by Wallace Worsley

This picture will inevitably be classed as one of the outstanding and most powerful productions ever made. Lon Chaney, whose famous performance in "The Miracle Man" has established him as one of the greatest character actors on the screen is featured as the legless master criminal. A picture on which no superlative is wasted.

PAULINE FREDERICK

in

Madame X

By Alexandre Bisson

Directed by Frank Lloyd

"Madame X," famed as one of the greatest stage successes has been picturized with even more dramatic power with Pauline Frederick in the most satisfying role of her career. "Madame X" will be talked about by everyone who sees it.

MARY ROBERTS RINEHART'S

famous story

It's a Great Life

Directed by E. Mason Hopper

You've been waiting for another "23½ Hours Leave." "It's a Great Life" even surpasses the author's other success. This comedy sensation throbs with love and dances with humor. It holds the interest all the way.

MADGE KENNEDY

in The

Girl With the Jazz Heart

By Robert Shannon

Directed by

Lawrence Windom

Timed to the minute this picture is a story of a girl with a jazz heart who jazzed her way into one of the most interesting of screen romances. It is Madge Kennedy at her *charmingest*.

JACK PICKFORD

in The

Man Who Had Everything

By Ben Ames Williams

Directed by

Alfred E. Green

Jack Pickford, in this new and highly original photoplay, plays the part of a young man who has everything he wants in the way of fortune, but a blind man and a pair of beautiful eyes show him the error of his ways. A big picture.

TOM MOORE

in

Officer 666

By Augustin MacHugh and Winchell Smith

Directed by

Harry Beaumont

Tom Moore puts on his official dignity in "Officer 666," a picturization from the Cohan & Harris play which set Broadway laughing for more than a year.

A REGINALD BARKER Production

The Branding Iron

From the successful novel by

Katherine Newlin Burt

Directed by

Reginald Barker

Adapted by J. G. Hawks

Three hundred leading newspapers are now running "The Branding Iron" as a serial story. Millions are reading the novel. As picturized by Goldwyn it is one of the sensational and inspirational dramas of the screen. Those who have seen it say that this picture will be boomed by exhibitors everywhere it is played.

GOLDWYN
PICTURES

MABEL NORMAND

in

What Happened to Rosa

By Pearl Lenore Curran

Directed by

Victor Schertzinger

Mabel Normand has the part of an overworked, tired, shop girl who, through adventurous circumstance and a fortune-teller, finds love and happiness in life. You will like Mabel Normand in this new and original role.

BASIL KING'S

Powerful Super-Drama

Earthbound

Directed by

T. Hayes Hunter

One year in production, "Earthbound," as powerful as its title suggests, is destined without question to go down in photoplay annals as one of the masterful sensations of the screen. A mere descriptive paragraph can in no way acquaint you with the bigness of "Earthbound." You will judge it when you see it.

REX BEACH'S *Famous Story*

The North Wind's Malice

Directed by

Paul Bern and Carl Harbaugh

This is destined to rank as one of the most powerful of Rex Beach's blood-stirring photoplays. It is a tremendous drama of human emotions with the action laid in the wilds of Alaska, which Mr. Beach portrays with startling vividness. There is a moral to this story which enhances the great human conflict on which it is based.

Milestones

by

Arnold Bennett and Edward Knoblock

Directed by

Paul Scardon

As a play, "Milestones," is known in every city in America as an outstanding success. As a picture portraying family life, it will appeal to the emotions of every patron.

WILL ROGERS
in

Old Hutch

By Garret Smith

Directed by

Clarence G. Badger

Will Rogers' inimitable and droll self is once more with us in "Old Hutch," a Saturday Evening Post story that is suited to Rogers as Rogers is suited to your patrons. It means one step more in the development of this swift moving star.

J. Parker Read, Jr., presents

HOBART BOSWORTH

in

His Own Law

Directed by

Irvin Willat

Hobart Bosworth is conceded to be the most powerful, dramatic male star in pictures. This J. Parker Read production presents Hobart Bosworth at his absolute best. Goldwyn presents "His Own Law" to you with the conviction that it is a truly worth-while production.

JACK PICKFORD

in

Just Out of College

By George Ade

Directed by

Alfred E. Green

A typical Jack Pickford picture and a zippical George Ade story. With all the pep and dash that goes with the two names. "Just Out of College" shows Jack Pickford in the best role of his career. Your patrons will say so.

MADGE KENNEDY

in

The Highest Bidder

Adapted from

THE TRAP

By Maximilian Foster

Madge Kennedy in "The Highest Bidder" promises to surpass her former comedy achievements. "The Highest Bidder" is a sympathetic love story of the ever popular sort.

GOLDWYN
PICTURES

Future Productions

A REGINALD BARKER *Production*

Black Pawl

By Ben Ames Williams

*

The Christian

By Hall Caine

■

The Great Lover

*By Leo Ditrichstein and Fred
and Fanny Hatton*

*

A Tailor Made Man

By Harry James Smith

*

The Concert

By Herman Bahr

■

Buntz Pulls the Strings

By Graeme Moffett

■

GOUVERNEUR MORRIS'

Famous story

Yellow Men and Gold

*

REX BEACH'S

Famous story

The Net

*

PAULINE FREDERICK *in*

Roads of Destiny

By O. Henry

BASIL KING'S

Famous Novel

The Eternal Law

*

MARY ROBERTS RINEHART'S

Famous Novel

A Poor Wise Man

■

MABEL NORMAND *in*

Head Over Heels

By Edgar Allan Woolf

Suggested by the story "SHADOWS"
By Nalbro Barley

■

TOM MOORE *in*

Six Seconds of Darkness

By Octavus Roy Cohen

■

BETTY COMPSON *in*

Prisoners of Love

By Katherine Henry

*

WILL ROGERS *in*

Boys Will Be Boys

By Irvin S. Cobb

From the play

By Charles O'Brien Kennedy

*

MADGE KENNEDY *in*

What the Doctor Ordered

By Oliver Bailey

Cupid Ties The Knot!

Everybody who will see this picture—and that means everybody—will call it the best thing Will Rogers ever did. Packed to the last inch with every element a picture needs for record-breaking success.



Samuel Goldwyn
Presents
WILL ROGERS
in
"CUPID - The COWPUNCHER"

Adapted from the story
"ALEC LLOYD, COWPUNCHER"
by Eleanor Gates
Directed by
Clarence Badger

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN Presents



M. W. GARSSON

presents

"UP IN MARY'S ATTIC"

- ¶ The "tired business man" will revel in its delightful atmosphere and humorous theme.
- ¶ The children will scream with delight at its innumerable laugh provoking situations.
- ¶ The scores of beautiful bathing girls will please children and grown-ups alike.
- ¶ Wives and mothers will love the quaint romance of college life.
- ¶ In fact, it is the kind of a picture that everyone, from six to sixty, will wish they could see every day in the week.
- ¶ The exhibitor will reap a harvest with it at the box office, because there is a real demand for it.
- ¶ It is the one sure-fire success of the year for the state right buyer.

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Brady			
Binney			
Hawley			
Daniels			
Johnstone			

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| (3) famous authorship, | (7) capable supporting cast, |
| (4) an entertaining story based on a
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book, | (8) perfect photography, |
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CONWAY TEARLE

AND **ROSEMARY THEBY** AND AN ALL STAR CAST
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"WHISPERING DEVILS"

The Story Extraordinary

"WHISPERING DEVILS" adapted from Henry Arthur Jones's pulsating story constitutes what film men instantly recognize on the screen as the story that packs houses. It carries a tremendous appeal to every class. It mirrors in scenes of extraordinary power the struggle between the forces of good and evil. It pictures the sublime faith of the Man of God and the pitfalls and chaos that confront him.

FROM the gentle zephyr of a love story to the dramatic finish that leaves audiences in a whirl, in every scene and every flicker there is force, power, intensity to the Nth degree "WHISPERING DEVILS" is a truly great story, played by Conway Tearle and Rosemary Theby and brilliant cast. It is strong, clean, wholesome, tense, human and a house packer. Let us give you more details on this great play with its great title.

EQUITY PICTURES CORP.

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CRITICAL OPINION

DRAMA—

"The power of true realism lies in picturing the known in such a manner as to obtain and hold interest during the story to be told in bringing strong situations out of the easily-recognizable affairs of our everyday lives. Therein lies the prime merit of this production. The main impression made however,—is that enforced by contrast. There is an unpreached sermon in every second of that contrast, a sermon more deeply felt that it is not pronounced in words, one to make the spectators think twice."—LOUIS REEVES HARRISON.

FROM PRESS COMMENTS ON PICTURES

Directed By

"She is a psychological study at acute moments" WROTE MR. HARRISON OF A HITHERTO ABSOLUTELY INEXPERIENCED GIRL IN ONE OF BERANGER'S PICTURES.



GEORGE A. BERANGER

MELODRAMA—

"This production is so highly colored with strenuous action and travels at such a rapid tempo that one hasn't time to reflect about its obvious design. Director George Beranger has made this picture a success through keeping in mind that the incidents must carry punch and suspense."—M. P. NEWS.

"You are surprised time and again throughout the run of the picture by the novel twists and the clever manner in which they have been handled. Director Beranger wastes no footage and makes every incident count. As this picture is treated with the utmost skill, it should afford real pleasure to all audiences. The most successful direction the star has had."—WID.

"It is seldom that a melodramatic feature holds such a well-sustained pace as does this. Not only is the action swift and intense, but the production is full of original situations. It should keep the spectator in his seat from start to finish."—M. P. WORLD.

COMEDY—

"The air fairly staggers with the rapidity of events. One thing to be commended is the capable direction of George Beranger, who kept the mystery atmosphere ever foremost. The continuity hung close as a leech, and intense interest was maintained till the fadeaway" BILLBOARD.

"The star's most agreeable picture in some time." — MORNING TELEGRAPH.

"Something is happening of a strenuous nature from start to finish, an amusing flavor spicing the events. The picture has been well directed, and the story hangs well together." TRADE REVIEW.

JUST COMPLETED:—

NUMBER SEVENTEEN

(From the Book by Louis Tracy)

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HAS SHOWN A PHENOMENAL
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"THE PROOF OF THE PUDDING IS IN THE EATING"

IF YOU ARE NOT A FOX NEWS EXHIBITOR YOUR COMPETITOR
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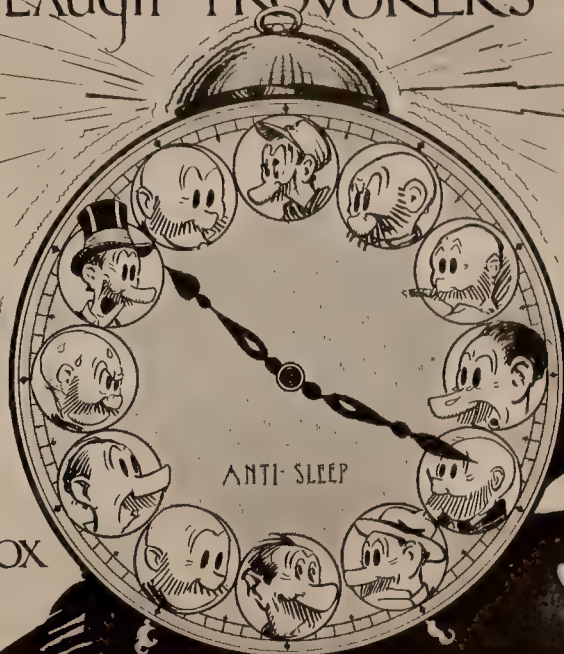
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SURE-FIRE ATTRACTIONS *in*
ACTION CARTOONS

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Presents

LOVE'S FLAME

by
Louis Reeves
Harrison

With an
All Star Cast

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THOMAS J. CARRIGAN
AND
VIVIENNE OSBORNE

DIRECTED
BY
CARL GREGORY





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hit that never
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J. Gordon Cooper

Director

(Management of Edward Small)

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What the Critics say of "The Evil Eye"

Will pull tremendously—*Motion Picture News*

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rapidly succeeding thrills, will be tremendous
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World*

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Productions Inc.
Presents

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with
David Butler

A BRILLIANT COMEDY DRAMA

Adapted from the Saturday
Evening Post story

"SITTING ON THE WORLD"

by Sophie Kerr

Directed by Fred J. Butler

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WHAT?

DON'T BOOK

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During the Summer Months

UNLESS

you are ready to turn on
the Steam as this

CURWOOD

story is as cooling and re-
freshing as an Arctic Breeze

**ONE OF THE SIX BEST
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presents

CONSTANCE TALMADGE

IN

"THE PERFECT"



A First National
Attraction

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WOMAN⁰⁰

THE only comedienne of the screen who has an unbroken record of successes and who has actually made a greater comedy drama with each succeeding picture. You know her popularity NOW. Her name alone will draw the crowds, and they will laugh over this picture as they never laughed before. And added to the laughs there is a story of strong love interest, intrigue and excitement that will hold them all.

A John Emerson-Anita Loos Production

Directed by David Kirkland

Photographed by: Oliver Marsh

Tech. Director: Willard M. Reineck

Foreign Representatives: David P. Howells, Inc.,
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It's Great for Hot Weather!
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Poor Posters—Poor Profits

A WARM day in winter is very pleasant. So also is a cool day during the hot season,—but neither the one nor the other indicates an ideal climate. In a way they resemble a box-office record breaking day,—very pleasant, and all that,—but what a far seeing exhibitor wants, and strives for, is not the exceptional record breaker,—but rather the steady high average.

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RITCHEY LITHO. CORP.

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Motion Picture News

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On the Record

WE are asked by the Exhibitors Herald of Chicago, issue of June 26th, where we stand "in the Exhibitors' fight for independence."

In reply we beg to advise that we stand just where we stood nearly a year ago, when, in our issues of August 9th and 16th, we ran plain spoken editorials dealing with the subject of producer-owned theatres.

We stated that several prominent producer-distributors were at that time acquiring or openly attempting to acquire theatres (which was a patent fact) in key cities; that evidently the motive was to insure first-run representation; that despite the obvious advantage and even pressing, temporary necessity of such a move, however, we believed it uneconomic in principle and therefore bad in the long run for all concerned; that the proper, healthful and prosperous order of the trade was the independent exhibitor, independent distributor, independent producer; that only with this freedom of movement all along the line could the public demand and get the kind of pictures the public wanted.

WE stand just where we stood in our issues of November 22nd and 29th, 1919, in which in more plain-spoken editorials we advised the exhibitor to "own his public" through everlasting attention to his own business, namely the selection and presentation of pictures to suit the public; and not "to be buffaloes" by offers to buy him or threats to buy his competitor or arguments on the scarcity of picture supply; that "good theatres would always get good pictures," and that any exhibitor who owned his public need fear no producer owning his own theatre or his competitor's. And we stand today just where we stood a year ago.

IN reply we ask the Exhibitors Herald why its editor has waited a year to take its present stand "in the Exhibitors' fight for independence."

Was the Exhibitors Herald unaware that several prominent producers were buying theatres all this time? Was

an editorial stand more timely then or now? Or did the Exhibitors Herald know the very well-known fact and yet choose to say nothing? Why a twelve months' silence?

The independence of the theatre so far as producer ownership is concerned is a very important question—particularly in the South where the small town theatres are involved.

There are other big issues, however, directly threatening the independence of the great majority of the theatres of the country.

IF the Exhibitors Herald will make a nationwide canvass it will be found that at least eighty per cent of the picture houses have never had a bona fide offer from any producer to sell out. And of this great majority a large number—too many by far—don't fear the producer owner today half so much as they fear the sheriff.

If the theatres are to maintain their independence—let alone their existence—they must have better pictures at lower rentals. The best thing that can be done for this industry right now, the one true rallying call for the great majority of American exhibitors, is a revolutionary change in the whole scheme of renting pictures which will give the small town exhibitor decent prints of the best pictures—the pictures which the public wants and of which we are now producing an adequate supply—at live and let live rental prices.

When we say the small town exhibitor we refer to eighty per cent of the picture theatres of the United States and Canada.

Put your finger at this point and you will touch the mainspring of independence today in the box-office of the American picture theatre.

W. A. Johnston

DEALING IN PERSONALITIES

It isn't the hot weather, nor the lack of news, nor pure cussed laziness that causes us to use this photo of WATTERSON ROTHACKER to fill so large a chunk of this week's page. It's just because we think that much of "Wat," and besides we hasten to avail ourselves of the opportunity to prove by visible evidence that "Wat" does work occasionally.

We know that we had begun to doubt that latter statement, and perhaps many others had also, because whenever we see "Wat" about New York's tillum hotels or "conventioning" he looks so downright cheerful and free of care. Maybe that's the way a good salesman should appear.

At any rate, the camera, which they say cannot lie, here gives us the evidence of labor. We don't know whether he is inspecting a First National print intended for J. D. WILLIAMS' private view, or whether it's a bathing girl print that the negative cutter has "tipped off" around the plant. You never can tell in a laboratory.

After using several inches of space up with the photograph and a few more in airy persiflage written around it—quite a distance around it—we will now state in quick, brief and snappy fashion that WATTERSON ROTHACKER is in New York preparatory to sailing for Europe. "Wat" does it two or three times a year to our knowledge. And two or three more times he visits Los Angeles. Once or twice a year he journeys to Chicago where a certain well known laboratory is located.

The July 4th holiday is to blame for the fact that THE NEWS is one day late this week, otherwise we might take a chance and hold over another day to give you the last-minute returns on Saturday's big sporting event. HARRY REICHENBACH, a rising young animal show press agent, is host to the Associated Motion Picture Advertisers at Bayside, Long Island.

For some unknown reason the event is called a "golf tournament." We believe that the members are going to meet on a golf course. We know of none foolhardy enough to predict that any golf will be played.

ARTHUR JAMES, PAUL LAZARUS and "BILL" YEARSLEY are a committee to award prizes. Some say that a few of the members may have to play golf—or play at golf—in order to provide an excuse for the committee and the prizes.

One thing sure we can guarantee a good time to all who attend. HARRY hasn't "flivved" on a date this season. If he keeps on improving we think he might graduate some day from menageries and



Watterson R. Rothacker, the dynamic young president of the Rothacker Film Mfg. Co., in his private office

cannibal isles to motion picture productions.

Attending the A. M. P. A. luncheon this week gave us an early glance at the current bulletin. We'll say that HORACE JUDGE did his job up well. And add that TOM WILEY seems to be wielding the plush-lined black-jack in successful fashion.

Looking around the tables "HOPP" HADLEY and I saw so many new faces that we decided the business must be still in its infancy. HARRY DIGGS is conservatively inclined to agree with us.

PAT DOWLING, the Christie's space-grabber, is a visitor in these parts. Pat brings with him a personality that should result in still further increasing the Christie appropriation of trade paper text space.

SIGMUND MOOS, who attends to the job of leasing space in UNIVERSAL CITY to outside companies is another Coast representative now looking Broadway's sights over.

Still another one. Miss EQUITY WILLIAMSON gave us the pleasure of meeting ROBERT M. YOST, Harry Garson's likeable representative. Br'er Yost is in town looking over contracts and "sech like."

LOWELL V. CALVERT, who will handle the big New Capital at St. Paul for Finkelstein and Rubin was another visitor to THE NEWS office during the week. Manager Calvert's presentations at the New

Garrick place him in the front rank among the country's showmen.

Br'er Calvert also has a lot of good ideas with which we heartily agree. For instance, he says:

"It seems to me that the managers of the country are working the 'prelude' to death. Every picture, every week, has to have a prelude on the stage whether it is called for or not. And in most cases the prelude serves only to take the edge off the picture's climax. If the action of the picture towards the end reaches Egypt we get a prelude in a setting of pyramids—despite the fact that for four or five reels the atmosphere of the picture will probably be straight American. It's my opinion that half the preludes and prologues serve to steal strength from the climax and big scenes of the feature.

"We are meeting our greatest success at the New Garrick by building up a good show around the short features. A headline musical feature, backed by a special stage setting, and a theme running through your scenic, comedy and news weekly, will build a show that can stand up and give satisfaction even where the feature isn't a wonder.

"In this connection it's a wonder to me that someone doesn't go at the job of providing musical features to picture theatres in a way that will help the managers. We

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Meeting of Georgia Exhibitors in Atlanta on July 11

To Affiliate with National Body and Act on Censorship Legislation

FIRST to take definite action with relation to the strong declaration as expressed at the recent meeting of the Motion Picture Theatre Owners of America in Cleveland, and carrying the plan to organize cooperative State Leagues of Independent Exhibitors, a mass-meeting of Georgia exhibitors has been called by Willard C. Patterson, third vice-president and member of the executive committee of the Motion Picture Theatre Owners of America to assemble in Atlanta.

Date for this meeting has been set for Sunday, July 11th, at the Piedmont Hotel, and according to telegraphic and long-distance telephone responses, Mr. Patterson declared Tuesday afternoon that he expected one of the most representative groups of Georgia showmen ever assembled to attend the meeting.

"The call was not sent out at the request of one or two Atlanta exhibitors, but through the steady appeal of exhibitors throughout the state," said Mr. Patterson. "Following the meeting in Cleveland there has been a tendency among the exhibitors of Georgia to carry on the work as started by the National body. Believing that there is no more auspicious time for the assembly of the theatre owners and exhibitors of Georgia than middle of July and for several weeks thereafter, and feeling assured that the date as set will insure the maximum attendance of exhibitors, I am looking forward to this meeting to carry out the plans as discussed in Cleveland for the formation of State bodies of independent exhibitors."

Mr. Patterson's action in calling the convention of Georgia exhibitors marks one of the first steps on the part of district leaders among independent exhibitors to follow out the procedure as mapped out by the Cleveland convention. The step is significant for a number of reasons, the most important of which is the fact that the majority of state groups are watching Patterson's activities and it will not be a surprise to those who are in close touch with the situation to find that various other calls for State meetings will be heard in the next few days.

Exhibitor organizations are not new for Georgia. The Southeastern Theatre Managers Association has for the past few years been a valuable factor in expressing the combined sentiment of the exhibitors of that territory. However, in the organization of the Georgia branch of the Motion Picture Theatre Owners of America it is planned to bring about a formidable factor in carrying out to the letter the ideals and aims set forth by the general convention of exhibitors in Cleveland.

While the primary purpose for calling

An Important New Service

MOTION PICTURE NEWS this week announces an important new service to exhibitors

Charles D. Isaacson, contributing editor of the Music Department, is to be the medium of a service to the exhibitors of the country—in theatres large and small—that should be made a big factor in the plans of real showmen for the booming Fall season.

Be sure to read about this new service. Full announcement and details appear on Page 660 of this issue.

this session is to create the Georgia Branch of the Motion Picture Theatre Owners of America, it is also the intention of those sponsoring the call of the meeting to take action against a censorship bill which will soon be brought before the Legislature. This bill, if enacted, will be one of the most arbitrary rulings ever conceived, according to prominent Georgia exhibitors. It will not only provide for the local boards of censors with which every exhibitor in Georgia must reckon, but will supplement the local boards with a state board that once opposed to any given picture can prevent its showing in any and all parts of the State.

"Freedom of the press and the independence of the screen are closely allied," declared Mr. Patterson in calling the general meeting of Georgia exhibitors for July 11 at Atlanta. "The obstacles which are at present hampering the development of the motion picture theatre are collectively aiming at one objective—the independence of the exhibitor. A showdown for these anti-independence forces was brought about by the action of the National Meeting of the Motion Picture Theatre Owners of America in session at Cleveland. This meeting called a spade a spade, and in its resolutions openly branded those forces that are allied against the best interests of the independent exhibitor."

"It is my hope to see every State rally to the call of the national body with district bodies that will unhesitatingly align themselves against those corporations or individuals which seek to impair the progress of our business. Georgia can be relied upon to do its share in this most laudable fight."

The salient clauses of the proposed Censorship Bill to be presented shortly for action by the Georgia Legislature are given as follows:

"Section 2: It shall be unlawful to sell, lease, lend, exhibit, or use any motion-picture film, reel, or view, in Georgia, unless the said film, reel, or view has been submitted by the exchange, owner, or lessee,

of the film, reel, or view, and duly approved by the Georgia State Board of Censors, hereinafter in this Act called the Board.

"Section 3: The Board shall consist of three residents and citizens of Georgia, two males and one female, well qualified by education and experience to act as Censors under this Act. One male member of the Board shall be chairman, the female member shall be Vice Chairman, and one male member shall be secretary. They shall be appointed by the Governor, for terms of three years. Those first appointed under this Act shall be appointed for three years, two years and one year, respectively, the respective terms to be designated by the Governor.

"Section 5: The Board shall procure and use an official seal, which shall contain the word, Georgia State Board of Censors, together with such designs engraved thereon as the Board may prescribe.

"Section 6: The Board shall examine or supervise the examination of all films or reels or views to be exhibited or used in Georgia, and shall approve of such films, reels, or views which are moral and proper, and shall disapprove such as are sacrilegious, obscene, indecent, or immoral, or such as tend, in the judgment of the Board, to debase or corrupt morals. This section shall not apply to announcement or advertising slides.

"Section 7: Upon each film, reel, or view which has been approved by the Board there shall be furnished and stamped by the Board the following certificate or statement: Approved by Georgia State Board of Censors.

"Section 11: The Chairman shall receive an annual salary of Twenty-five hundred dollars, the Vice Chairman an annual salary of two thousand dollars. The salary shall be payable monthly.

"Section 12: Each member and employee of the Board shall be allowed all expense of whatsoever nature, actually and necessarily incurred by him or her in carrying out the purposes of this act.

"Section 13: The Chairman shall appoint, with the approval of the Governor, the following employees: One Chief Clerk at a salary of eighteen hundred dollars, one assistant clerk at a salary of fifteen hundred dollars, two stenographers and typewriters at salaries of one thousand dollars each; one Chief Inspector at a salary of fifteen hundred dollars, three Inspectors at salaries of fourteen hundred dollars, one operator who shall be an electrician at a salary of fourteen hundred dollars, one messenger at a salary of seven hundred and fifty dollars, one Assistant

(Continued on page 575)

Empire Theatre Wins Its Injunction Fight

According to word received from H. C. Farley, manager of the New Empire Theatre, Montgomery, Ala., the Empire Theatre Company has won in its fight for an injunction against the Lynch Enterprises and the Select Pictures Corporation, thus preventing the Lynch interests from exhibiting in Montgomery two first-run starring vehicles of Norma Talmadge, released by the Select Pictures Corporation.

According to the statement of Mr. Farley, the Empire had signed a contract to run eight Norma Talmadge pictures issued by Select. After the sixth had been run, says Mr. Farley, the Select cancelled the remaining two under one of the cancellation clauses in the contract. Later, the Select people, affirms the Empire manager, came and offered, at an increased price, two more Norma Talmadge pictures, which they said they had bought on the open market. The Empire refused to pay the price, and a contract was signed for the two pictures by the Lynch interests, says Mr. Farley. Proceedings to restrain the Lynch Enterprises from running them in Montgomery were opened by the Empire house. The local Montgomery Circuit Court granted the injunction, and later on an appeal to the Alabama Supreme Court a verdict was awarded in favor of the Empire Theatre Company, it is stated.

Famous Lasky Announce Recent Changes in Field

Famous Players-Lasky Corporation announces the following changes: Walter P. Lindlar, representative at Minneapolis, goes to the home office as assistant manager. S. G. Sladdin, of the Boston office, is transferred to the Omaha exchange. Charles Winston succeeds Mr. Sladdin at the Boston branch. John P. McConville, exploitation representative at Buffalo, goes into the new Albany field. Albert S. Nathan takes McConville's place at Buffalo. Oscar A. Doob goes to the Chicago office from the Cincinnati exchange. Frank A. Cassidy, of the Chicago office, takes over the vacancy left at Cincinnati by Mr. Doob's departure. Eli M. Orowitz goes to Philadelphia, while his place at the Detroit office is assumed by Leslie F. Whelan, formerly of Dallas. Hal Olver goes to Minneapolis, after a temporary tenure at the New York exchange.

Earl L. Crabb to Manage Buffalo Concern

Earl L. Crabb, former manager of the Strand theatre, Buffalo, and recently connected with Universal in an executive position, has accepted the general management of the Buffalo Motion Picture Company and will open offices at once at 844 6th avenue, New York City.

Chicago Exhibitors Reject Musicians' Demands

CHICAGO exhibitors are standing firm in their refusal to grant musicians who walked out on Monday, a seventy-five per cent increase in pay, and the indications are that the theatres will present their programs without musical accompaniment for the balance of the summer season. Piano and organ music are also being dispensed with in deference to the objections of the operators to work with non-union men.

In accordance with an agreement made a year ago, when a twenty-five to forty-two per cent increase was granted, exhibitors offered musicians an advance commensurate with the increase in cost of living during the period, or an increase of twenty-one per cent. This proposal was turned down by the Union. The public generally approves of the stand taken by the theatre managers, and the attendance does not seem to have been affected by the walk-out.

Sam Atkinson of the Allied Amusement Association reports that circuits such as Balaban and Katz, Ascher's, Lubliner and Trinz, as well as smaller exhibitors, are unanimous in their refusal to be held up by the musicians, and are determined to fight the issue to a finish. They have gone on record as opposed to an increase in admission at this time, while the tendency is towards the decline in prices of most commodities.

DeMille's "Prince Chap" to Run at Rivoli

William DeMille's Paramount production, "The Prince Chap," featuring Thomas Meighan, which scored a big success on the occasion of its initial showing at Orchestra Hall, Chicago, will open at the Rivoli theatre, New York, Sunday, July 11th.

Adapted for the screen by Olga Printz-lau, "The Prince Chap" was produced with an all-star cast. Kathryn Williams appears opposite Mr. Meighan and the cast also includes, among others, Lila Lee, Charles Ogle, Casson Ferguson, Ann Forrest, Lillian Leighton, Florence Hart, Theodore Kosloff, Clarence Goldart and Yvonne Gardelle. The photography is by Guy Wilky.

3 to 1

See this week's front cover ad

Court Upholds Referendum on Sunday Pictures

The efforts of the reformers to prevent Baltimoreans from voting on Sunday moving-pictures in the autumn elections received a blow on Wednesday, when Judge Morris A. Soper, in Superior Court, handed down a decision upholding the action of the Maryland Legislature in providing for a referendum vote on the question of whether Sunday movies will be permitted in Baltimore City. The Lord's Day Alliance filed a petition for a writ of mandamus to prevent the Supervisors of Elections from printing the question on the ballots and attacked the right of the Legislature to make such provision. They have indicated their intention of carrying the matter to the Court of Appeals.

In the summary of his opinion, Judge Soper declared that the conclusion was that in granting the people a referendum on the matter, the Legislature was acting entirely within its power. The petition of the Lord's Day Alliance, he added, does not state a case which would justify the issuance of a writ of mandamus against the Board of Election Supervisors.

Tourneur Production of Stage Play Available

Maurice Tourneur's motion-picture production of the famous Neil Burgess comedy drama, "The County Fair," has been taken over by J. J. McCarthy and Theodore Mitchell, and is announced for early release as a special distribution feature. The Tourneur production is in five reels and follows the salient points of the play. Messrs. McCarthy and Mitchell announce for the initial releases that open time will be booked for runs of a week or more in any section of the country where time is available.

Loew Wins Golf Tourney

Marcus Loew was the proudest and happiest man in Greater New York this week as a result of his emerging the winner in the golf tournament of the Milbourne Country Club. Loew came out on top, handsomely defeating Mr. Herzig, who just nosed out B. S. Moss, Mr. Loew's business rival and golfing competitor. Friends of Loew who have seen him slamming the little pill around state that his golf is now almost on a par with his theatre-buying proclivities.

Famous Players Promotes Thomas Kilfoil

Thomas Kilfoil, formerly traveling auditor, Famous Players-Lasky Corporation, has been promoted to the position of Special Representative of the Department of Distribution. In his new position, Mr. Kilfoil will work throughout the entire exchange field on the installation of standard routine services.

"Summer Slump" Bugaboo Is Fast Disappearing, Says Report

First National Survey Shows Enterprising Exhibitors Need Not Fear

THE exhibitors' annual "summer slump" bugaboo is less of a reality this year than ever before, with receipts in many important theatres holding well up during the first two weeks of real hot weather, comparing favorably with winter business, and superior to box office returns for the first period of excessive temperatures for 1919, according to a survey just completed among its new sub-franchise owners and other independent exhibitors by Associated First National Pictures, Inc.

Exhibitors who have refused to follow the old custom of reducing expenses during the hot weather on the theory that a motion picture house cannot keep patronage up to top-notch during the summer months, are having their pioneering judgment vindicated by business which compares very favorably with those of the winter months according to the special reports from various territories requested. The reports indicate that those who have gone ahead with first-class shows and kept their houses up to winter standards are getting first-class patronage, while those who reduced the quality of pictures or attempted to save in other directions are receiving returns in terms of reduced attendance.

The statements from many of the sub-franchise owners and others especially stress the exhibitors' own views as to the reason for the state of business which their theatres show this summer in contrast to the same season last year. Those who report no decrease in patronage with the coming of hot weather, show a remarkable unanimity in the view that there has been a big change in the last twelve months in the status of the motion picture in the minds of the amusement-loving public, and that it is this change which makes the theatres impervious to hot weather.

Reports from five first-run theatres in Atlanta, the Criterion, Forsythe, Rialto, Strand and Tudor, cover the last week in May and the first three weeks in June. None of the five theatres made any changes in policy for the hot months, and all of them report increases in patronage of from thirty-three to forty-five per cent over the same period last year, with an average of twenty-five per cent increase in prices.

Fourteen theatres in Kansas City, including those of the Newman Theatre Company, Loew's Garden and the Liberty, all report patronage fifty per cent in excess of last year. Admissions are about on a level with those a year ago.

Louisville, Ky., reports a general continuance of top-notch winter patronage through the first four weeks of hot weather, with one theatre, the Majestic, of

New Incorporations in New York State

THE past few days have brought the usual number of concerns incorporating in New York State in the motion picture business.

These include the Joan Film Sales Company, \$100,000, Nat G. Rothstein, John N. Weber, Gustave F. Myers, New York; The Graphoscope Service Co., \$63,000, Walter J. Scott, Annette Day, New York and C. P. Hall of Newark, N. J.; San Marco Films, Inc., \$500,000, S. M. DePasquali, College Point, Thomas J. Smith, Flushing; Julius Frankenburg, New York; Cinema Screen Advertising Co., \$30,000, Gertrude Wolfer, Frederick Brutsche, William S. Hawkins, New York; Telescreen Corporation of America, \$600,000, Jules Burnstein, M. D. Clofine, Chester C. Rankin, New York; Hillfield, Inc., \$25,000, Marion Elkin, Etta London, Ruth Vogel, New York; Howells Picture Corporation, \$50,000, David P. Howells, William Falt, Jr., Anthony Morello, New York; Celtic Players, \$5,000, Eileen Curran, Bina Flynn, H. J. O'Neill, New York; Montauk and Elite Theatre Corporation, \$20,000, Barnett H. Miller, Nathan Gerzog, Benjamin Nathanson, New York; Howard Thurston Pictures, Inc., \$5,000, Howard Thurston, Beechhurst, Hal Benedict, George Kelson, New York; Lyons Amusement Company, \$30,000, Gertrude Ritchie, Sidney E. Arnold, George F. Allen, Rochester.

which Louis Dittmar is manager, giving the detail that his theatre played to 23,000 more paid admissions in May of this year than during May of 1919. Lowell, Mass., and Buffalo, N. Y., as well as many smaller cities, report the arrival of hot weather with little if any decrease in patronage from the winter months, and all reporting large increases over the similar period last year.

Pittsburgh, Pa., is the single exception to report a decrease in business. The manager of one theatre there suggests the reason why this mid-western city is affected adversely. He is Samuel DeFazio, manager of the Blackstone, and he declares that the adoption of the daylight saving law has put the theatres at a disadvantage because the streets remain light enough to make walking and sightseeing enjoyable until about nine o'clock in the evening. For this reason, he declares, first performances in the evenings have shown a decided falling off, but the later performances as well attended as at any time during the winter. N. A. Benson, manager of the Stadium, also in Pittsburgh, outlines a plan of shorter shows and more of them as a method which is successfully meeting the shortened hours for exhibiting. His method of shortening the shows is to emphasize on the quality of the feature productions and the elimination of all other films from the program.

Those theatres which have reported the successful opening of the summer season generally are doing special exploitation work. Lobby arrangements based upon hot weather, such as iceberg displays and frosted trimmings, are popular. The use of lighter colors for the exterior of the theatre and the lobby has found favor with a majority of theatres.

Programs have been given a great deal of attention, and the managers reporting favor comedies, farces and other light pictures for the summer shows, on the theory that laughing is the easiest emotion of any to experience and thus the entertainment of a patron is accomplished with less action on his part. In connection with this matter it may be stated that the reports contained a question as to whether any shortage of high-grade film was present in any of the centers due to the policy of many producers and distributors in curtailing releases. The reports were unanimous in stating that plenty of high-grade films were available.

Changes in musical accompaniments, particularly for summer patronage, have been made by exhibitors who have reported good business. The tendency in music, shown by the report on the part of these managers, has been to string and other soft-toned instruments, with an accompanying decrease in brass and strident blow instruments. In most cases such changes have necessitated an increase in the number of players to provide the necessary volume, but the added lazy comfort of the softer tones are regarded as being a satisfactory recompense for the added expense by those exhibitors who have made the change. Naturally the music itself has also been changed, waltzes and slower, more melodious pieces replacing the jazz fox trots and one-steps that prevailed through the winter.

Committee Will Settle Watertown Censorship

So much discussion has arisen in Watertown, N. Y., in relation to the question of censorship of the motion pictures being shown in that city, that theatre owners and City Manager Bingham have come to the agreement that a committee will be appointed at the next meeting of the Common Council, which shall pass on all pictures to be shown in that city in the future.

The theatre owners have expressed their willingness to submit all bookings to the committee one month in advance of the date scheduled for the pictures and should the committee disapprove of certain pictures, it will notify the proprietor of the theatre two weeks in advance of the date of the showing.

Crandall Adds to Chain of Theatres

Washington Exhibitor Acquires Houses in
Roanoke and Martinsburg, W. Va.

HARRY M. CRANDALL, owner of a chain of motion picture theatres in Washington, D. C., president of Associated Exhibitors, Inc., last week announced the extension of his circuit of houses to include the most important theatres in Roanoke, Va., and Martinsburg, W. Va. Pursuant to plans made public at the time of the announcement of the beginning of construction on Crandall's Strand theatre in Cumberland, Md., the Crandall interests now embrace the National theatre in Roanoke and the Apollo in Martinsburg. This carries the Crandall chain into four states outside of the District of Columbia, the Colonial theatre in Connellsville, Pa., forming one of the links.

The successful conduct of Crandall's Metropolitan, Knickerbocker, Savoy, Crandall's Apollo, Avenue Grand and York theatres in the National Capital has been familiar to those with the best interests of the industry at heart. These houses mark a high attainment in architectural beauty, spaciousness, comfort and managerial efficiency. They serve every section of the city of Washington, each house being recognized as the finest in its respective locality and the one that presents the best bills under the most agreeable auspices. There is no comparable circuit of theatres in the Capital and only a few in the country.

Crandall's Strand theatre, the new Cum-

berland house with a comfortable seating capacity, verging upon 2,000, is awaiting only the completion of the detail of interior decoration to be thrown open to the public of the thriving Maryland city. The Strand in every respect is the product of the most advanced art of theatre construction, having been designed and built under the direct personal supervision of Reginald Wyckliffe Geare, the Washington architect who also was responsible for Crandall's Metropolitan, Knickerbocker and York theatres, three of the finest examples of modern theatre construction in America. An important feature of the Strand's equipment is found in the full-size stage upon which is every electrical, mechanical and stationary appliance necessary to the successful presentation of the most massive productions sent on tour. The provision for the projection of motion pictures is, of course, equally as complete.

Crandall's new National theatre in Roanoke occupies the most desirable site in the heart of the business section of the city, and when completed will be the largest and handsomest playhouse in Roanoke. It is expected that this new addition to the Crandall holdings will be ready for opening to the public on or about November 1st, construction now going forward at full speed. Like the Cumberland house, the National will be equipped for the

presentation of any type of theatrical offering as well as pictures.

Crandall's Apollo theatre in Martinsburg has been in operation under the ownership management of H. P. Thorn for a period of about eight years. It is the present plan to close the house to the public immediately and entirely reconstruct the theatre at a cost of approximately \$150,000. Adjoining property has been secured by the Crandall organization which will permit the very material enlargement of the Apollo. This completed it will have a seating capacity of more than 1,400, with comfortable seating arrangements for 1,100 on the orchestra floor. It will be the policy here, too, to provide stage facilities capable of handling the most massive productions ever sent on tour.

In addition to the theatre proper, the Apollo building will also house two large halls in surmounting stories. One will be conducted as a ballroom, 90x125 feet, the other, conforming to the same dimensions, as a civic center where, by the application of a people's forum idea, will be furthered plans for municipal progress and a genuine community spirit fostered. It will be noted that by the successful consummation of the tentative plans now held in abeyance only pending the rebuilding of the theatre edifice, there will be centered in Crandall's Apollo the most important elements in the community life of Martinsburg.

Martin Tells His Impressions of America

English Advertising Manager Tells British
Exhibitors to Copy America

THOSE who met Franklin Martin, advertising manager of Famous Players-Lasky Film Service, Ltd., of London, or read his impressions of American exhibitor methods, given in trade paper interviews, will be interested to know that his enthusiasm was not cooled by the Atlantic breezes which waited him homeward.

Writing under the heading, "Over There—Reflections and Impressions in America," Mr. Martin said in the June 17th issue of *The Cinema*, London:

"The American exhibitor, like his English cousin, is enjoying great prosperity these days, but I am of the opinion that the 'good times' in the States have more of the quality of endurance than those prevailing in Great Britain, since they have been brought about by scientific showmanship, whereas those in the United Kingdom are due to other causes. Now, I don't want it to be thought for one moment I have the idea that my own countrymen are ignorant of the first rudiments of the game, because that would be a completely

false impression. We have fine theatres, excellent musicians, and, of course, the same attractions as the Americans, but we have a disposition to regard these as the prime essentials to success—which they are to-day. But what of the future?

"There are few things more palatable than an everyday, well-cooked sole, which is a simple culinary feat that obtains no more appreciation in Bromley than it does in Birmingham, and yet there are hundreds of people in both places, as there are in every district, who would never dream of leaving London without eating a sole at a certain West End restaurant, which, by an unusual manipulation of the ordinary ingredients, has achieved a national reputation and enormous prosperity.

"Doing things in a different way is the prime factor of success in American show business. All the time they are endeavoring to give the picture theatre the human touch by having atmospheric prologues—with living actors—which, as it were, dissolve into the opening of the feature. The orchestra is visible, and is not an acces-

sory to the picture, but a special feature of the entertainment. During the playing of the Sixth Hungarian Rhapsody at the Rialto recently they screened a picture of the leader directing the orchestra. The picture was made to synchronize with the music. Later the entire orchestra was shown, and as the solo parts were played pictures of the particular musician were projected. The whole thing was extremely effective, and obtained prolonged applause. Furthermore, it set everybody talking about the Rialto, which, by the way, is not regarded as a 'picture theatre' in the English sense, but is looked upon as a regular Broadway show.

"Although business is phenomenal, none of the exhibitors are 'taking things easy.' This is particularly noticeable in the matter of newspaper advertising. The forty-eight sheet poster is everywhere. It is the standard size for boarding display. These posters are extremely difficult to sell to British exhibitors, why, I do not know, since in the United Kingdom, by

(Continued on page 574)

General Manager of Educational Back from Europe

E. W. Hammons Believes English Still Want American Pictures

E. W. HAMMONS, vice-president and general manager of Educational Films Corporation, returned this week from Europe after a five weeks' tour of the British Isles and France. Various reports of new activities on the part of his company, including the erection of a large motion picture house in London, accompanied Mr. Hammons, but he declared that it was too early to make any definite announcements although he admitted that the English connections of his company were closer than ever before.

It is no secret that the Hudson's Bay Company is largely interested in Educational and that the company is associated with the Ideal Film Renting Co., Ltd., of London and that the international relations have been greatly broadened in the past year. It is said that Educational is able to command almost any amount of capital desired for any plans that may seem desirable. While he was in the British Isles Mr. Hammons visited the various Ideal offices so as to get in close touch with activities there.

As to the result of his visit to France, it is expected that new relations will be announced within a short time.

"I found," said Mr. Hammons, "that the demand for American motion pictures is just as strong as it was on any of my previous visits. There is no real antagonism to product of this country, so long as the pictures do not undertake to ridicule the English people, as, unfortunately, a few of them have done. I believe, though, that the English feel much more kindly to those American producers that are handling their product there through companies in which English capital is concerned than to others. It is natural that so great a city as London does not take kindly to being considered a 'branch' office."

"However, there has one great change come over the English motion picture world. They have realized that the pictures they have made have been vastly inferior to those on this side, as a general rule, and the producers are now trying very hard to profit by their mistakes. The works of their greatest writers are being transferred to the screen and real, sincere effort is being made to achieve the best results. I feel very sure that the more serious of these are going to have good results, but I am equally sure that none of us will ever see the day when there is not a demand for the best of American product all through Britain."

"One reason for this is that the natural advantages are not with England as a country. Then, too, the people want on the screen the types that are so typical of America, types that we have in such vari-



E. W. Hammons, Vice-President and General Manager of Educational Film Corporation

eties. For instance, it would not take long to tire the English of their own cockney type, while here we have scores of corresponding types. They like, too, at least for screen consumption, the bright and breezy American stories. In short, the 'atmosphere' of the American picture has a lot to do with its popularity.

"With their determination to produce better pictures the British are devoting their attention almost entirely to the longer pictures. As I have indicated, these are being made largely from the works of noted authors, both from the classics and living writers. The short subject field has been practically untouched. They have not essayed two reel comedies and I found there a great demand for the type that we are distributing."

"The single reel scenic, travel and educational picture continues to have a great vogue. I reached England about the same time that our Mr. Robert C. Bruce arrived there to begin a tour of the British Isles for a number of his pictures which we will release. I found that his arrival was one of the events of the film world. That was not surprising to me, but it may be rather startling for you to know that the revenue from such pictures as the Bruce series abroad has compared very favorably with that in this country. Every one of the Bruce pictures has been shown in the leading cinemas of England and they were very much interested in the prospect of seeing his camera record of their own country."

"Although this phase of picture making has not developed to anything like the extent that it has with us, I was able to

get in touch with some interesting plans and we expect to announce some further short subjects that will attract a great deal of attention in this country. You may know that we have already purchased the product of several foreign camera men which we will distribute throughout the world."

"Our own relations with Great Britain, and, for that matter, the rest of Europe, are going to be very much closer. As you know we are intimately associated with the Ideal Film Renting Co., Ltd., one of the greatest distributors of pictures in the British Isles, with offices in England, Scotland, Ireland and Wales. As soon as certain contracts have expired we will be able to offer distribution through practically the whole of the English speaking world and a number of other countries. Until that time we cannot make definite announcement, but you can be assured that this announcement will bring assurance of better product for this country, better product for Britain and the rest of Europe and possibly some other developments that will result in Educational Films Corporation taking a step still further forward into international activities."

Special Picture Sales Manager on Tour

For the purpose of making an intensive study of the short reel needs of the exhibitors all over the country, H. J. Roberts, general sales manager of the Special Pictures Corporation, leaves the Los Angeles home office this week for New York. After a few days in the metropolis, Roberts will start on his nation-wide tour, covering not only the key centers, but the smaller cities and towns as well. Mr. Roberts will be gone several weeks and he expects to call on at least 1,000 theatre owners personally.

Film Carried By Plane at Cost of \$1,000

What is probably the highest sum ever spent for the transportation of a film was paid recently by C. S. Jensen of the firm of Jensen and Von Herberg, of Portland, Oregon. Word was received at 1:30 in the morning that the film had missed connection at Seattle, and would therefore not arrive in Portland until four o'clock in the afternoon. Mr. Jensen met the situation by chartering an airplane at a cost that was said to be \$1,000, and flying to Tacoma, where the film was picked up.

The plane left Portland at eight o'clock and was back again at 12:25 with its precious freight. The distance by straight air flight is approximately 225 miles.

Exhibitors' Resolution Condemns Producers

At a regular meeting of the Theatre Owners' Chamber of Commerce held at the Hotel Astor Tuesday, June 29th, which meeting was attended by the representatives of the best theatres booking out of the New York territory, a series of important resolutions were unanimously passed of which the outstanding feature was the one directed against the United Artists Film Corp., as follows:

"That the Theatre Owners' Chamber of Commerce is opposed to paying in full for any picture as an advance or deposit. That we condemn the efforts of any distributing organization attempting to force full payment from the signing of contract and that the members of this organization in self defence pledge themselves not to enter into any contract requiring payment in full for any picture more than seven days in advance of play dates."

Discussion of this resolution is said to have brought out the facts that the Robertson-Cole Co., who have just released the "Wonder Man," were exacting full payment in advance, upon signing of contract, and that the door was left open for other distributing companies to adopt a similar policy. This resolution was adopted as a matter of self-defence and in accordance with same not any of the members of this "Chamber," controlling three hundred and eighty theatres, will book any of the releases of the United Artists until their policy has changed.

New First Nationaler in St. Louis

The youngest star to sign with Associated First National Pictures, Inc. (the St. Louis Exchange), was announced on the evening of June 23rd by S. J. Baker, manager of this exchange. The new star is named Nina Baker and she has signed a life contract with Daddy Baker, who made the announcement when the charming star was but twenty-four hours of age.

Paul Brunet Kills False Pathe News Report

JUST before he sailed for France, the Exchange, Inc., was called to a resident and general manager of Pathe attention of Paul Brunet, vice-president that the Pathe News was about to be amalgamated with other topical reels.

"Preposterous" was Mr. Brunet's comment. "There is positively no foundation of truth in this statement. The Pathe News is a pioneer in its field, has a reputation for being the most reliable news reel on the market, and today has a greater circulation than any other motion picture reel. Exhibitors may rest assured that we have no thought of amalgamating the Pathe News with any other news reel organization or organizations."



George D. Uffner, manager of the Industrial and Educational department of Universal

Uffner Heads Universal Industrial Dept.

George Uffner, formerly manager of the Short Stuff Department for Universal, has been appointed manager of the Industrial Department. Uffner's promotion is a result of the recent resignation of Harry Levey, and the subsequent comprehensive change in the personnel of the Industrial branch of Universal activities.

Reichenback Is Host to A.M.P.A. Members

In the capacity of author, producer and host, Harry Reichenback will handle his great production of the season which is to be staged in eighteen episodes at the Bay-side Golf Club, Saturday, July 10th. Reichenback's latest spectacle is entitled "The Great Golf Galaxy." The principals in the cast include the board of directors of the A. M. P. A. in toto and the ensemble embraces practically the whole membership of that body.

Americanization Films to Be Released Soon

Work on the production of Americanism films has begun in earnest. Pathe will shortly release a one-reel subject, "The Land of Lafayette," to be followed soon by another film, the title of which has not yet been selected, which will be made by the George B. Seitz studios.

The first of the six Americanization subjects to be made at the Eastern Metro studios will be under way shortly. It will be called "Strangers Beware," and the cast appearing in it will be headed by Miss Mazie Beaton. The production will be under the personal supervision of Mr. Arthur Zellner, who is first assistant to Director General Maxwell Karger.

Educational Producers Hold Meeting

At a meeting to be held very shortly at the Bray Pictograph offices, representatives of all the big producers will report on their study of the problem the educational field is turning up.

An important preliminary meeting was held last week. The meeting took place at the Harvard Club at the invitation of Carl H. Pierce, vice-president of the Kineto Co. of America, Inc. At the suggestion of Mr. Pierce there was chosen as temporary chairman, Rowland Rogers, of Bray.

Mr. Rogers explained that the producers' representatives had been called together to discuss the various and complex problems that had been developing in the rapidly expanding educational field; that they wanted to devise some way to co-operate in arriving at methods of distribution, methods of charge, etc. The territorial price also offers a great problem; whether the New York charge is to be more or less than the New York charge for the ordinary entertainment productions, is a problem that still needs study.

It was explained at the meeting that it had not been the intention to slight any producers and at future meetings, of which notice will be given in the publications, all producers interested in educational films are invited to attend or to send a representative.

At the Harvard Club meeting the other night there were present besides Mr. Pierce and Mr. Rogers, the following:

Isley Boone, Argonaut Films; F. W. Blaisdell, Society of Visual Education; Dr. G. P. Benton, Worcester Films; Dr. Maxwell Ryder, Ryder Films; Don Carlos Ellis, of the Harry Levey Service Corporation, and S. A. Bloch of the Fox Film Corporation.

Metro President Sails for Europe

Richard A. Rowland, president of Metro Pictures Corporation, sailed Saturday, June 26, on the Cunard liner Caronia for England and the Continent. He departed for Europe "on Metro business," as he expressed it, saying that he expected to be away until next September.

Mr. Rowland was accompanied on his voyage by J. Frank Brockliss, the English motion picture magnate.

Sam Dembow Starts on Tour of Fox Exchanges

With announcement made by William Fox of the productions with which he will formally launch the 1920-21 season of Fox Film Corporation, comes news also of the annual tour of Fox sales department heads to the various branch offices. Sam Dembow, Jr., Assistant Sales Manager, started on his tour of Fox exchanges in the South and West Thursday, July 8th, accompanied by Ross Whitlock as special representative.

Some Evils of the Percentage System

By Sydney S. Cohen

EVERY motion picture theatre owner is naturally jealous of his ownership. He wants to protect his own investment, use his own judgment, because he is putting his own time and his own money into his enterprise.

We all feel instinctively that the man who seeks to intrude upon our business to the extent of asking us to share our profits with him when he has no stake in our property, is no friend of ours.

Certain interests have advocated percentage booking as a fair proposition. Percentage booking in the very nature of things can never be quite fair. It immediately handicaps the owner of the theatre. It establishes a precedent for rental prices for subsequent pictures irrespective of the extraordinary conditions prevailing with the playing of the percentage picture. It is an indirect method for certain interests to secure your theatre or to find a location for a new theatre, if their percentage returns are sufficiently inviting. They carry away with them detailed information as to the exhibitor's business.

Therein lies the greatest danger of all. In consenting to a temporary partnership with a producer, you must, at least for a day or two, give him the full privileges of partnership. In this way you enable him to obtain a full, accurate knowledge of your business.

No business man wants to share the full

knowledge of his business with others. Percentage booking, although it wears the guise and semblance of partnership, is just the opposite of what a partnership should be. Your partner, in theory at least, is your friend. His interests and your interests are identical. What hurts him hurts you. What benefits him benefits you. How different the situation of a man who obtains complete information regarding your theatre but who is not your friend and is very apt to be a prospective competitor.

The way to kill percentage booking is to keep away from it as you would from a dose of bichloride of mercury. Stand by your friends. Shut your ears against even the suggestion of percentage booking. Refuse to entertain any argument which a glib-tongued salesman might offer you.

The renting of films involves but two transactions: fixing of a price mutually fair and payment of that price. When that is through the business is done. The men who advocate percentage have not taken into consideration the fact that the exhibitors taking the risks in the days when the future of the business was uncertain is the backbone of the industry. It is my opinion that before the producer can consistently ask to be allowed to see the books of the exhibitor to determine the price of a picture, he should be willing to let the exhibitor go over his books to see how

much the picture actually costs him.

The Motion Picture Theatre Owners of America must bind themselves, as per their action in convention assembled, against the producer with the two contracts: one for straight rental and one for percentage booking, because the man who has two contracts to offer has but one to sell, and that is percentage booking. If this organization means anything, it means the prevention of any attempt by producers to force percentage booking on the exhibitors of the United States.

If the prices quoted you for the rental of film is so high that you cannot entertain it, remember that it is the purpose of the man with two contracts to always force the percentage one. Do not entertain either one of the two, and especially do I plead to the big theatre owners who have often listened to the siren call of the big producers. Remember that while your contract on percentage may have netted you a little bit more money, do not forget the eighty-percenter, the great backbone of the business. If percentage is ever forced on him, the ownership of your theatre is gone for all time.

The interests which at this time may be too weak or too cautious to make a frontal attack on your property, now resort to a roundabout way or to a flank movement. Resent. Resent now and forever. Remedies are always late.

Co-operation with British Exhibitors

Correspondence Shows President Cohen's Desire for Internationalism

INTERESTING correspondence of an international character is seen in the following two letters. The correspondence began with a letter addressed by President Sydney S. Cohen to the president of the Cinema Exhibitors' Association of Great Britain, F. R. Goodwin:

"New York, April 28, 1920.

"Dear Sir and Fellow Exhibitor:

"Permit me to offer you my sincerest congratulations on your recent election to the Presidency of the C. E. A. On reading the excellent report of the proceedings of your annual convention as published in 'The Bioscope,' I find that though the waters may divide us many of our problems must tend to unite us. I am glad to inform you that at the recent meeting of the Motion Picture Exhibitors' League of the State of New York, a resolution was passed to strive for closer affiliation with the motion picture exhibitors of other lands and especially to seek an entente cordiale with your organization which has upon more than one occasion shown itself to be a credit to the exhibiting profession and indeed to the entire industry.

"On both sides of the water we have to

fight the same evils and resist the same aggression. You have in the past shown the mettle of your organization by opposing with vigor and success all monopolistic tendencies. You have asserted and maintained the rights of the theatre owner to the absolute control of his property and to a voice in the fixing of the prices for the rentals of film. No one knows better than you and I how much inertia there is in the ranks of the exhibitors and how often his unwillingness to act has brought bitter regrets. In spite of all discouragement, however, we have progressed with an appreciable degree of steadiness. Many of our producers are endeavoring to form intimate business relations, and, perhaps, striving at control of the international market. We are in a position to assure you that there is no question whatever of their aiming at the control of our theatres on this side. Some of the most distinguished men in the producing branch are even now in Europe looking out for the protection of their interests. Surely, here is where we ought to take a lesson from them and gather what strength we may from a close affiliation of British and

American exhibitors, which we hope will eventually take in the whole exhibiting body in the world.

"Hoping that I will hear from you at an early date and assuring you of my personal willingness to cooperate in every way, I am

"Fraternally yours,

(Signed) "SYDNEY S. COHEN,
President.

Motion Picture Exhibitors' League
State of New York.

Mr. Goodwin replied rather fully and among other things he states:

"From your letters it is clear that, as you say, we have to fight the same evils. In this country the producer-exhibitor has only now commenced to rear his head and we are all alive to resist him by every means in our power. The problem is an extremely difficult one, and I have always held that our trade as exhibitors is strong enough, and we should be strong enough with it, to deal with all problems that come before us, excepting the one essential feature: that of the films themselves.

Newspaper Editorial Pays Tribute to The Motion-Picture and Mary

THE following editorial appeared in the St. Louis Globe-Democrat under the date of Thursday, June 24, 1920. It bore the caption, "The Best Known American":

"If all the world were gathered in one huge darkened auditorium and a portrait were to be flashed upon the screen which would be recognized by the greatest number, whose would it be? Would it be the picture of Woodrow Wilson, or Lloyd George, or even of the late Kaiser? No, indeed. It would be wee Mary Pickford, known officially as Mrs. Douglas Fairbanks. For world popularity she is the greatest American, the greatest world citizen, in fact. Even so short a time as ten years ago this would not have been possible. There have been great actors, great singers and beautiful women in public life for centuries. Some of them have been angels of mercy and some of them agents of Lucifer. Their reputations have been world wide in the old sense, but not in the modern sense of the cinema. Never was Zenobia, Hypatia, Cleopatra, Brunhilde, Joan of Arc, Victoria, Nightingale, Willard, Patti or Bernhardt, known to the people of the world, the learned and the unlearned alike, as Mary Pickford is known.

A new thing has come into the daily lives of the masses the world over, introducing them to themselves. Today more than ever before one-half of the world knows something about how the other half lives.

Rightly used, the moving picture might be made the greatest factor in securing world peace through its destruction of ignorance and its removal of prejudice of race against race, which is founded chiefly in ignorance."

Hampton Wires Governor About Censorship

Benjamin B. Hampton has addressed a telegram to Governor Calvin A. Coolidge of Massachusetts, congratulating him on his demonstration of Americanism in vetoing the censorship bill and suggesting a practical substitute for the censorship method of disposing of objectionable pictures. Mr. Hampton, in speaking of his work and that of his associate-producers, says:

"We are producing pictures for the American family. We realize the problem surrounding the new art of photodrama, but we know also that these problems are not to be solved by the creation of un-American institution such as censorship. We have learned by experience that the responsibilities and the temptations of censorship are too great to place in the hands of any group. As practical picture-men may we suggest, Mr. Governor, that the most effective censorship of motion-pictures can be put into operation any hour of any day by the heads of families deciding first whether or not they want their children to see doubtful plays and then by telling the theatre-owner, orally or by letter, of their approval or disapproval of his program. The fathers and mothers of this land will be startled to see the prompt response that will follow an expression of their opinion against doubtful plays.

"The public is supreme. Picture theatres are instantly responsive to the story told by the box office. If when and as the family-trade disapproves doubtful pictures, the box office will see that no more doubtful pictures appear. And no other form of censorship will accomplish comparable results."

Willat Vice-President of National Film

C. A. Willat, who recently emerged from retirement to be general manager of the National Film Corporation of America, has been elected vice-president of that concern.

William Harris, Jr., Replies to Kettering

William Harris, Jr., producer of John Drinkwater's "Abraham Lincoln," denies that Ralph T. Kettering "voluntarily" withdrew his use of the title, "Abraham Lincoln," to indicate the Kettering theatrical production featuring the character of Abraham Lincoln. Mr. Harris affirms that Kettering withdrew his use of the title only "when confronted by the positive proof and the certainty that he would be enjoined."

Moreover, Mr. Harris requests that it be announced that "an order has been entered in the United States District Court by Judge Kenesaw M. Landis permanently enjoining Ralph T. Kettering from the use of the title, "Abraham Lincoln."

Pierce Protests Against New York Statute

Carl H. Pierce, vice-president of the Kinetograph Company of America, Inc., has written a letter to Nathan Vidaver, chairman of the Legislative Committee of the National Association of the Motion Picture Industry, protesting against the New York State statute which states that no films should be run in class rooms in New York State that are not on safety standard—narrow width—stock.

Mr. Pierce urges that the measure be repealed: "I believe the hour is now come," he stated, "for the proper authorities to present a new bill on this subject to the legislature of New York and make such other plans as shall be necessary to obtain the rescinding of this discriminatory legislation."

A New "News" Service
See Page 660

Famous Players Sued in St. Louis Court

Two suits to recover possession of the Russell theatre and the Rex Airdome, \$15,000 damages in each case, and a monthly rental of \$1,500 for each theatre were filed in the Circuit Court of St. Louis yesterday against the Famous Players-Lasky Missouri Corporation and its president, F. L. Cornwell, by the Russell Amusement Company, which formerly had possession of the Russell theatre, and Sam Koplar, former possessor of the Rex Airdome.

Actions now in the Justice of the Peace Courts were ordered transferred to the Circuit Court. The petitions allege that the defendants broke into the theatres on May 1, 1920, and took possession of them. The controversy is one which arose following the sale of the Koplar-Goldman interests to the Famous Players Missouri Corporation which involved the transfer of the Kings, Pershing, Mozart, Arco, Russell and Rex theatres.

South Is Flourishing Says Jack Auslet

Jack Auslet, branch manager of Pathe Exchange, Inc., in New Orleans, recently on a visit to New York, states that his territory is in a more flourishing condition than ever before. Also that the future is holding great promise, with the construction of several theatres in view and plans already drawn up by Pantages for the erection of a \$1,000,000 motion picture house.

"One familiar with the lavish way productions are screened in New York," said Mr. Auslet, "would be surprised to see that these same methods are being used throughout the Southern territory. Exhibitors are getting away from the cheap exploitation stunts and dressing their lobbies artistically, besides ornamenting their stages in a fitting manner for presentations. Great attention is also given to the musical end of the program."

Martin Talks on Conditions

(Continued from page 570)

reason of their novelty, they have even greater pulling power.

"There are a couple of changes in the running of American shows which I imagine will presently reveal themselves in Great Britain. One is the 'week run,' and the other is what one may term the 'season house.' The former is due to the realization of William A. Johnston's famous slogan, 'Fewer pictures, better pictures, longer runs,' for the big producers are certainly reducing their output by improving it. Further, so much attention has to be paid to the building of the programmes and the arrangement of the music, to say nothing of the time and money involved in the preparation of the aforementioned prologue, that it is not possible to present two programmes a week."



Roy Chapin



ILLUSTRATED NEWS



Roy Chapin



ANDREWS-
LA FELL



GRISLER &
ANDREWS

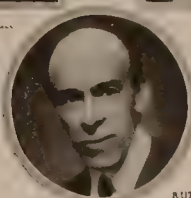


W. H. L. Photo



Harrison Rhodes

RUTH COLBY
STUDIOS



Edgar Seligson

RUTH COLBY
STUDIOS



Charles Hansen Thomas

UNDERWOOD
GUNDERWOOD



George H. White

WHITE

The celebrities who acted as a jury and chose Justine Johnson as Realart's new star

Dealings in Personalities

(Continued from page 566)

work through the usual booking agencies, but they don't know our problems. Week after week we don't know the type of singer we are to have until he steps into the theatre."

As we close this more or less important page we receive an essay on percentage from the pen of SYDNEY COHEN. We gather that Sydney has his axe out for someone. There is every possibility that we are right. Maybe we know something. Perhaps a dull summer will soon be enlivened by the sight of flying fur. Dull, we mean, for all but the Ed Mock Association.

Here we are, on an off week, stretching far beyond the confines of our own page. "Ain't typewriting wunnerful?"

We heard a few fish stories at the A. M. P. A. luncheon. Bill Yearsley and Pat Parsons confessed to having set a few trout records while in the Catskills this year, and Hopp Hadley proved his value

as a production manager by admitting to having robbed Indian Lake of a five-pound pickerel—or was it a perch? We never hear anything but the weight in these fish stories.

Before we say another word this week we want to announce that we are not personally responsible for the caption on that Rothacker photograph. Some other member of the staff is wise to "Wat."

Besides we never use that word "dynamic" more than once a year.

Georgia Exhibitors Meet

(Continued from page 567)

Inspector or patcher at a salary of six hundred dollars. The salaries provided for above shall be annually and payable monthly.

"Section 17: For the examination of each film, reel or set of views of one thousand two hundred lineal feet or less, the Board shall receive in advance a fee of two dollars, and two dollars for each duplicate or print thereof, which must be applied for at the same time and by the same person.

"Section 20: Any member or employee of the Board may enter any place where film reels, or views are exhibited, and such member or employee is hereby empowered and authorized to prevent the display or exhibition of any film, reel, play or view which has not been duly approved by the Board.

"Section 21: No banner, poster or other like advertising matter shall contain anything that is immoral or improper. A copy of such banner or poster shall be submitted to the Board.

"Section 27: Any person who violates the provisions of this Act, and is convicted thereof, summarily before any Alderman, Magistrate or Justice of the Peace, shall be sentenced to pay a fine of not less than twenty-five dollars, nor more than fifty dollars, for the first offense, and for any subsequent offense the fine shall not be less than fifty dollars, nor more than one hundred dollars. In default of the payment of fine and costs the defendant shall be sentenced to imprisonment in the prison in the county where said offense was committed, for not less than ten days nor more than thirty days."

MOTION PICTURE NEWS

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Lobby decorations used by W. L. Bryan, manager of the Savoy theatre, Anniston, Ala., one of the Southern Enterprises, Inc., string for the engagement of "Down on the Farm." The "rube" sitting on the bale of hay also was used on the streets. A street parade by fifty boys, each carrying some noise making instrument, was staged

Good Idea for Getting Them in on Time

G. E. Brown, of Memphis, Originates Plan Advising
His Patrons When the Shows Start

GETTING your patrons into your theatre at the beginning of a performance has always been one of the most difficult problems for a theatre manager to solve. But it looks easy if we are to follow the example set by an advertising and publicity man in Memphis, Tenn. The new wrinkle is in the form of a clock or indicator showing the starting time of each performance.

The idea is credited to G. E. Brown, director of advertising and publicity of the Memphis Enterprises, Inc., and as Mr. Brown handles the advertising and publicity for seven theatres in that city, he had to evolve a clock that would apply in any advertisement. The value of the clock as a time indicator to theatregoers is self-apparent.

Mr. Brown had three clocks drawn and then furnished every newspaper running his ads with mats. Now when he has to advertise a show running an hour and 15 minutes, he indicates in his ads which of the clocks is to run and the reader picks out the time of show he wishes to attend.

As a convenience to the patron, it is of incalculable value. Whereas, before patrons were dropping in at all hours, getting

Effective Prelude Number at Capitol

AN innovation in preludes for a feature picture is in evidence in the arrangement for the introduction of "The Best of Luck" at the Capitol theatre this week. On a black net drop the main title of the film has been reproduced in white letters, size being about the same as the picture image when on the screen, and the same style of lettering and arrangement followed out. This drop is hung in one with a black drop not transparent a few feet up stage. Between the transparency and the black drop a group of performers, singers and dancers, dressed in Scotch costumes are placed.

Under floods and spots in colors the effect is of an animated title of a film or an animated stereopticon slide.

The singers render a potpourri of Scotch songs in which the soprano solo, "The Blue Bells of Scotland" as a soprano solo, "Coming Thro' the Rye" by soprano and ensemble, "Annie Laurie" by a male quartette. A Scotch folk dance closes the stage portion of the prelude. The last number of the prelude prior to the screening is the rendition of "Auld Lang Syne"

in at the middle of a show, at the end of the first reel or at the last flash, with the result that he had to see the show backwards or left because he could not see any reason for it all, he gets in now at the title and sticks, enjoying every minute and intelligently, too.

The clocks permit of variation according to the length of show. The hour and 15 minute clock indicates the starting hour for all shows that day, there being nine in number. The hour and a half clock indicates eight shows daily and the hour and 45 minutes indicator showing the hours of the six shows daily.

Not only is the clock a convenience to the public, but it is a distinct benefit to the theatres and a business getter as well. The psychological effect seeing the clock has on a man or woman with nothing to do in the afternoon or evening induces many to look at the next show and he feels that when he gets to the theatre he will not be in at the middle but at the time he would like to be there—at the start.

A few dollars spent with an artist, three cuts and as many mats as your city newspapers require, are all that are needed

Soloists Great Success at Shea's, Buffalo

Harold B. Franklin, Says Music Specialties
Increase Business and Make Friends

IN making up the de luxe program at Shea's Hippodrome, Buffalo, one of the phases of the bill which is given a great deal of attention is the soloist, a number that is now well established in popularity and in the hearts of patrons. Harold B. Franklin, managing director, in discussing the vocal part of the Hippodrome program with the MOTION PICTURE NEWS representative, declared that he believed that certain theatres in the country must pave the way for motion pictures in general by giving the modern performance a certain amount of distinction and atmosphere in the way of big symphony orchestras, stage settings and soloists and that while no box office value can be attached to these supplementary parts of the program, they aid greatly in giving these "trail blazing" theatres a "personality" that lifts the entire level of motion picture presentation.

"The play's the thing," argued Mr. Franklin, and must not be dominated by other parts of the program, but these large orchestras, soloists and stage settings given in moderation cannot help but better the program, increase business and make friends of the permanent kind. These "decorations" are but the natural evolution toward greater things in the silent art theatre and we can look forward to even

greater innovations, were thoughts brought out by this successful Buffalo exhibitor.

"Quality is a most important thing in engaging soloists," said Mr. Franklin. "It is much better to have one good artist than a quartette of ordinary singers. At Shea's Hippodrome through the courtesy of the Rialto and Rivoli theatres, New York, we have been able to present such famous soloists as Greek Evans, Emanuel List, Eduardo Albano, Sudworth Frasier and others, all of whom have sung their way into the hearts of Hippodrome patrons to such an extent that frequent return engagements are necessary.

"We chose an opportune time in introducing this added feature on our program. A slight boost in admission prices went into effect at the same time that we augmented our orchestra and brought forth these famous soloists. Our plan has always been to improve our performance to such an extent when raising prices that we may always retain the good will of our patrons. In giving these embellishments to our presentation we have been able to increase admission prices with little or no friction, because patrons realize that we are giving them value for money received and that we are not profiteering.

"This is merely another step forward

and we feel that our 'customers' are entitled to the same grade of entertainment as that given in the large New York houses and we are willing to go out of the way to obtain this entertainment. In return we find that Buffalonians prefer the Hippodrome because of these added features."

Special settings are built by Mr. Franklin as a background for many of the noted singers who come to Buffalo.

The soloist usually follows the overture and stage setting unveiling so that the whole really provides a delightful little recital previous to the beginning of the regular program and often aids to a great extent in giving the desired atmosphere for the feature picture.

Several times in the past months Mr. Franklin has engaged prominent local soloists to sing songs based on the feature films shown. The song is given by the soloist and as the picture begins, the big symphony orchestra takes up the theme with a most delightful effect.

Soloists at Shea's Hippodrome have been a huge success and with the opening of the mammoth new Shea Metropolitan, which, it is expected, will also be under the management of Mr. Franklin, this part of the program will be even more elaborate.

New Garrick Stages Prologue for "The Willow Tree"



(Left)

First evolution of a stage setting by Julius K. Johnston, manager of the New Garrick theatre, Minneapolis, for the showing of "The Willow Tree"

(Below)

The second scene of the stage setting. Both are practically reproductions of scenes used in the feature itself



Suelke Puts Cape May on the Map

IN these days when the wail of the exhibitor in the "eighty per cent. theatre" waxes louder over increased film rental and operating expense with no increase in box office receipts, it is good to learn how Karl A. Suelke, Manager of the Liberty Theatre, Cape May, manages to play the biggest and best productions in a small town without coming "out of the little end of the horn."

For instance Mr. Suelke has just put over "Why Change Your Wife?" to a good profit and he paid more money for it than some small town managers do for a week's service.

Suelke flooded his town with paper on the DeMille feature but he knew that he had to come through with something more than the orthodox stuff if he was to make any money. He decided on a prologue for the picture not a new thing at the Liberty but still capable of attracting attention if put over well.

Cape Town is small enough so most people wouldn't think of "going on the stage" so Mr. Suelke felt safe in advertising for a "perfect 36" to appear in his prologue even if he had hired a professional beauty for the part previously and didn't want any local female anyway. The object of the ad was to excite curiosity and it did. Everybody in the town wondered who the "perfect 36" would be and when Mr. Suelke announced that he had obtained the services of a professional making due note of the great expense to which he had gone to provide entertainment, etc., they were interested.

Mr. Suelke has put into effect something new so far as actual doing it is concerned although we have heard one or two big showmen say they thought it would be good stuff and that is to present the prologue prior to the run of the picture. The Liberty played "Why Change Your Wife?" two days but it ran the prologue number four days previous to the showing.

The result was added interest in the forthcoming event and hardly a person who ever goes to a picture shown in Cape May but that had made up his mind that he wanted to see this picture.

The Liberty is using a three-piece orchestra, each of the trio being a member of a celebrated Philadelphia organization and a soloist of note. He pays the three \$200.00 a week so he tells us and finds that the music pays.

You have to walk two blocks off the Board Walk which is "the" street of Cape May to get to the Liberty but the Typhoon fans—Moeller organ, the orchestra and the pick of the pictures bring the crowd to the box office.

There is a moral in this for every small town showman. Put on a good show, do things in a big way and you will get bigger business and better net profits.

Fox News Strip Feature in Itself

AS a part of the specially compiled news weekly at both the Capitol and Rivoli theatres is a strip released by Fox showing the capture of an alligator in the Everglades, Florida.

This strip has a finish which contains more thrills than the best serial ever shown and can be made a feature on any program that will attract a lot of business.

"Hunting the Dragon in Florida" is the title of the strip. The first part has considerable scenic value, being a trip over one of the winding everglades rivers in a "dugout" canoe. Then comes an educational bit of interest in the gathering of alligator eggs and a pond full of little "gators." The finish covering perhaps a hundred feet, however, is the big thing. An alligator weighing a couple of hundred pounds at least is sighted on the water. A young chap, Henry Coppinger, according to the titles, dives overboard from his boat and for several minutes wrestles about in the water before the alligator is subdued. Just why it is necessary to capture this man eater bare handed we don't know but Coppinger does it and the fight is a wonder. Man and beast plunge about in the water, sometimes under the surface and at others coming to the top in a whirl of spray and with much splashing, all the time the hunter keeping his death like grip on the alligator's jaws. A title states that to lose his hold would be death to the man which is easily believable. Get hold of this strip and bill it as something extraordinary.

Depkin Neglects No Opportunities at Baltimore

FOLLOWING an advertising campaign in which all the available shop windows were secured and the city posted until no street was free of announcements "The Virgin of Stamboul" recently played Ford's Grand Opera House at Baltimore marking an epoch in the legitimate theatres of the city.

Nearly every method of exploitation known to the picture exhibitor was used by Manager Bernard Depkin, Jr., who has leased the theatre for a term, in bringing his attraction to the public's attention.

Cardboard statuettes of Priscilla Dean sitting before electric globe camp fires with cut-outs of scenes showing the Persian desert were seen in various drug-store and furniture store windows throughout the downtown section of the city. Riders, of both sexes wearing Oriental costumes, rode through the streets, attracting the attention of shoppers and business people and giving traffic policemen something to worry about.

Special screen settings showing in dim and picturesque outlines, scenes in the Persian desert with life size statuettes of Blackhorse troopers in the foreground, framed the screen in the presentation of the film. The whole was lighted by red and green lights creating a weird, Oriental atmosphere. This atmosphere was greatly heightened by a symphony orches-

Advertising Designed Especially for Youngsters

THE Saenger Amusement Company of New Orleans is using a decided novelty in the way of newspaper advertising in the Sunday pages of the New Orleans Item or rather on a special comic page for the children, issued by the Item each week.

Alongside the "funny page" of this section a full column in depth the Saengers print a story set something on K. C. B.'s style and in which the current week's attractions at the several Saenger theatres are woven into the plot.

Following is one of the advertisements used recently. It will best illustrate just what this novelty of the Saenger's really is. The style, however, is necessarily changed, which was to cap the first word of each line and to set within a light rule on all four sides:

There is a boy who lives next door to me who has freckles on his face and ears that stand straight out into the atmosphere. And I remember when he used to chuck his pup up in my palm tree. And he would beat a drum and yell around at night, until I knew I knew just what the din of battle must have been. And one sweet day when I was trying to catch up some sleep this Indian next door let out a whoop and tried to scalp my cat. "Enuf's enuf," I thought and wildly cursed and tore my hair and then I had a brilliant thought. And I called him in and asked him if he ever went to the movies in the afternoon. And he said "nope." And then I gave him fifty cents and told him to go and see them all. And he left. And I slept. And the boy who lives next door has no time now to murder cats. And the neighbors recently gave me a silver set to show their gratitude. And last night this boy stopped at my porch. And told me that at the Strand this week there is a peach of a Harold Lloyd Comedy. And it is called "His Royal Slynness." And he said that next to being Babe Ruth he would rather be Harold Lloyd. And at the Liberty he said there is a Sunshine picture, "Monkey Business," and an awful pretty girl called Wanda Hawley in "Miss Hobbs." And at the Trianon there is a picture any kid would like called "Polly of the Storm County." And Mutt and Jeff in "The Wrestlers." And later on my wife asked me if I would play stud poker at the Masonettes that evening. And I said "not on your life. Your Hubby, dear, is going down to see the shows the boy next door told him about." —Skinny.

SAENGER AMUSEMENT CO.

tra which gave specially arranged program of Eastern music during the showing.

In the lobby of the theatre were "supes" clad in the turbans and flowing robes of the Arabian troopers, which also added to the Oriental atmosphere of the theatre.

Exploitation Ideas Originated By "Eighty Percenters"



(Left)

Lobby display used by O. H. Lewis, manager of the Alhambra theatre, Alhambra, Cal., for his showing of "The Idol Dancer"

(Below)

View of the Carroll theatre, Rome, N. Y., managed by one of the live wire small town managers of central New York, Cliff A. Carroll (see insert in top cut), who recently put over a real exploitation stunt for "The River's End" by planting a poster on this picture at a river's actual source where a picnic was to be held



(Above)

The river's end where Mr. Carroll did his unique advertising for "The River's End" when this feature was booked at the Carroll

(Right)

Lobby decorations for "In Old Kentucky," the work of the Lyric theatre, Harlan, Iowa, not the largest town in the state. The "horse" was borrowed from the local harness and wagon shop for the occasion



Initial Prologue at Austin Great Success

The Southern Enterprises, operating thirty-two theatres in the Southwest, has adopted the prologue in presenting some of their better attractions. For the showing of "Why Change Your Wife?" at the Majestic theatre, Austin, Texas, recently a prologue number, the first to which Austin people had been treated, was put over.

The Majestic was fortunate to be able to tie up to a home-talent angle in its opening number, securing the services of two members of the University of Texas Cur-tain Club, who rendered an elaborate prologue written and produced by J. M. Edgar Hart of the Southern Enterprises, Inc.

The prologue was based on the Kipling poem, "A Fool There Was." The novelty of the prologue as a picture program number, the local color injected by the two Austin girls who played the roles, and the merit of the attraction was productive of business which taxed the capacity of the Majestic.

Star's Chum Advertiseth "Sex" at Buffalo

In addition to an unusually extensive newspaper campaign for Buffalo where small displays are the rule in which around 250 lines of paid advertising and nearly a like amount of free publicity in the way of reproductions of stills and text, the management of the Shuebert-Teck theatre, Buffalo, obtained some excellent results with an aeroplane flight over the city, during its engagement of "Sex."

Capitol Theatre Presentation Novelties

DURING the projection of "Foam Fantasies," the first of the "Chester Sreenics" released by Educational at the Capitol theatre, excerpts from Edward McDowell's "Sea Poems" are rendered as a musical accompaniment, proving very appropriate for the offering.

The Capitol showing of a new Hy Mayer travelaugh, "A Trip to Coney Island," same being fully explained in the title, is made a decided novelty by the introduction of "effects" similar to sounds that are always heard at this famous resort. A typical "barker" stands on the stage and extols the merits of numberless attractions as they are shown in the picture. Off stage noises human, musical (?) and otherwise all interpreted to provide the atmosphere of Coney have been carefully worked up and continue during the projection. A wheezy hand organ can be heard, the orchestra plays selections that suggest a resort band and the cry of "hot dogs" etc., can be distinguished above the din.

The Capitol audiences seem to enjoy the animated effects as well as the screen offering.

Margaret Maxwell, a chum of Miss Glaum, accompanied the driver of the plane and dropped thousands of cards advertising "Sex" at the Teck. Of course the public was interested in the cards which dropped from the sky and more interested in the newspaper stories which told about Miss Maxwell and her friendship for the star of the picture.

The result of the advertising was a satisfactory engagement for the picture.

Royal Theatre, Newton, Kansas, Has a New One

G. W. Bays, manager of the Royal theatre in Newton, Kansas, is responsible for a very effective and inexpensive exploitation "stunt" used in connection with "Silk Husbands and Calico Wives." Mr. Bays mailed out letters, written in a feminine hand, to all his lady patrons, and another set of letters, in a masculine script, to his patrons of the other sex, in which he said that he would introduce the girls to Mr. Deane Kendall, and the young men to Miss Edith Beecher, if they would meet him at the corner of Briggs and Dory streets at 8 p. m. sharp on a certain day. They were invited to bring two friends along. Mr. Kendall was described in the letter to the girls as a very handsome and well-to-do young man; and in the letters to the men Miss Beecher was described as a pretty though somewhat reckless young lady. The letters were signed in such a hand that the exact name of the writer could not be made out, giving the impression to the recipients that the writer must be a familiar friend of theirs. At 8 o'clock Mr. Bays had a handsome man dressed in silk hat and full dress suit with a small sign reading: "Meet Mr. Deane Kendall, who takes the part of the 'Silk Husband' in 'Silk Husbands and Calico Wives,' now playing at the Royal theatre." At the side of the man stood a pretty girl dressed in calico, bearing the inscription, "This is Miss Edith Beecher, the Calico wife of 'Silk Husbands and Calico Wives,' now playing at the Royal Theatre." The idea was productive of a great deal of publicity for the Royal's attraction.

Duncan Gives Aeroplane Stunt New Twist

Lincoln Ace and City Fathers Form Basis of Great Exploitation Campaign

EDGAR E. DUNCAN, manager of the Colonial theatre, Lincoln, has recently made the Capitol City of Nebraska sit up and take notice with his campaign for "The Great Air Robbery."

The Commissioners of Lincoln have been trying to frame an ordinance forbidding the flying over the city in an aeroplane and in consequence there has been a lot of newspaper and other kind of talk about the proposition. In the midst of the controversy Mr. Duncan announced that "Daredevil Gardner," a local ace, would fly over the city in a locally made plane and would attempt to land on one of the main streets of the city, with its nose as close to the Colonial theatre as it was possible to guide it.

The first advertising for the stunt which had for its object the boosting of "The Great Air Robbery" was by a herald but the announcement was too good news for any paper to pass up and the several publications in the city ran front page stories about it.

The Commissioners were slow to act which wasn't in accordance with Mr. Duncan's original plan so he mailed each one and the Mayor a herald. This brought results. The whole official family got busy with emphatic "no's" for the plan. Naturally this was news for the papers and the Colonial and Duncan garnered more publicity with no advertising bill to be settled later.

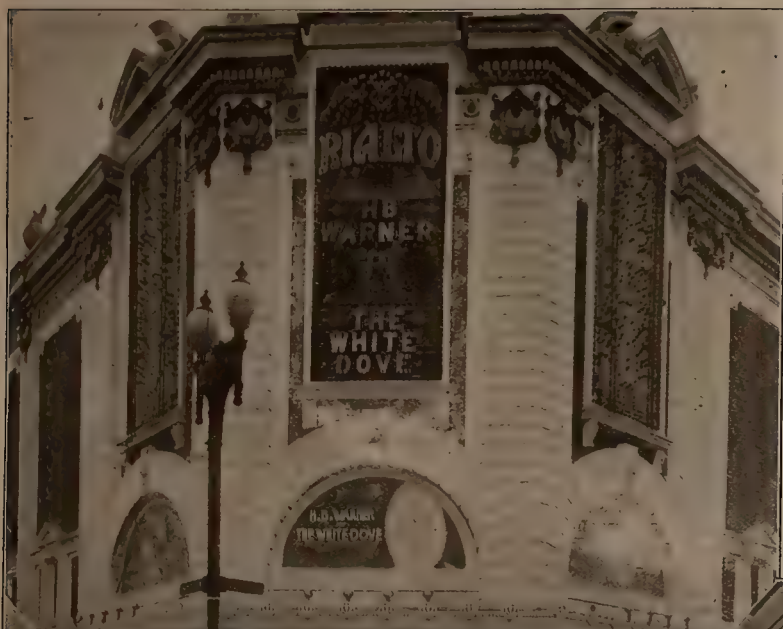
The Mayor decreed that Duncan's aviator could not fly over the city. Later after consulting with the law perhaps, he modified his edict and stated no "stunt flying." The landing was positively prohibited.

This was exactly what Duncan had wanted, the landing in the street part having given the showman cold feet anyway. However, the Colonial manager wasn't going to let an opportunity to obtain some more free publicity so he put up a terrible kick and actually had the Mayor on the defensive, all of which found its way into newspaper print.

The time for the scheduled flight found the streets of Lincoln filled as only some sensation properly advertised or a circus parade can do it. The police had to be called in to handle the crowds that blocked traffic and gathered about the Colonial entrance waiting to get into see the picture. The flight was minus the advertised street landing, but it still had plenty of thrills. Gardner put over some sensational stuff in the way of tail spins, loop the loop and nose dives and to cap it all raced at top speed from all directions just clearing the buildings.

When the exhibition was over, which as you may guess, was just before it was time to open the Colonial, Duncan watched the crowd push and jam in an endeavor to get into to see his show with the satisfaction of the man who knows he has done a good job. "The Great Air Robbery" went over like a house afire and Duncan's advertising stunt will go down in Lincoln history as the most successful bit of showmanship ever pulled in the city.

Attractive Lobby Decorations by The Rialto of Omaha



(Left)

Front view of the Rialto theatre, Omaha, Neb., decorated for the showing of "The White Dove"

(Below)

View of the Rialto lobby showing the lobby display arranged for "The White Dove" engagement



Schade Gets Much Publicity Through Novelty Card

"CLOSED for the day, gone to see Alice Lake in 'Shore Acres' at Schade's theatre" read more than 10,000 of these cards hung on store latches and on houses in Sandusky all of one Sunday, recently, when George Schade, of Schade's Theatre, Sandusky, Ohio, was playing "Shore Acres." Schade had 'em all put on after midnight of the Saturday preceeding the Sunday on which the picture opened at his theatre. Of course, they hung on the store latches all day Sunday. And many of them hung on the houses too, for this is vacation time, and many houses were deserted by their owners. So, with little expense, and an idea that isn't altogether new, Schade made a very neat little profit with "Shore Acres."

Duncan Gets Attention of Des Moines Newspapers

A publicity success with "The Virgin of Stamboul" is reported from Sioux City where J. C. Duncan, manager of the Plaza theatre, broke into the front pages of the local newspapers for the first time in the history of the house by inaugurating a Priscilla Dean Mathematical Competition.

Other good exploitation was put over for the picture.

The Hotel Martin, the leading hotel of the city, served a "Priscilla Dean Punch" and a "Priscilla Dean Salad" during the week of the showing. Three large confectioners included "Priscilla Dean Special" and "Priscilla Dean Sundae," two new and tasty ice cream preparations, on their menus. Duncan served Turkish coffee in his lobby during the showing.

Rivoli Specialty Makes Decided Hit

THE Rivoli faculty of synchronizing its program is again in evidence this week.

The bill opens with "Southern Rhapsody" which is followed by a scenic "On the Mississippi," being a semi-travogue number showing Southern plantation and Mississippi river views.

This fades into a two-part stage number under the title of "Southern Idyl." The drapes part on a dimly lighted interior of a log cabin typical of the Southern negro. An open door and windows look out on a river and sky scenic backing. The lightings used suggest moonlight. At a rough table in the cabin a colored woman sits with her head on the bowed as if asleep. A river packet lighted from stem to stern hoves in sight on her journey up the river, viewed by the audience as the miniature crosses the stage back of the open door and windows. This scene is faded out and into a cartoon film showing three negro characters being drawn by the artist with a sketched cabin backing as shown on the stage.

The film runs a couple of minutes and at its end the light colored drapes on which it had been projected part, showing the stage setting previously described fully lighted with three dancers identical to those shown in the cartoon film distributed about the stage in the same manner as in the cartoon. The orchestra strikes into a characteristic negro "hoe down" and two of the performers dance a plantation number while the third, a corpulent "mammy," keeps time to the music and shuffling of feet. The orchestral accompaniment during the screening of the scenic and the showing of the first part of the specialty number is compiled from familiar Southern melodies.

Small Town Managers Get Results with Something Different

THE value of booking a special brand of pictures for a week or more, solid booking, and going the limit in publicity and exploitation, was amply proved recently by the manager of the Lyric Theatre, Valley Junction, Iowa.

He booked a solid week of Universal features, comedies and short stuff. He focused attention on his theatre by means of a spirited contest in which he offered various prizes for essays to be written after the week of Universal pictures.

The subject of the essay was "The Universal Star I Liked the Best and Why." The competition was opened to everyone. It aroused great interest. The local paper ran a column story on the front page with the heading "Universal Week."

Martin Originates Excellent Calendar

J. P. Martin, manager of the Swan theatre, Columbus, Neb., one of the A. H. Blank string, comes through with what is perhaps the best and tastiest example of a monthly calendar for the announcing of current attractions at a theatre which has come to our hands.

The days of the week are spaced across the page directly under in two days' spaces is announced the Swan attractions. The dates are printed in red directly under the day headings and the balance of the calendar, except some announcements at the top of the card, are in black.

Mr. Martin reports that the use of this calendar is greatly appreciated by his patrons and that he is firmly convinced that the publication of the sheets are good business getters for the house.

Somerville Fights Old Sol with Avidity

"Jazz" and Hula-hula is What Charlotte Showman Employed in His "The Idol Dancer" Campaign

EX-P-L-O-I-T-A-T-I-O-N divided so as to admit the injection of jazz and hula-hula was the treat spread last week before the people of Charlotte, N. C., by Harry Somerville, manager of the Broadway Theatre of that city. Naturally, this is no guarantee to exhibitors that they can learn rag-time exploitation with the reading of this item, but it is a certainty that a description of Mr. Somerville's campaign may have a degree of benefit for exhibitors who are anxious to get a laugh on hot weather.

June as a summer month means considerably more in Charlotte than it does in Greenland and some scorching weather had arrived when Mr. Somerville's playdates for "The Idol Dancer" arrived.

Mr. Somerville fought the hot weather with a quartette of new and old devices. To enumerate: with the newspapers, inside his theatre, outside his theatre, and a special remedy that was equally acceptable, inside or out.

The Broadway lobby was designed to represent a South Sea setting. The thatch and twigs from palm trees gave a woodland atmosphere to the cutout of the maid of the South Seas who was described as "Oh, how she can dance." In fact, this phrase was used as a trade mark, so frequently did it appear.

The most unusual feature of the lobby display was the fact that it gave an extraordinarily cool appearance to the theatre.

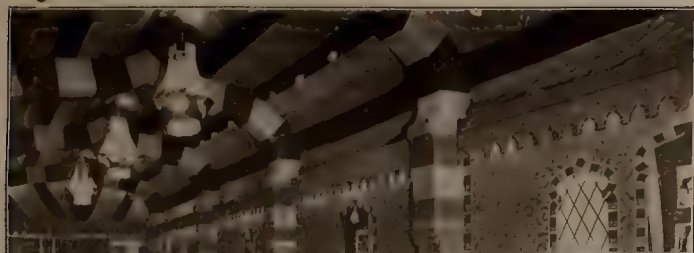
Atop the lobby canopy was another original exploitation feature of Mr. Somerville's. Five negroes, in jazz band arrangement serenaded from the balcony. Those walking along the sidewalk adjacent to the theatre were puzzled at the source of the hidden music. Those on the opposite side of the street, however, could see the black-and-tan musicians whaling the daylight out of some popular rags. With a little encouragement and there would have been dancing in the lobby of the Broadway.

Another great exploitation asset and one that created a great deal of word-of-mouth gossip among men and women and young girls was "Lolueha," only "two girls like her in the world and she's both of 'em," Lolueha was a dancer. She could don the weeds and a smile and shake the shimmy out of its house and home. The faster the jazz band played the more Lolueha wiggled and she wiggled herself to fame during the engagement of "The Idol Dancer."

In addition to using liberal display advertisements in the local newspapers, Mr. Somerville specialized on an assortment of striking posters and window cards. Boys distributed heralds through the residential sections.

But it was the hidden jazz band, the naughty hula dancer, and that cool South Sea lobby display which took the major part in putting over "The Idol Dancer."

Page of Novel "The Virgin of Stamboul" Exploitation

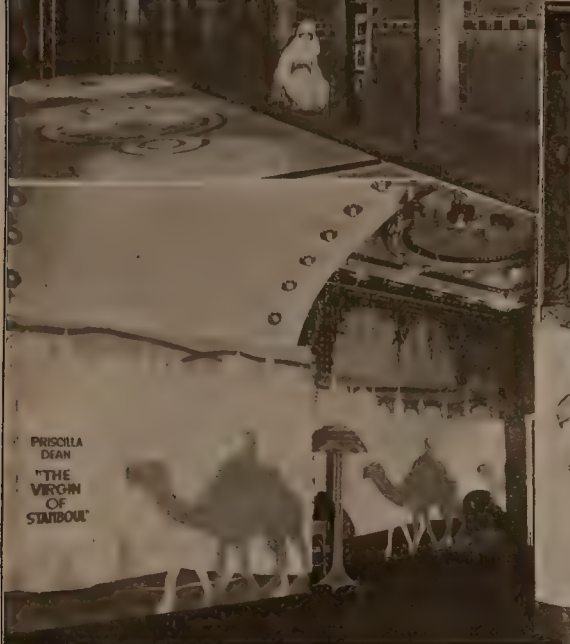


(Left)

Lobby display by the Alhambra theatre, Milwaukee, for "The Virgin of Stamboul" as described in a special article on the opposite page

(Below)

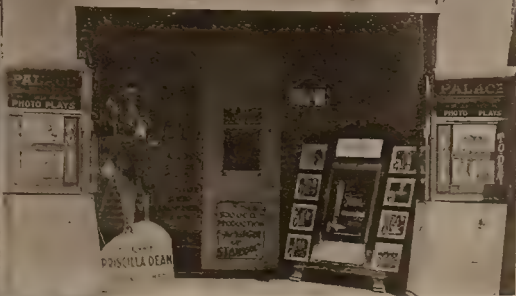
Stage setting for an elaborate prologue for "The Virgin of Stamboul" at Shea's Hippodrome, Buffalo, as told on the opposite page



PRISCILLA DEAN
"THE VIRGIN
OF STAMBOUL"



ALL WEEK STARTING MAY 1
IN



(Above)

Lobby decorations for "The Virgin of Stamboul" showing at the Palace theatre, Racine, Wisconsin

(Left)

Scene from the elaborate prologue staged for "The Virgin of Stamboul" showing at the Rivoli theatre, Portland, Ore. The curtain rose on a lavish "harem scene" with a ten thousand dollar rug and other furnishings in keeping, used as atmosphere. Four girls in Turkish costumes reclined on divans and an Oriental dancer performed

Franklin Stages Prologue for "Virgin of Stamboul"

The atmosphere of old Araby was "piled on thick" at Shea's Hippodrome, Buffalo, when managing Director Harold B. Franklin presented "The Virgin of Stamboul." As a prologue to the presentation Mr. Franklin offered an elaborate stage setting as a background for a dance such as we read of in the Arabian Nights. A Buffalo girl with real terpsichorean talent tripped the light fantastic. The stage scene was one of the best seen at this big Buffalo house this year. The figures, representing desert tribesmen, were cut out and placed around a large fire, the brilliant red color of which formed a striking contrast to the vari-hued costumes of the Sons of the Sahara. Following the dance and with the setting still unveiled, the big symphony orchestra played Victor Herbert's selection "Algeria."

As this selection was ended the curtains were drawn on the center setting, the two side panels were disclosed in which were striking scenes of the Far East, and the feature was thrown on the screen.

Navy Recruiters and Theatre Co-operate at 'Frisco

As an exploitation aid in putting over

"Below the Surface" at the Imperial theatre, San Francisco, the publicity department for the Roth-Partington houses co-operated with the Navy recruiting service, which furnished a motorcycle to drive a man dressed in a diver's suit about town the week the picture was shown at the Imperial.

On the Navy's posters which has been previously put up all over the city, many of them in locations which were barred to ordinary publicity mediums, an extra strip bearing the words, "Below the Surface—Imperial Theatre," was added. J. D.

Japanese Atmosphere for "Willow Tree" Lobby Display

One of the most effective lobby displays ever seen in Dubuque was constructed at the Strand theatre for the showing of "The Willow Tree."

The spacious lobby formed an ideal spot for a huge Japanese umbrella, from the points of which hung varied colored lanterns. The umbrella was of white card board, artistically fashioned and so arranged as to catch the eye not only of the people entering the theatre, but also passers-by. The theatre itself was resplendent with Japanese lightings, and Mr. Reith, the organist, played a most appropriate score.

Fisher Builds Lobby Display for Dean Picture

The spirit of the East permeated the Alhambra theatre in Milwaukee for two weeks as a result of one of the most complete lobby transformations ever effected in a motion picture theatre. The accompanying photographs (opposite page) give some idea of the extent to which Manager George Fisher went to secure the proper effect. The entire setting, made of wood and canvas, was placed inside the long Alhambra lobby, none of the real lobby showing. The ceiling was canopied with strips of bunting which had been sewed together in Oriental effect. Bright orange, red and yellow were the predominating colors. From the lobby the patrons of the Alhambra stepped into a dimly lighted foyer which was illuminated by red lights. The photographs, which were taken with bright lights, show the wall decoration in bold outline and lose the effect which was secured by the dim lighting. The foyer wall coverings were done in different shades of black and gray which in the red light gave an effect of space and showed shadowy forms of camels and Oriental buildings on all sides. The entire display caused no end of comment in Milwaukee and it was noted that many persons who were not patrons merely came to look at the lobby, having heard of its exceptional beauty from their friends.

Treasure Hunt Adds to Newmman's Treasury

Novelty Exploitation for "Treasure Island" Highly Successful At Kansas City

A GENUINE treasure hunt brought a treasure of admissions when "Treasure Island" was shown at Frank L. Newman's New Royal theatre, Kansas City.

The stunt was pulled off in such a manner that it enlisted the active cooperation of leading business firms in the city and not only interested them in the hunt but made them active boosters for the picture.

The Kansas Post, one of the most influential papers of the Middle West, took active hold of the idea as soon as it was suggested and offered the assistance of its news and advertising staffs. Double-column front page stories were run for several days before the hunt began, all prominently mentioning the name of the picture and the theatre, in arousing the zest of countless kiddies for the lure of Captain Kidd's treasure. By arrangement with two real estate companies four treasure boxes were buried, two in each of the plots offered for sale by the respective companies. In addition to the \$10.00 prize offered ostensibly by the Kansas City Post to each of the successful treasure hunters, one of the real estate companies offered in each of the boxes hidden on its property, a certificate good for \$250 toward the purchase of any lot offered for sale by the company.

At that point Cady and Olmstead, leading jewelers of Kansas City, found themselves vitally interested in the hunt, not only because the jewelry house published a monthly magazine called the "Treasure Chest," but because of the advertising advantages it saw in tying up with a picture like "Treasure Island." They immediately offered a \$65 diamond ring to the winner bringing in the first box to the office of the Post. Then they filled the chests with odd articles, souvenir Pershing spoons, a sword, knitting needles and other articles.

Prominent displays featuring stills from the production were given in windows of the Post and Cady & Olmstead. On the day the hunt started a full page advertisement, said to be the most artistic page ever gotten up in a Kansas City paper, appeared in the Post. It represented the combined advertising of the two real estate firms, the jeweler and the theatre but every line centralized upon the forthcoming showing of "Treasure Island" at the New Royal theatre.

The boxes were hidden Saturday night at midnight and the hunt began immediately. How immediately can be judged from the fact that 11:30 Sunday morning a 13-year-old boy brought to the Post office not one, but both of the boxes buried on one of the tracts—the one with the

\$250 certificate. It gave a splendid opportunity for a picture story to the Post which has been giving preference to "Treasure Island" throughout the week and which concluded this treasure hunt yarn again by the line: "And he's going to see 'Treasure Island,' the photoplay at the New Royal this week."

The fact that this boy promptly gave the \$65 diamond ring and the knitting needles to his mother furnished another good yarn for the paper.

The third box was found by a little seven-year-old girl which gave the news writers another chance to spread themselves. The fourth box was buried in a field of alfalfa and up to four days after the burial had not been unearthed. The delay offered an opportunity for a daily story on the treasure hunt which the Post used to full advantage. And all the time the attention of every motion picture fan was being directed to the photoplay at the New Royal theatre by a stunt which automatically brought the cooperation of business men and, for a very small outlay, directed a degree of attention to the showing of "Treasure Island" that could not have been obtained by the expenditure of hundreds of dollars in just straight advertising.

Lobby Displays Which Sold Many Extra Admissions



(Left)

Lobby display of the Strand theatre, Pasadena, Cal., designed by the Flagg Scenic Company of Los Angeles for the showing of "The Silver Horde." The Strand is managed by J. W. Reidy and J. M. Root, two of the livest showmen on the Coast

(Below)

Attractive lobby display by the Orpheum theatre, Wilkesbarre, Pa., for the engagement of "The Courage of Margaret O'Donoghue"



Fine Prologue Feature of Post Theatre Presentation

For the engagement of "The Copperhead" at the Post theatre, Battle Creek, Michigan, an atmospheric stage setting as shown below was provided. The exterior decorations were in keeping with the patriotic flavor of the feature as shown by the cut to the right. A drum corps composed entirely of war veterans was used to advantage both inside and outside the theatre.



Majestic Theatre and Uncle Sam Join Forces at Peoria



(Left)

Showing how the Majestic theatre, Peoria, tied up with the Army in exploiting "The Copperhead" by the use of a tank which carried "Copperhead" banners

(Below)

Lobby decorations used for "The Copperhead" run in which Uncle Sam also lent his aid. For full details of the campaign see opposite page



Double for Ray Novelty at Grauman's Theatre

A MOST clever bit of imitation work that has been carried on at all performances at the Grauman's theatre, Los Angeles, the week of June 21 in connection with the showing of the Charles Ray picture, "Homer Comes Home," is that of Manager Sid Grauman introducing a double for Charles Ray who was successful in making many of the former Ince star's friends think it was he appearing on the stage.

This act, it may be said, is a partial repetition of one used at Grauman's in connection with the showing of a previous Ray release. At that time the double for Ray was introduced as Ray, took a bow and left the stage. Since that time Sid Grauman has had the young man at work continuously studying the mannerisms and actions of Ray with the result that in the prologue for "Homer Comes Home" he so successfully impersonates Ray and is so near like Ray in appearance that the deception may be referred to as about ninety-nine and forty-four hundredths per cent pure. The prologue requires a setting that is an exact duplication of the interior of the garage used in "Homer Comes Home," with the same automobile that is used in the picture and various other props from the Ince studio.

The act opened with a musical introduction by the orchestra, and as the curtains opened, four mechanics were seen at work

on the car in which the young lady was seated. As they tinkered with the vehicle one of the men began humming the refrain of a popular song and soon the four mechanics were all joining in, reminding one of the small-town quartette. After several numbers, which were enthusiastically received, one of the men, looking off-stage, exclaimed, "Here comes Homer now!"

Ray's "double" made his entrance here and was given hearty applause by the big audiences at every performance. After a few bashful bits of introductory "business" the "double" seemingly began to sing the chorus of "You Are the Ideal of My Dreams" to the young lady in the car. Toward the last of the chorus one of the mechanics who had been at work underneath the car rose up and started brushing the hood and it was then discovered that he and not the Ray "double" was the singer. This bit of play gave the "double" an excellent chance to portray the mannerisms of Ray when registering embarrassment and the number received a big laugh from the patrons. The act closed with another number by the quartette with the Ray "double" in a tableau with the girl.

Two overflow pages of Service, both of exceptional value are to be found on pages 680-681.

Title of Picture Suggests Unique Exploitation

How the manager of the Fiolle theatre, San Francisco, tied up with Cynthia Grey, the editor of the woman's page of the San Francisco Daily News, and with Judge Graham, San Francisco's most noted divorce court judge, to exploit "The Road to Divorce," is an interesting example of simple but effective publicity.

Miss Grey started a Prize Essay competition on her page, offering prizes for the best essays on the subject, "How to avoid the road to divorce." More than three thousand 350 word essays were sent in. Judge Graham and a representative of the Universal Film Company were the judges.

School Children Help Put Over Picture at Des Moines

An unusual amount of publicity and a keen interest on the part of every school child in Des Moines, was obtained in that city recently in connection with the showing of "The Virgin of Stamboul" at the Rialto theatre.

Prizes were offered to school children sending in the longest lists of words made from the letters contained in the title of the picture.

The affair was arranged through the Des Moines Evening Tribune, which gave it much attention, carrying daily stories of the progress of the event.

Cassidy's Exploitation Conquers Peoria

Nothing Was Left Undone When "The Copperhead" Played the Majestic

IN planning the campaign for "The Copperhead" at the Majestic Theatre, Peoria, Ill., Frank A. Cassidy, one of Famous Player-Lasky's exploitation representatives in Chicago, found it necessary to take into consideration a street car strike that had the town pretty well tied up. In a city of 70,000 a street car strike is a serious matter for theatres, especially after the first week, when the novelty has worn off. The folks simply get out of the habit of coming downtown at night.

Cassidy's big tie-up was with the Army recruiting office. At first thought, one might think that any tie-up that had a war angle might not bring results. But "The Copperhead" is a patriotic if not a war picture, and all the paper and the photos emphasize the Civil war atmosphere. As there are two recruiting scenes in the picture—one for the Mexican war and one for the Civil war, it was an easy matter to get the Army's interest.

The recruiting offices donated a six-ton Renault tank to run on the streets downtown for three days. It carried seven "Copperhead" dated banners, and attracted more attention than a circus parade.

The recruiting office also placed a d's-

play of cannon and machine guns in front of the theatre and in the lobby. They also placed a soldier on guard, all the time the theatre was open. The display attracted lots of attention and besides the recruiting service through its own press agent placed a couple of good special stories in the newspapers.

A penny display was used in a prominent window adjoining the opposition theatre. Two hundred and eighty-three "Copperheads" were placed in the window in a pile, and the public invited to guess at the number. A catch line "How many Copperheads Were There in Peoria County During the Civil War?" drew the attention of the passer-by. The window was filled with "Copperhead" pictures and advertising, and the effectiveness of the scheme is shown by the fact that more than two thousand guesses were recorded, and each person who guessed carried home a card containing an announcement that "The Copperhead" would be at the Majestic.

An invitation was issued to the members of the local G.A.R. post to attend the Tuesday matinee in a body and fifty of them marched from their hall to the theatre. The Post accepted and on returning from the show declared the scenes

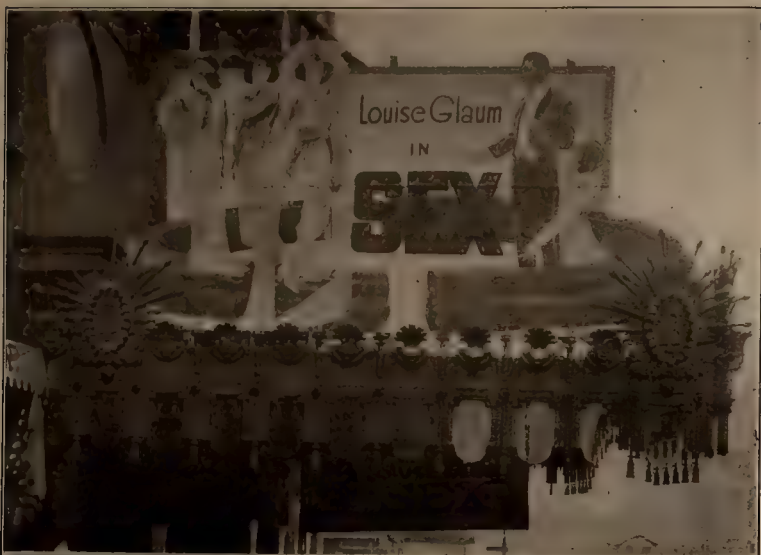
true to life, and the details of uniforming, etc., absolutely perfect, which presented an opportunity to break into the newspapers with a strong endorsement of the picture from several prominent veterans. The old boys were great boosters, and several of them came back a second and third time, and brought their wives and other members of their families.

The front of the theatre was decorated with the national colors, and the lobby also was draped with flags.

There were two carnivals in the city against the Majestic show—one only six blocks from the theatre. Cassidy figured to make the best of their presence, and as he knew that they would send their hands uptown in the afternoons, he arranged with them to play near the theatre.

There were many stray "customers," from the concert each afternoon, as they could not pass by the lobby display without going in. There was also the opening of the park season to combat, and the inauguration of a summer stock engagement at the vaudeville house, but in spite of all handicaps the picture did a great business for which no little part Cassidy is willing to credit to the exploitation campaign conducted.

Brandeis Theatre Exploitation Produces Great Results



(Left)

Lobby decorations designed by the Brandeis theatre, Omaha, Neb., for the showing of Louise Glaum in "Sex"

(Below)

Street ballyhoo which did great work for the "Sex" engagement at the Brandeis



Feature—"The Invisible Divorce"
-First National.
Next Week—"The Red Lane."
Symphony Theatre—
Second week of Tom Mix in "The
Territor."
Next Week—"The Deadline."
Grauman's Rialto Theatre—
Third week of "The Mollycoddle."
Miller's Theatre—
Third week of "The Great Acci-
dent."

SAN FRANCISCO

California Theatre—
Overture "Mignon" and "Stars
and Stripes Forever."
Current Events—From Pathe, Fox,
Gammont and Selznick releases
—Topics of the Day—Pathe.
Educational, industrial and cartoon
added.
Special Musical feature under the
title of "Grand Opera vs. Jazz."
Local operatic singers and popu-
lar songsters compete for
favor with the audiences.
Feature—"Burning Daylight"
Jack London story—Metro
Imperial Theatre—
Musical Songs as You Like to
Hear Them Song—By Davis
and Davis
Current Events—From Pathe, Fox,
Selznick and Gammont
Feature—"The Prince Chap"—
Paramount Special.
Next Week—"Suds."
Tivoli Theatre—
Overture—Orpheus and I Want to
Wake Up in Mammy's Arms.
Vocal—Tivoli Singers in reper-
toire.



Quarter page display for "Suds," by Phil Gerard of the Arcade theatre, Jacksonville, Florida

Current Events—International
News.
Features—"Don't Ever Marry"
Neilan—First National, "The
Greatest Question"—Griffith—
First National.
Next Week—"The Love Expert."

SEATTLE

Clemmer Theatre—
Overture—Light Cavalry and Down
the Trail to Home Sweet Home.
Feature—"Dangerous to Men"—
Viola Dana.
Comedy—"Solid Concrete"—
Semon—Vita-graph.
Current Events—Fox News.
Educational—Water Power—Ford.
Next Week—"Dollars and Cents."

Strand Theatre—
Overture—Selections from popular
operas.
Feature—"The Mollycoddle."
Current Events—Selznick News
No. 25.
Novelty—Kaufman Weekly.
Next Week—"Below the Surface."

Liberty Theatre—
Overture—Special selections by
Wallace on the Wurlitzer.
Feature—"The Love Expert"—
Constance Talmadge.
Current Events—Pathe News.
Dramatic—"The Klada Ruby"—
Flynn Detective Story.
Next Week—"Sick Abed."

ST. PAUL

New Garrick Theatre—
Overture—Melodies from "Prin-
cess Pat."
Current Events—New Garrick
Digest. Latest news events
from Pathe and International
releases and "Bad Boys from
Jungletown," Dumar and "Lis-
bon Capital of Portugal," Pathe
color.
Educational—Mount Lassar in
Action—Educational.
Cartoon—"Out of the Inkwell"—
Bray-Goldwyn.
Vocal—"Berceuse from Jocelyn"
and "Maushia" sung by
Walter Pontus, tenor.
Feature—"The Best of Luck"—
Metro Special.
Organ—When My Baby Smiles at
Me.
Next Week—"Yes or No."

MINNEAPOLIS

Current Events—Pathe News,
Topics of the Day.
Vocal—(a) My Dixie Rosary. (b)
Rose of Washington Square.
Sung by Paul Goeltz, tenor.
Educational—(a) Inside the Frozen
Circle. (b) Animated cartoon
—Paramount magazine.
Scenic—"The Hope of Adventu-
re"—Bruce Educational.
Feature—"Toby's Bow"—Tom
Moore.
Comedy—"Monkey Shines"—
Christie.

CHICAGO

Barbee's Loop Theatre—
Pathe Weekly.
Gump Comedy—"Wim and Wigor."
Feature—Georges Carpentier in
"The Wonder Man."
Coming Feature—"The Riders of
the Dawn."

Randolph Theatre—
News Weekly.
Kaufman's Weekly.
Gump Comedy—"Wim and Wigor."
Feature—Second week of Mary
Pickford in "Suds."
Organ selections.
Coming Feature—Norma Talmadge
in "Yes or No."
Organ selections.

Castle Theatre—
Organ selections.
Second week of Douglas Fairbanks
in "The Mollycoddle."

Alcazar Theatre—
Feature—Marjorie Rambeau in
"The Fortune Teller."
Added Attraction—"Camille of the
Yukon."

Rose Theatre—
Organ selections.
Feature—Lew Cody in "The But-
terfly Man."
Added Attraction—"Bringing up
Father."

PHILADELPHIA

Stanley—
Overture—"Mignon"—Thomas.
Feature—"For the Soul of
Rafael"—Equity.

Comedy—"The Tango Dancer."
Stanley Topical Review Selected
from Fox News, Pathe News,
Select News, Current News.
Topics of the Day—Literary Digest.
Next Week—"Treasure Island."

Arcadia—
Feature—"Jenny Be Good" Real-
art.

Comedy—"Fit to Fight."
Topical Review—Pathe News.
Educational—Paramount Magazine
Scenic—Burton Holmes.
Next Week—"Sickabed."

Victoria—
Overture—"Irene"
Feature—"Desert Love"—Fox.
Comedy—Jazz Bandits.
Topical—Pathe News.
Next Week—"The Sea Wolf."

Palace—
Feature—"Sand."
Current Events—Pathe News.
Scenic—"Wanted An Elevator."
Next Week—"Sickabed."

Regent—
Feature—"Remodeling Her Hus-
band"
Educational—Ford Weekly.
Comedy—"Fit to Fight."
Next Week—"A Ladder of Lies."

WASHINGTON

Metropolitan—
Overture—La Sirene (Auber).
Current Events—Pathe News—
Topics of the Day.
Scenic—None.
Cartoon—None.
Comedy—Solid Concrete—(Vita-
graph).
Feature—Dollars and the Woman
(Alice Joyce).
Next Week—Scratch My Back.



A fine hot weather display by the Balaban and Katz publicity staff, Chicago. In six three columns by fifteen inches



This display for "The Fighting Chance," ten inches by double column, is by the Garden theatre, Washington, D. C.

The Parkway's (Baltimore) display
for "Scratch My Back"

El Paso's Rialto Enthusiastic Believer in Exploitation



(Left)
"Sassy Jane" fashion review as originated at Grauman's, Los Angeles, staged by the Rialto theatre of El Paso

(Below)
Window display tie-up effected for the "Sassy Jane" revue with a local department store



(Above)
Street advertising stunt for "Alarm Clock Andy," originated by the Rialto

(Left)
Stage setting for prologue for the Rialto showing of "Alarm Clock Andy"

(Center Cut)
Stage setting and prologue number when the Rialto played "The Toll Gate"





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CLARA KIMBALL YOUNG

In Marah Ellis Ryan's
Magnificent Love Story of old California

"FOR THE SOUL OF RAFAEL"

"The most finished production we have witnessed in a long time" — CHICAGO TRIBUNE

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"FOR THE SOUL OF RAFAEL" is being acclaimed by millions of lovers of finer photoplays as "Utterly Different" and "Unusually Magnificent." It presents Clara Kimball Young at her supreme best. It brings out those perfections of detail, regal beauty of scenes, settings and photography and charms by the wealth of finesse, in which the magnetic personality of Clara Kimball Young has always found its greatest expression. The finest theatres in the land have and are exhibiting this brilliant production to extraordinary attendance records. No theatre in the land may truly proclaim its Nine-teen-Twenty showing of pictures complete without the exhibition of this photo dramatic masterpiece. It is unquestionably the period's most striking example of the advanced art of the finer photoplay. Your nearest Equity Franchise holder will give you full details.

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ADRIAN HALL NEW YORK



No Short Cuts to Successful Motion Picture Exhibition

Don't Follow Line of Least Resistance Says Manager of the Blackstone

THE short-cuts to exhibitor success were outlined by Elmer Harris, manager of the Blackstone theatre, Pittsburgh, Pa., in an interview given this week exclusively to Motion Picture News.

Mr. Harris prefaced his remarks by stating that:

"There are as many short-cuts to successfully operating a motion picture theatre as there are hips on snakes. Following the line of least resistance, often brings an exhibitor to a box-office line of even smaller proportions. A motion picture theatre is an industrial unit of more scope than fifty per cent of the business institutions operated today.

"And any evasion of industrial issues with reference to the exhibiting business will carry the exhibitor far out to sea where competitive current is strong. There are no 'short cut' rules that an exhibitor can trust if he is conscientious. The most valuable assets that an exhibitor can have are nerve, tact, foresight and an ability to judge human nature. And this quatitette is the world's best box-office harmonizer.

"I know of an instance," said Mr. Harris, "when nothing but a gigantic supply or nerve put over a special feature attraction that absolutely could not have been put over in any other way. It was nerve or failure. He happened to have the nerve. It occurred in a small town in Kansas where the lid was on tight. Sunday motion picture was unknown quantity and the feasibility of the exhibitor using a picture on that day looked, indeed, small. It happened that he had booked 'Auction of Souls'—over Sunday. His only chance to book the picture was on a Sunday. He had heard of its money-making possibility and wanted to play it.

"To make a short story shorter, this exhibitor engineered an Armenian Relief deal, had the town constable's family in a box during the showing and had a reporter for the weekly newspaper write a speech which the Constable delivered from the box. The exhibitor made a literal cleanup. He gave no proceeds whatever to the relief fund because; as he told the audience in a speech before the show started:

"I feel Armenia needs our help. I'd love to spend this Sunday with my family but when there comes a time when I can help the cause of suffering families across the sea, I'll gladly throw open my doors. And no one applauded louder than the Constable.

"At the time, I thought to myself that it was one of the best examples of exhibitor-nerve—the kind that means money for his house—that I had ever

come across. By making the plan go over he not only was allowed to use Sunday for his attraction day, but he got the attendance of the entire population, that had been so starved up to blue Sundays that they would have gone to see Chauncey Olcott or hear William J. Bryan make a speech. The whole town turned out in a body to welcome the showman's efforts for humanity.

"There's a million and one such happenings in every-day exhibiting that comes up to test the exhibitors' nerve, or tact, or judgment or sense of showmanship. It takes more than an ex-bartender to put over a motion picture house nowadays.

"The biggest thing that I have found to come up and test an exhibitor's tact is the complaint from the patron. That sort of thing is a daily occurrence—and if it is not handled properly and with diplomacy the exhibitor will find himself losing a patron, instead of cementing the friendship, that already should exist. Every complaint that comes in to an exhibitor can be made into an asset—if it is handled diplomatically. 'The patron is always right,' is the big motto at the Blackstone. No matter what the difficulty that arises and no matter how apparent is the patrons' mistake if he is given the benefit of the slight doubt he can do a great deal for the house—in the way of making new friends.

"Foresight is the result of a great deal of experience in the field and a combination of good sound horse-sense and artistic application. Any jackass can book a picture and hire somebody to operate the machine. But 1920 exhibiting includes more than the two operations. You've got to be an intelligent business man to buck the current competition. Foresight is what is needed on the planning lobby displays, display advertising, exploitation campaigns and all manner of publicity. It is the one big watch word the exhibitor is trying to put over a picture. Trying to dope out just what the 'other fellow' is going to do and then beating him to it is the big article that comes under the head of 'foresight' in the catalogue of motion picture exhibiting.

"I managed at one time to put over a big scoop on another exhibitor in another city, in getting ahead of him on renting a special feature attraction that I had advertised for my house—and that I simply HAD to exhibit. If an exhibitor can keep faith with his patrons no matter what the cost to him—he is doing the proper thing. I had to have this picture. I had advertised it—feeling assured that there would be no trouble in getting the booking.

"But just as I had announced the attraction so had the rival house. It took a great deal of diplomacy to put the deal over but we finally agreed on a day-and-date showing. And we both made money and both kept faith with our patrons.

The fact that the picture went over big and made money for my house was to be considered, of course. But the big thing that did me good—was the fact that I had kept faith with my patronage. I had made good the promise to give them the attraction. And they had responded as I had hoped they would.

"These four traits cannot be developed by the 'short-cut' method. They come by steady plugging and the exhibitor individuality."

Daylight Saving Announcement Used to Advantage

Daylight Saving has been generally adopted in Canada and a considerable number of exhibitors have bewailed the fact because of a possible difference that the changing of the clock makes in the attendance at theatres during the spring and summer season. This did not apply to Herb Jennings, manager of the Allen Danforth theatre, Toronto, however, because, when the order was issued by Mayor Church of Toronto to advance the clocks one hour on Saturday night, May 1, the Danforth manager also issued a proclamation in behalf of the local mayor.

"To the Citizens of Toronto—A Proclamation by Mayor Thomas Church" read the front page of the folder. Turning to the second page, one read as follows:—"All time pieces are to be put forward one hour so—." Then to the third page:—"If you wish to see what Sari saw in 'The Virgin of Stamboul' at the Allen's Danforth theatre, May 6, 7, 8, come early—and come by the new time." Not only did Manager Jennings help to advise the people to change their watches but he capitalized on the opportunity.

Paper Bags Advertise Film

An effective but inexpensive little stunt devised and carried out by Manager F. H. Klink, of the Hippodrome, Toledo, during his recent run of "The White Dove," brought him a lot of compliments, as well as a lot of business. Klink had about 15,000 paper bags made, on one side of which was a neat little advertisement on "The White Dove." He distributed these bags among twenty-two local grocers, and had no difficulty getting them to use the gift bags instead of their own bags. The only stipulation was that only one bag was to go to one customer.

Revolving Miniature Stage Feature of Window Trim



Two scenes from "Dr. Jekyll and Mr. Hyde" were staged on a miniature revolving stage as a window display when the picture was shown at the Imperial. Barrymore was shown "on stage" both as Dr. Jekyll and also as Mr. Hyde. Miniature stage furniture was used in the sets. In the Hyde set, it was badly disarranged to denote that a struggle had taken place.



One of the cleverest novelties used for exploitation purposes yet to be recorded is that which was originated by Nick Ayer, publicity director for the Eugene Roth theatres, the California and Imperial of San Francisco for the engagement of "Dr. Jekyll and Mr. Hyde."

Cecil E. Mabery, newly appointed Chicago manager for Goldwyn, to fill the vacancy made by the resignation of Ike Van Ronkel, has arrived and assumed his duties. Mr. Mabery has been manager of Goldwyn's St. Louis Exchange for the past two years and is one of the most popular men in the organization.

C. F. Metzger, who is erecting a new 900 theatre at Plymouth, Indiana, to be called the Rialto, reports that the house will be ready to open about October 1st. Mr. Metzger is also owner of the Democrat, a live daily paper of Plymouth, and should be able to get plenty of publicity. He also has purchased the Orpheum and will operate that theatre as a high class moving picture house.

Harry Sherman, well known independent producer, is spending a few days in Chicago on business and incidentally was able to have a little pleasure on the side by attending the Leonard-White bout at Benton Harbor on Tuesday of this week.

D. M. Vandawalker, manager of Hallmark's Chicago Exchange, went to Carolina Mountains to spend the Fourth with Mrs. Vandawalker and will make a flying trip to New York before he returns to Chicago.

Word comes from Rochester, New York, that Sprague Green, old time theatre manager and film salesman, for many years connected with the Cropper Enterprises, is improving in health. Mr. Green went to Rochester some time ago to be with his mother and recuperate from a long illness.

J. L. Friedman of Celebrated, who is president of the Federated Film Exchanges of America, will attend a meeting of officials of that organization in New York on Monday, July 12th. The meeting is called for the purpose of appointing a general manager of Federated, and an announcement of the appointment will be made immediately after the meeting. Several of the industry's big men are being considered for the position.

Hallmark's Chicago Exchange offices have been removed from the Mollers Building, where they have been located for sometime, to the fourth floor, 63 E. Adams street. The new quarters are commodious and convenient as they are located in the heart of the downtown district. Hall mark, it is understood, is taking a year's lease and later may be one of the exchanges to locate in what promises to be "Exchange Row" on South Wabash avenue running from the 800 through the 900 block. Hallmark will continue to handle its films at Universal Building at Jefferson and Congress streets.

D. Robinson, Peoria's leading exhibitor, was a Chicago visitor this week and stated that work on the New Madison Theatre in which he is interested, is proceeding rapidly and that the house is scheduled to open early in September. The Madison is to seat over 2,000 people and will cost approximately \$350,000. Mr. Robinson states that the finest architects and decorators in the country are collaborating to

Chicago and the Mid-West

Covered By L. H. MASON

make it a model house and in their designs are seeking elegance and beauty, rather than massiveness, the general design of the theatre being what is known as the Adams type. Mr. Robinson and his associates also own the Apollo, Princess, Duchess, and Hippodrome, all located in Peoria.

Maurice Choynski, president of the Allied Amusements Association, departed from Chicago last Saturday in his automobile for one of the Michigan lake resorts and is planning to take a sixty day vacation.

Chicago theatre managers are practicing daily for the golf tournament to be held at Idlewild Country Club on July 16th with Peter J. Schaefer, holder of the record for last season, master of ceremonies. One of the feature matches of the day will be one between Max and Harry Ascher and some classy golf is sure to be shown when brother meets brother. Prizes ranging from a Kimball piano to an annual pass to Schoenstadt's theatres, have been put up for the contestants and luncheon in the clubhouse will be provided. Among the movie men expected to participate in the tournament are: Frank A. P. Gazzola, Imperial Theatre; Thos. Ed. Beatty, Englewood theatre; R. E. Rayfield, Calumet theatre; Mr. Clark, Empress theatre; Frank J. O'Donnell, National theatre; Warren Irons, Haymarket theatre; J. W. Roth, Kedzie theatre; Lewis F. Newhafer, Consumers Bldg.; Harry Ascher, Max Ascher, Frank Schaefer, Fred Schaefer, Art Schoenstadt, Nate Ascher, Harry Mitchell, Empress theatre; Aaron J. Jones, Peter J. Schaefer, Adolph Linick, and R. C. Seery.

A. I. Steinberg, publicity and exploitation expert, who has earned an enviable reputation for himself among the exhibitors throughout the territory for his live wire exploitation stunts and advertising campaigns, has entered business for himself and opened an office at 506 S. Wabash avenue, with several good sized advertising and publicity accounts on his books.

We have with us this week, Thomas Fisher, for many years riding instructor and general utility man at Vitagraph's Eastern Studios, who is walking from Coney Island, New York, to Los Angeles to win a

luncheon and entertainment to all members on Friday, July 16th at the Universal Exchange and exhibition rooms at 220 S. State street. Members and those wishing to join the post are invited to attend, and are requested to mail notice of reservations to Nat Wolf, First National Exchange, Assistant; Ed die Timz, West End theatre, Commander; or Martin Saxe, Pantheon theatre, vice commander.

Chicago Manager Carl Harthill of Reclcraft is very much pleased by the news that Tom Errol, the popular vaudeville star, has answered the lure of the screen and will diffuse his mirth via the cinema route as the feature in a two reel comedy, entitled "Buggins," which will be released shortly by Reclcraft Pictures Corporation, as a part of the Royal Comedy series.

The Luna Amusement Company of La Fayette, Indiana, is making rapid strides. Excavation was started last week for their new 2,000 seat theatre and they recently took over the lease of the Family theatre which they will operate. The Luna Amusement Company also owns the Luna at La Fayette and controls the Luna at Kankakee and Lyric at Fort Wayne.

Billy West, the comedian, has arrived in Chicago from the coast and it is understood will make his headquarters here for sometime.

President Maurice Salkin of Century Film Company, is elated over the many bookings being closed on "The Square Shooter," featuring Harry Carey and declares it is one of the best booking attractions ever handled by the Century.

Father Pador of the Merit Film Company, Chicago, will have to show some speed or Son Pador, in charge of Merit's Indianapolis office, will beat his records as a salesman, as reports reaching Chicago indicate that young Mr. Pador is making a phenomenal success.



A scene from Charlie Ray's "Homer Comes Home," a Thomas H. Ince-Paramount picture

"Splendid Hazard" Seen in Six Key Cities

One hundred per cent representation in the country's first run centers is the goal set by John W. McKay, general manager of the Mayflower Photoplay Corporation for Allan Dwan's "A Splendid Hazard," presented by Mayflower through the First National Exhibitor's Circuit. Despite the fact that the country is in the throes of a warm weather wave, advance bookings indicate that the goal will be reached before the close of the summer season.

Up to date, six key cities in the middle west have been covered with first-run bookings. They are Indianapolis, where the Dwan production had its premiere at the Circle Theatre, Milwaukee, where it was accorded its first run at the Alhambra Theatre; Detroit, where it played a week's engagement at the Madison Theatre, and St. Paul, Minneapolis.

Sixty Film Libraries Opened in Siberia

Charles Urban, president of the Kinetio Company of America, Inc., recently wrote an article on film libraries. An immediate result from the suggestions he made in that article is the establishment of sixty film libraries by the governmental authorities in Siberia.

Mr. Pierolf, representative of the Siberian government, following his perusal of the Urban article, immediately got in touch with David P. Howells, who handles the Urban production abroad, and after receiving additional suggestions through this source Mr. Pierolf established his film-library system, "Movie Chats," and the "Kinetio Reviews," which are produced by Mr. Urban's organization, have taken their place in the government library of Siberia.

Bessie Love is Feted in New York City

Bessie Love, who has been visiting in New York City, finds that vacationing in the Metropolis is not entirely restful. In her few days in the East she has been the guest of honor at a continual round of entertainments and theatre parties.

One of the biggest events of the week was a visit to the Polo Grounds where the diminutive star met "Babe" Ruth. The two hit-makers posed together for a number of cameras.

Fox Opens Restaurant in New York Studio

William Fox in the near future will throw open the large restaurant upon the second floor of the new studio building on West Fifty-Fifth Street, New York, for the accommodation of the employees of Fox Film Corporation.

The dining-room proper is large and spacious, with tiled floor and high ceiling. The walls are attractively decorated, and everything has been done to instill homelike atmosphere. In this room three hundred persons can be seated comfortably.

Live News From The Producers

Brady Resumes Production

Engages Peerless Studio, Ft. Lee;
To Make "Life" and Other Films

WILLIAM A. BRADY has again become active in the making of motion-pictures. Mr. Brady has secured studio accommodations at the Peerless studio in Fort Lee, and in association with Travers Vale he has started making big special features. His first production is a screen adaptation of the melodrama, "Life," written by Thompson Buchanan from a story provided by Brady himself.

"Life" was originally produced at the Manhattan Opera House under the management of Mr. Brady in 1914. It ran in that big theatre for nine months, and its receipts equalled those of "The Whip," the great Drury Lane drama that preceded it. It was afterwards given a run at the auditorium, Chicago. The New York papers proclaimed it as the biggest melodrama of the time—one of them stating that it "out Drury Landed Drury Lane." When it was ready to go on tour, after the Chicago engagement, it was found that no stage could be secured that would be

big enough to stage its enormous effects, and a week would have to elapse between city engagements in order to install the machinery and scenic effects that the staging required.

The scenes are all laid in and about New York City, and every act is replete with sensation. A varsity boat race, the robbery of a bank, a murder on Fifth Avenue, which suggest the Elwell case, the capture of the murderer during a spiritual seance, an escape from Sing Sing, several sensational murders in Mexico during the Villa rebellion are some of the thrills that abound throughout the story.

It is said to be Brady's intention to follow up "Life" with several other of his famous stage productions, one of which is "The Man Who Came Back." Brady is said to have refused \$250,000 for the screen right of this play alone.

"Life" will be released September 25 next. The name will shortly be announced of the distributing company that will handle it.

Oregon Film Exchange Sells Out Business

On the date of June 7, 1920 the Oregon Film Exchange of Portland, Ore., sold, transferred and assigned, all its property, holdings, contracts and accounts, to the newly incorporated "Interstate Film Exchange, Inc." of Portland, Ore., with branch offices in Seattle and Spokane, Wash. The new exchange is incorporated under the Blue Sky Laws of State of Oregon for the sum of \$50,000, fully subscribed by the following officers and directors:

H. G. Mapes, president; L. A. Todd, vice-president; G. C. Mapes, secretary-treasurer. They are now operating by buying franchises for the States of Oregon, Washington, Idaho and Montana. Franchises on other territory will eventually be contracted for. The papers of incorporation call for, in part, the buying, selling, leasing and rentals of films, slides and accessories, to transact a general, domestic, import and export business.

Screenics Make Debut at Capitol Theatre

Screenics, a new series produced by C. L. Chester, Inc., and distributed through Educational Films Corporation, are being introduced to New York this week at the Capitol theatre where S. L. Rothapel has selected "Duck Days" and "Foam Fantasies" as a portion of his program.

Screenics, which will be released fortnightly, alternating with the Robert C. Bruce Screenics Beautiful, consist of two subjects, one of them generally presenting animals and birds and the other some unusual scenic shots. Practically the entire content of the Screenics will be American subjects.

F. P.-Lasky and Realart Have Leased No Space

In correction of a recent report to the effect that Famous-Players-Lasky Corporation and the Realart Pictures Corporation had leased space in the new Exchange Building in Cleveland, Theo. C. Young, director of the bureau of real-estate for the Famous Players-Lasky Corporation, requests that it be announced that neither Famous Players-Lasky or Realart have signed leases for any space in the proposed film building.

Howard Greene to Head New Department

Howard Greene, M. E., well known as a writer on motor topics, an inventor, and formerly on the editorial staff of several automobile magazines, has been appointed editor of the Department of Animated mechanical drawings of the Harry Levey Service Corporation. The concern will devote itself exclusively to the making of industrial and educational motion pictures, and it will be Mr. Greene's task to depict on the screen by means of animated technical drawings the inner mechanism of machinery whose workings cannot be seen from the outside. This is said to be a new departure in the film field.



Scene from "Parlor, Bedroom and Bath," a Metro Screen Classics production with Ruth Stonehouse, Eugene Pallette and Kathleen Kirkham



James H. Liddy, leading man opposite Anne Cornwall in Universal's "The Girl in the Rain"

"The Orchid" Selected for Carmel Myers

"The Orchid," a story by Marguerite C. Storrs, has been purchased by Universal as an early vehicle for Carmel Myers, one of the six stars producing five-reel features for the Star Series, it has been announced by John C. Brownell, the Universal scenario editor. Another popular story acquired for Miss Myers is "Kate of Crime Street" by Edgar Wallace. Universal also announces that John Colton, the popular young writer, recently engaged for the scenario staff at Universal City, has turned out an original story for Harry Carey, called "The Hooch Hound." It is a comedy-drama and was written especially for Carey.

Strong Cast Supports Fox, Cowboy Star

Few stars have had stronger supporting companies than the one given to Tom Mix, the daredevil cowboy star of William Fox, in "The Untamed," a virile, fast-moving tale of the West from the pen of Max Brand just completed for the screen under the direction of Emmett J. Flynn, at the Fox West Coast Studios.

Pauline Stark, one of the youngest leading women appearing before the camera, plays opposite the star. Another notable member of the cast is George Seigman, who enacts the heavy, while P. M. McCullough is a third member of "The Untamed" company.

"Fickle Women" Being State-Righted

"Fickle Women" with David Butler as the star, is the first of the D. N. Schwab productions to be offered on the state right market. The First National bought the picture for both the New York and northern New Jersey territories, while Sol Lesser closed for the production for his territory just before he left on his return to the coast.

Franchises Given Allen Brothers

FIFTY-THREE of Canada's leading first-run theatres were officially enrolled in the independent exhibitor cooperative movement this week when Allen Brothers of Toronto, owning and operating that number of houses through the Allen Theatre Enterprises, signed individual Associated First National Pictures franchise for each of their properties.

This, according to an announcement made this week, is the greatest single franchise grant that the Executive Committee for Associated First National Pictures has ratified since the awarding of memberships to independent exhibitors was started shortly after the Chicago convention last April.

Admittedly the largest motion picture theatre organization in Canada, and one of the greatest and most influential in the world, the Allen Theatre Enterprises, indefinitely pledging their entire theatre interests to co-operative participation in the new plan for mutualizing independent exhibitor activity through collective purchasing power, and in centralized defensive strength, have officially launched the franchise system in Canada with consequences which, it is said, in their later effect will be even more sweeping and revolutionary than the revision of distributing and exhibiting methods which the franchise is bringing about in the United States.

The franchise grants to the fifty-six theatres owned by Allen Brothers is described as the last step in the Dominion's exhibiting and distributing situation which divides the Canada motion-picture field finally into two factions—the Allen Brothers associated with the independent exhibitor element in the States and applying the same protective features to their local conditions, and the so-called pro-



Mary Thorman, feature lead in Allen Dwan's "The Sin of Martha Quoad," a Mayflower attraction released by First National

ducer-exhibitor group which, it is declared, has started actual theatre building in Canada as a directly controlled market for its own pictures.

Evidence that the Canadian exhibiting and distributing branches were slowly separating into two separate and opposing units was apparent months ago when Allen Brothers purchased a large interest in the First National Exhibitors' Circuit Franchise for western Canada. This transaction, which affiliated them with W. P. Dewees of Vancouver, was concurrent with the realignment of the Canadian distributing channels which had started to acquire theatres in the United States. Allen Brothers together with many other important independent ex-

hibitors in the Dominion, viewed this producer-exhibitor policy in this country as a certain prophecy of a proposed invasion of the Canadian field. Supposition gained strength in facts when a large theatre corporation, sponsored by producing interests, was organized in Canada with resources of an extent which clearly indicated an intention to go very extensively into theatre operations.

Allen Brothers took the initiative in seeking defensive measures, and with the instant realization among independent exhibitors of the protest of the producer-created theatres corporation, the Allen interests consummated negotiations which included them in the First National membership.

Associated First National Pictures issues the following pertinent statement in summarizing the conditions now existent among independent exhibitors in Canada:

"Protection against any proposed theatre monopoly is just as essential and important to exhibitor interests in Canada as it is to the future and welfare of individual theatre owners in the United States and, accordingly, the co-operative plan sponsored by First National has been sought as the foundation on which to make a major defense. An independent theatre organization, whether it owns one or a hundred houses, must cast its support to independent stars, producers and directors, if resistance to producer aggression is to be successful. The value of collective purchasing power, and of an exhibitor co-operative organization which is conducted by exhibitors who, in acting for the interests of their associate members, automatically establish conditions and policies to which their own theatres are subject in every detail, becomes immediately apparent when need for some such grouping arises."

Two B'way Houses Book Metro

REPRESENTATION for Metro on Broadway for two successive weeks will result when a pair of that company's most recent releases will be shown one after the other at Broadway theatres less than half a mile apart. The two productions are "The Best of Luck," the spectacular melodrama, with an all-star cast, at the Capitol, and "Burning Daylight," the picturization of Jack London's famous novel, at B. S. Moss's Broadway theatre. Both S. L. Rothapel and B. S. Moss of the respective theatres have devised special exploitation matter for the two notable openings.

"The Best of Luck," which will be shown at the Capitol the week beginning July 4, is the picturization of the melodrama of the stage by Cecil Raleigh and Henry Hamilton. The production abounds in startling scenic effects which include the plunging to destruction of a big automobile over a precipice and a duel to the death between divers at the bottom of the sea for the jewels contained in the wreck

"The Best of Luck" and "Burning Daylight" in Big Houses

of an ancient Spanish galleon. The story of the picture concerns the persecution of a beautiful Scotch girl by General Lanzana, a rich and unscrupulous Spaniard of royal blood and her protection by Lord Glenayr, a poor but gallant gentleman who loves her deeply.

Beginning Sunday, June 27th, "Burning Daylight," a picturization of the late Jack London's famous novel of the frozen northland wild, will have its first run production at B. S. Moss's Broadway theatre. An all-star cast including Mitchell Lewis is presented in the picture, which was adapted for the screen by Albert Shelby Le Vain and directed by Edward Sloman. In addition to Mitchell Lewis the cast includes Helen Ferguson, William V. Mong, Newton Hall, Alfred Allen,

Edward Jobson, Robert Boulder, Gertrude Astor, Arthur E. Carewe and Lew Morrison.

Jos. Schenck Announces "Dangerous Business"

JOSEPH M. SCHENCK this week announced that the Constance Talmadge production to be distributed by Associated First National Pictures and which will follow "Good References" will be entitled "Dangerous Business." In an announcement of forthcoming attractions issued by First National last week this production was referred to as "The Human Chess Board." The release date is not yet set for "Dangerous Business."

Two Comic Releases July 4

Billie Burke and Bryant Washburn
Are Stars of Paramount Pictures

TWO Paramount comedies, one a comedy-drama and the other a farce, were released July 4. The former is "Away Goes Prudence," starring Billie Burke, and the latter is "The Sins of St. Anthony," in which Bryant Washburn is featured.

The scenario of "Away Goes Prudence" was written by Kathryn Suart from an original story by Josephine Lovett. The director was John S. Robertson, who has produced all of Miss Burke's recent pictures for Paramount as well as those starring John Barrymore, including "Dr. Jekyll and Mr. Hyde."

Miss Burke is said to have originated a role showing an abundance of pep, mischievousness and fun. She has the part of Prudence Thorne, a young society girl, who spends all of her leisure time in her airplane. When it comes to a choice between her lover, Hewlitt Harland, and her plane, she decides in favor of the latter. She fakes a kidnapping by way of retaliation for her fiancé's interference with her personal liberty, but Hewlitt turns the

tables on her and stages a kidnapping of his own.

Percy Marmont is Miss Burke's leading man, making his first appearance in a Paramount production in many months. Charles Lane is seen as the father and Maud Turner Gordon as the mother of Prudence and Dorothy Walters, Bradley Barker and Albert Hackett have interesting character roles.

The original story of "The Sins of St. Anthony," in which Bryant Washburn is featured, was published in the Saturday Evening Post last December and gave the Post readers many a hearty laugh. Charles Collins wrote the story. Elmer Harris adapted it for the screen and James Cruze directed the picture.

It is a pretty little romance that is unfolded against a jazzy background of the type which Bryant Washburn revels and excels in. The cast also includes Margaret Loomis, Guy Oliver, Lorenza Lazzarini, Viora Daniel and Lucien Littlefield, as well as a host of lavishly attired young women.



Billie Burke, whose latest Paramount picture, "Away Goes Prudence," is the current week's feature at the Rivoli theatre

Serials for Hot Weather

Vitaphone Thrillers Do Heavy
Summer Business for Exhibitors

IT would appear that Vitaphone serials are the secret of summer business with a large number of exhibitors all over the United States and Canada, judging from reports being received at the executive offices of that company.

Added bookings are being received daily for William Duncan's million dollar serial, "The Silent Avenger," which Duncan completed last week and which already has set a record for Vitaphone episode plays. Vitaphone has been able to look unusually far ahead in serial production, because of the number of exhibitors who make a practice year after year of showing its serials. With this certain thousands of bookings accurate production budgets may be made months ahead. It is announced that the number of regular serial exhibitors dealing with Vitaphone was augmented by 2,400 new accounts on "The Silent Avenger" alone, making the grand total of houses running this serial well over 6,000.

Mr. Duncan will shortly start on another serial, the title of which is

yet to be announced, and this will bring Vitaphone serial production up to May, 1921. Vitaphone advertised Duncan's serial, just completed, as a million dollar production, and it is said that "The Silent Avenger" even exceeded this figure, including, of course, Duncan's salary which is announced as the highest ever paid a serial star. Edith Johnson will continue as Duncan's leading woman in his forthcoming serial, and his supporting cast will include many of the favorites seen in "The Silent Avenger."

Paramount Scenic Has Rare Siamese Views

On July 11 there will be released "The Land of Laos," a Paramount-Burton Holmes Travel Picture. This shows scenes taken in the interior of Siam in the Laos States, inhabited by a race differing in appearance, costumes, and customs from the ruling race of the Siamese.

Fine Cast in "Twin Beds"

William Desmond and Helen Raymond to Support the De Havens

THE promise of Mr. and Mrs. Carter De Haven that in the picture presentation of "Twin Beds" they would be surrounded by a supporting cast entirely adequate to the great possibilities of the Selwyn play is amply justified by the announcement of William Desmond's selection for one of the leading roles. Mr. Desmond's film career, during which he has appeared in a long line of successes and achieved a series of personal triumphs, is well known. Before answering the call of the motion picture he had played many important roles on the stage, but it is as a star before the camera that he has won greatest acclaim. It is under-

stood that Mr. Desmond responded with enthusiasm to the offer to appear in "Twin Beds," the production of which is proceeding most satisfactorily, for release through First National Exhibitors' Circuit.

No less pleasing is the announcement from Los Angeles that Miss Helen Raymond is to appear as Signora Monti in the De Haven picture. William J. Irving, Miss Katherine Lewis and Miss Lottie Williams, each of whom is well and favorably known to followers of the film drama, complete the list of principals, and, with the artists already mentioned give assurance that the triumph scored by "Twin Beds" in the spoken drama will be maintained in the screen offering.

What do
Women Love?
Watch for the big First National Special

Jungle Humor as Seen in Animal Serial

"The Son of Tarzan," says National Film, which is producing this serial, demonstrates that the jungle has its humorous as well as its tragic side. For instance, explains the producing organization, a family row is started by a group of monkeys over the efforts of the father monkey to step on the toes of one of his off-spring so as to make the youngster's toes turn inward. Mother monkey seems to resent father's attempt to improve baby's toes.

In another scene," says National Film, "a tiger is shown playing with a giant python, all the world like a couple of children. Neither seems to be afraid of the other, though both are aware of the possibilities of a sudden fright or instinctive change of demeanor on the part of its play adversary."

Charles Rosenzweig Is "U" Exchange Mgr.

Charles Rosenzweig has been appointed manager of the Big U Exchange, it is announced by Carl Laemmle, president of Universal. Prior to his appointment Rosenzweig had charge of the selling of special Attractions and Jewel productions in the Big "U" territory. Rosenzweig began with Universal four years ago.

Rosenzweig has inaugurated a new policy in the Big "U" Exchange.

Hereafter, the local sales force will not be divided between short-stuff on one hand and special attractions on the other. One corps of salesmen will handle Universal-Jewels exclusively. Another group will concentrate on the Star Series five reel features, and the short comedies, westerns and news reels.

Rolin Comedy Filmed on Racetrack

Stirring scenes dear to the race-track fan will be seen in the new Rolin Comedy, "The Home Stretch," released by Pathé, July 18th. Practically the entire picture was filmed at the Tia Juana race track, in Mexico, during the opening of the racing season.



Mary Louise Beaton, a newcomer to the Metro forces who will appear in the leading role of Metro's forthcoming feature "Clothes"

Henry MacRae With Dominion

WITH the engagement of Henry MacRae as supervising director of productions, Ernest Shipman, president and general manager of the Dominion Film Company, Inc., announces the immediate entry of the new company into active picture-production. The new company has the exclusive motion-picture rights to all of the Ralph Connor stories, and the preliminary work has already been started toward putting the first three of these into production. These will be "The Foreigner," "Cameron of the Royal Mounted," and "The Patrol of the Sun Dance Trail." These will be followed immediately by "The Man From Glengarry," "The Sky Pilot," and "The Prospector."

The first picture to be actually put in production will be "The Foreigner." Mrs. Faith Glenn, who is collaborating with Ralph Connor on the scenario, has just returned from Winnipeg, Canada, where her first draft of the script received the author's O. K. "The Foreigner" is a story of the prairie and wheat-country of Canada, replete with human interest, love, romance and action.

The following statement has been issued by the Dominion Film Company:

"The policy of the Dominion Film Company will be to make big out-of-doors pictures, photographed in the identical locale called for by the story. No expense will be spared to obtain this result, as it has been found through practical experience that the results show on the screen and for that reason in the box office. This policy was followed to be enormously successful, as witnessed by the box office results obtained with 'Back to God's Country,' the James Oliver Curwood picture produced by Ernest



Henry MacRae, supervising director for Dominion Film Co., Inc.

Shipman and distributed by First National.

"'Cameron of the Royal Mounted' will be made in the foothill country of Canada, while the 'Patrol of the Sun Dance Trail' will be made in the heart of the Rocky Mountains. In connection with the taking of this picture Mr. Shipman has leased the mining town of Anthracite. He has likewise contracted for the use of a herd of 3,000 buffalo, the largest herd in existence. This is owned by the Honorable Archie McLean, member of parliament for Canada from the province of Alberta. When 'The Man From Glengarry' is produced, the entire Canadian lumber industry will be placed at the disposal of the

company by the Lumbermen's Association of Canada.

"Another firm and established policy of the new company will be the elimination of permanent studios and permanent stars. Each picture will be produced on its own merits with every attention paid to the demands of the story. Each picture will contain an all star cast made up of the best people obtainable fitted to the demands of the parts they are to portray. There will be no large overhead to maintain, every cent that enters into the cost of production will go into the picture and will be seen on the screen. In this way it is estimated that each picture with a negative cost of \$100,000 will in reality equal a negative cost of \$150,000, if the other items which are generally figured in the cost of production were included.

"Immediately on the signing of the contract with Henry MacRae plans were formulated for the immediate start of active production. He expects to have several other directors working under him and is now engaged in selecting them. He expects to leave for the north country in about two weeks. In the meantime he will select as many characters for the first three pictures as are available in the east. The majority of them, however, he will obtain in Los Angeles, where he has a larger field to choose from.

"In making these pictures the story will receive the main consideration. As is well known the Ralph Connor stories are so strong in themselves and so fitted for photoplay adaptation that it can be truly said that the story is the thing. Nevertheless every effort will be made to find people for the principal roles who are ideally fitted by nature for the parts they are called upon to portray."

Fox Special Shown at Palace

"If I Were King" Gets Pre-Release Showing June 29

The consensus of opinion regarding the art of William Farnum and the support afforded him confirms the conviction of both William Fox and Winfield R. Sheehan, his general manager, that in this feature the Fox organization has one of the greatest, if not the greatest, master-drama of the time.

"Throughout the film, which at the time of the showing approximated 8 reels of human interest, romance, live action and intrigue, J. Gordon Edwards, who directed it, succeeded finely in attaining and maintaining the spirit so essential to a correct interpretation of the theme.

"From the scenario by E. Lloyd Sheldon, who has done much notable work in this line for Fox productions, Mr. Edwards has made of this story a picture replete with dramatic and humorous moments, suspense and swift action.

"While William Farnum scored an unequivocal triumph by his per-

formance, each member of the sterling cast achieved personal distinction. The players are Betty Ross, Clarke, Fritz Lieber, Walter Law, Henry Cavill, Claude Payton, V. V. Clogg, Harold Clairmont and Renita Johnston.

"John W. Boyle, who has been associated with Mr. Edwards for more than a year, is responsible for the artistic lighting effects and general photography, many scenes of the play being shot by a battery of cameras under his guidance.

"A special line of most effective paper is being issued by Fox for the advertising of 'If I Were King,' and the press sheet which goes to the theatres on this production is a work of art which equips the showmen with every conceivable angle of exploitation on the picture."

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Ince Purchases Story for Douglas MacLean

Charles Belmont Davis' story, "When Johnny Comes Marching Home," has been purchased by Thomas H. Ince for adaptation to the screen with Douglas MacLean in the title role, according to an announcement made this week from the Ince studios on the West Coast. The production will be released through Paramount.

In support of MacLean in "When Johnny Comes Marching Home" will appear many favorites of the screen, including a leading woman whose identity is held secret for the present, but who promises to greet audiences as one of the greatest "finds" of the current season. The production will be directed by Jack Nelson, recently placed under contract by Thomas H. Ince, and Bert Cann will be at the camera.

William Duncan Finishes Final Episodes

William Duncan this week emerged from six months of the hardest kind of effort to finish the scenes of his million-dollar Vitagraph serial, "The Silent Avenger."

Vitagraph's most expensive serial to date is now completed, and the even bigger things that are being planned for William Duncan will soon be announced by Albert E. Smith.

The final episodes were replete with huge sets and difficult action. In fact, while Duncan was working in the thirteenth, fourteenth and fifteenth episodes, the twenty acres of Vitagraph's studio grounds proved insufficient to hold the large sets he required, and additional space on each side of the lot was leased to meet his demands.

Hydroplane Stunts in Ruth Roland Serial

The Ruth Roland Company, filming the Pathe serial "Ruth of the Rockies," completed the work at San Diego, where several hydroplane scenes were produced. These scenes complete the seventh and eighth episodes of "Ruth of the Rockies" and Miss Roland and her associates are now working on the twelfth chapter.



A scene from "The Breath of the Gods," a Universal feature starring Tauru Aoki

"Blind Husbands" Scores

In London Debut Picture Is Given Royal Reception, Says Universal

"BLIND HUSBANDS." The first big von Stroheim picture, has been royally received in Great Britain, is the word which has reached the Universal office from George Kann, the Universal export-manager, now in Europe. Only one objection was raised to the feature. Mr. Hussey, one of the leading censors of the English film world, worried over the picture because he thought the British public might be cool towards a photo-play they knew to have been taken in Austria, so recently an enemy country.

The censor was astounded when he was assured that every scene in the big Alpine picture had been filmed in California. His objections vanished in a broad smile.

The initial showing in England was held in the Alhambra—one of the largest theatres in London. A representative audience was present and loudly acclaimed the feature, it is stated. British critics were unanimous in praising the film. "In

my view," said one, "it shows an advance in method over 'The Miracle Man,' although its theme is less ambitious. Certainly there has been no more remarkable example of the importance of continuity and timing; not a thought of the characters is missed, and I cannot recall an instance of faulty pace. The principle of developing a theme logically according to its dramatic value and without any regard to film length, is obviously sound. Stroheim's method is remarkably successful."

Another voiced his opinion that Stroheim's originality has achieved something remarkably like a masterpiece. "Blind Husbands" grips," he said. "It creates the illusion of reality as do very few photoplays, save the best of Griffith's; its individual scenes are powerful, 'suspense' value is very marked, and its incidental effects, including photography and back-grounds, are magnificent."

Details of Setting to Be Given Much Care

Great care has been taken at Universal City to assure proper settings and atmosphere for "The Adorable Savage," the latest Universal production, based on Ralph Stock's story of the South Sea Isles, "Marama," in which Edith Roberts appears as a Fiji Island maid.

In the first place, Norman Dawn, her director, had spent a year and a half in the Islands of the South Seas, gathering material for travelogues, and he knew the various islands in the southern waters as well as he knew Los Angeles.

Just about the time she was ready to begin the picture she was visited by her friend, Mrs. Frank Lloyd, wife of a prominent Liverpool marine insurance man, who had just returned with her husband from a trip to the South Seas, where Mr. Lloyd was establishing branches, and she presented the star with many trinkets and ornaments direct from Fiji which Miss Roberts used in making-up.

News Reel Shows Some Earthquake Scenes

What a real earthquake will do is convincingly shown in the International News Reel No. 39, just released through Universal Exchanges in which scenes depicting the severe shake-up that destroyed many homes at Inglewood, Cal., are included. Pictures of the wreckage in the little American city, show in an interesting way, the actual pranks of one of these remarkable convulsions of nature.

Gaudio Behind Camera in Skinner Picture

Antonio Gaudio, one of the best known cameramen in the profession and official photographer for Allan Dwan will handle the camera work for the forthcoming production of "Kismet" in which Otis Skinner will star in the role he created on the stage. The arrangement was made with the full sanction of Producer Dwan who holds a contract with the cameraman and who released him for the filming of this production.

"TRUMPET ISLAND"

ADAPTED AND EDITED BY
LILLIAN AND GEORGE RANDOLPH CHESTER
FROM THE STORY BY
GOUVERNEUR MORRIS

A
VITAGRAPH
SUPER-FEATURE





There is plenty of variety for Bessie Barriscale in "Life's Twist," a Robertson-Cole special. In the center is a scene from the picture and on either side two late photos of the star.

Overland Limited Will Have Picture Show

After three days of planning with railroad officials Marshall Neilan has completed plans whereby his forthcoming production, "Go And Get It," will be projected on the Overland Limited, the train that will carry the majority of the newspaper men and delegates back from the Democratic Convention in San Francisco to New York.

Carpenters and electricians are working day and night, it is stated, in an effort to equip an observation car in such manner that it will be able to take care of the projection. Special electrical apparatus is being installed, according to reports. "Go And Get It" will be presented with the assistance of the Tivoli Quartette especially loaned for the occasion by the Tivoli Opera House of San Francisco, and Professor Marcelli, well known in the Tivoli symphony orchestra, will play a piano score during the showing.

In order to allow all newspapermen and delegates on the train to see the picture it will be necessary to show the picture eight times.

"Life's Twist" Completed

Bessie Barriscale Finishes Picture for Robertson-Cole Release

THE thousands of exhibitors who have cashed in on the many Bessie Barriscale productions, produced by B. B. Features and released through Robertson-Cole, will be pleased to hear that Miss Barriscale's latest picture, "Life's Twist," has been completed and will be ready for release soon.

The appeal of "Life's Twist" will be confined not alone to the followers of Miss Barriscale's art, but to all lovers of the ultra-modern motion picture, which besides having a popular star has also a capital story, heart moving interest, strong suspense element, superior acting and beautiful scenic features.

Miss Barriscale, famed for her captivating delineations of society roles, deviates from her accustomed dramatic path in "Life's Twist" sufficiently to show, through her in-

terpretation of a girl of the slums, that she is equally at home in other roles as well as in her usual ones.

"Life's Twist" was adapted to the screen by Harvey Gates, from the magazine story by Thomas Edgelowe. William Christy Cabanne was the director. Cabanne is not unknown to directorial fame, and the wise exhibitor will profit from his summing up of "Life's Twist." He says:

"Miss Barriscale, in my mind, has achieved the outstanding success of her career in 'Life's Twist,' a story which teems with dramatic situations, amplified to the fullest extent by the exceptional cast of players. 'Life's Twist' is a picture with a 'twist' in every reel capable of remarkable exploitation in the hands of the intelligent exhibitor."

"No. 99" Going Well in Detroit Theatres

Joe Bloom, the W. W. Hodkinson representative for Detroit and Pittsburgh, reports that the Regent theatre and the Ophelim at Detroit have played Robert Bruntton's production, "No. 99," starring J. Warren Kerrigan, for a full week, and realized a capacity business despite the hot weather. As a result the Miles Circuit have contracted for all the Kerrigan pictures released by Hodkinson up to 1921.

In addition, "No. 99" has been booked by Rowland and Clark, Pittsburgh, Pa.; Regent, East Liberty and the Savoy theatre, 5th Ave., on a ten day basis.

Louis Levin Starts on His Tour of Fox Offices

Armed with complete plans of the 1920-1921 season production campaign, Louis Levin, special representative of Fox Film Corporation's sales department, left Sunday for Omaha, Nebraska, the first stop in a six weeks trip that will carry him to ten of the Fox branches in the West and Southwest. The trip is for the purpose of outlining to the managers of the exchanges the plans and policy to be followed during the new year.

Ethel Clayton in New York—Going Abroad

Ethel Clayton, the Paramount star, arrived in New York this week from Hollywood, completing the first stage of a long vacation-journey. Her stay in the city will not be long, however, for she will leave soon for Europe where she will spend several weeks in traveling. Following her tour she will return to London where she will make two, possibly three, productions at the London studios of Famous Players-Lasky British Producers, Ltd. This is Miss Clayton's first visit to New York in more than a year.

"The Husband Hunter" Completed on Coast

Eileen Percy has completed work at the Fox West Coast Studios, on her second production as a William Fox star. This is "The Husband Hunter," based on F. Scott Fitzgerald's story "Myra Meets His Family."

Emory Johnson heads a cast of excellent players supporting Miss Percy, other members being Jane Miller, Harry Dunkinson and Evans Kirk. Some novel effects in lighting have been obtained, and the scenic work is said to be especially fine.

States Booked Solid on Kerrigan's "No. 99"

J. Warren Kerrigan in "No. 99" has been booked solid in West Virginia and Western Pennsylvania until the middle of September, says the W. W. Hodkinson Corporation.

Lesser Release Sought by Business Men

The Sol Lesser organization is now completing distribution plans for "That Something," the inspirational picture, dedicated to the Rotary Clubs of the World, which is being handled by Irving Lesser. The initial plans call for an opening at one of the Broadway houses in New York City for an extended engagement.

Max Roth, general manager for Sol Lesser, is organizing a staff of efficient men, and already contracts have been closed, states the Lesser organization, with some of the largest industrial organizations in New York City.

The picture played a five week engagement at the Victory Theatre in Los Angeles, and in most cases the entire house was taken over by various companies which bought the entire house out for a night for their employees.

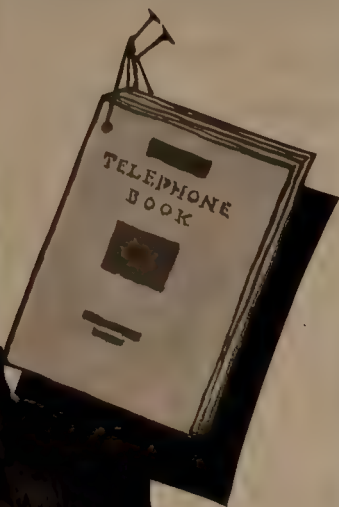
"The Decorator" First Aubrey Comedy

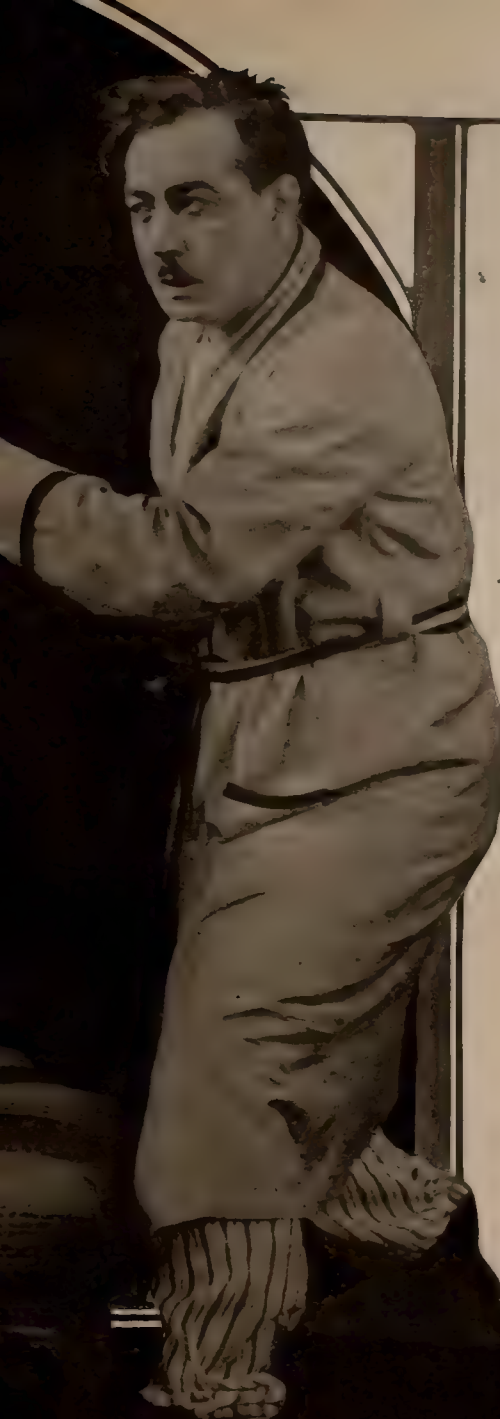
"The Decorator" will be the title of the first of Jimmy Aubrey's new comedy series. This was completed on the West Coast last week under the working title of "Camou flage," and was produced by Jess Robbins. It will probably be released by Vitagraph in the early fall.

New Serial Production at Universal City

Another serial is to go into production at Universal City shortly, directed by Edward Kull and starring Eileen Sedgwick. This new thriller is based on "The Diamond Master," the famous Saturday Evening Post story by Jacques Futrell, considered by many critics the most perfect mystery story of a decade.

IT HAS
MORE LAUGHS
THAN THERE
ARE SMITHS
IN THE
PHONE BOOK





*A Summer
Clean-up!*

PARLOR BEDROOM & BATH

With an
ALL-STAR CAST

From the famous stage comedy by
C.W. BELL & MARK SWAN

Scenarioized by
**JUNE MATHIS &
A.P. YOUNGER**

Directed by
EDWARD DILLON

METRO
PICTURES CORPORATION

Y. M. C. A. at Honolulu Wants Educationalals

Charles Urban, president of the Kineto Company of America, Inc., which publishes the "Movie Chats" and the "Kineto Reviews" is in receipt of a communication from the Y. M. C. A. of Hawaii, wherein Charles F. Loomis, the Honolulu secretary, asks for information relative to films he can use in connection with the Americanization Campaign on Sugar Plantations there.

"We are in the market," he writes, "for high-class educational films."

Mr. Loomis has been advised of the subjects the Kineto Company has available, and the chances are that very shortly the "Movie Chats" and "Kineto Reviews" will be shown in all the educational centers of Hawaii.



You Die!

This blood-chilling message, bearing the fatal hieroglyphics of a murderous Chinese tong, came to four persons. Death, creepy and mysterious, dogged their foot-steps. What happens? See—

**EARLE
WILLIAMS**

in

The Purple Cipher

A weird story of adventure in Frisco's unsolved and mysterious Chinatown. A love story of thrill and sentiment—an adventure tale of breath-taking suspense. It is Vitagraph's contribution to lovers of modern romance. A superb character portrayal by the screen's most polished actor.

Washburn Sails for Europe

BRYANT WASHBURN, heading his own company as an independent producer, has left New York for England, where he will make his first picture. The former Famous Players star and Mrs. Washburn, who is accompanying him, will be followed in August by the remainder of the company, including Max Parker, technical director, and Eugene Mullen, Washburn's director.

Mr. Washburn has chosen "The Road to London" as the story in which he will make his bow as an independent star. This is a farce comedy from the pen of David Skeets-Foster, and in the screen adaptation of the story, a bit of melodramatic farce will be injected. The cast, with the exception of the star, will be entirely English, and a popular English actress will be engaged to play the leading feminine role. The picture will be taken in the actual scene of the story, and Mr. Washburn hopes also to obtain a studio for the interiors on the other side of the Atlantic.

In telling of his future plans, the star stated that he would make only three or possibly four productions during the year, depending upon the number of suitable stories obtainable. "When you put out ten pictures a year," stated Mr. Washburn, "you are not making motion picture productions. Rather it is a canning factory."

Lee Ochs, who has been associated with the screen star for a number of years, and who will take charge of the business matters of the new company, stated that no arrangements for distribution have been made and no distributor has been even approached on the subject. The picture will be made first, and then distributing organizations will be shown the finished product. "If we make a good picture," said Mr. Ochs, "we expect to be paid for it; and if we make a poor one we will take the consequences."

Mr. Washburn said that his second independent production would probably be a trifle heavier than his previous pictures, and that in time he might turn entirely to drama.



Glady Brockwell in "Sister to Salome,"
a new Fox production

Suggests a "Stunt" for "Moon Madness"

In its press-book on "Moon Madness," Robertson-Cole suggests the following "stunt": A young man of dark skin, who can speak French and play on the violin, registers at a second-grade hotel. He carries out certain instructions to attract newspaper attention and gain publicity. He tells all inquirers of the story of the desertion of his fiancée, Zora. Zora had been a baby-girl of French parentage adopted by his Arabian parents. They had grown up together. At the great horse-race, following the full-moon, he had won and thus gained the right to choose his wife from the eligibles of the tribe. He had chosen Zora, but just at this juncture a party of French travelers had met the tribe in Tunis. When they departed, Zora was found to have left with them to learn more of her parents. From Arabia he had traced her to Paris, and from Paris to America. He is still intent on locating her.

George Cochrane Not a New-Comer in Trade

George Cochrane, just elected vice-president in charge of production for Sumner Charles Britton, Inc., is no new comer to the screen. He has been making pictures for many years—all the way from two-reel comedies with Christie to five-reel features, and for more than eight years he has been continuously with Universal Film Company.

"Up in Mary's Attic" Song Makes Hit

Advanced sales on the new song sensation "Up In Mary's Attic," which is based on the comedy-drama of the same name now being distributed by Fine Arts Pictures, Inc., through independent exchanges, indicate that it will prove a great success. The song is being published by the Brooker and Conn Music Company, 63 Fifth avenue, the words and music having been

"Week End" Now Ready Is the Last of Cosmo Hamilton's Dramas to Be Put on the Screen

THE New York office of the "Flying A" has just received the first print of the new Cosmo Hamilton drama, the last of the productions of that writer to be put on the screen. When the picture was run at the Pathe exchange for the inspection of representatives in that field E. B. Wright, S. S. Hutchinson's personal representative, was enthusiastic.

Some of the charming out-of-door scenes in "The Week End" might easily have been filmed on some beautiful estate on Long Island, and the camera man got some shots of the star, Margarita Fisher, in bathing suit attire which seemed not only up to the minute, on the warm day selected for the first private showing, but particularly attractive and apropos. "An ideal summer attraction, a seasonable attraction," said Mr. Wright, "both as to the theme and the method of handling it."

A typical Cosmo Hamilton subject is "The Week End" produced, it is stated, at the request of the star herself, who is at her best in a comedy entirely to her taste. The story is of a very modern young miss, bubbling over with youth and high spirits, who finds relief from her conventional home surroundings and the burden of her Mayflower antecedents, through the friendship of a gay young widow. A week end's visit at Hideaway written by Ethel Broaker and Cottage by the sea, a hasty note

which explained the sudden departure of the hostess, and the presence of an unexpected guest, a young man ready for a love-at-first-sight affair with his former little schoolmate, start a lively plot. This plot moves on in double quick time, and all the action is crowded into three tense days. The interference of curious neighbors, scandalized parents, and the offer of the respectable shelter of his own fair name by an ambitious young fortune hunter, complicate the situation. But trust Cosmo Hamilton's heroine to use her wits, and in this case he permits her to work out her own salvation entirely to the liking of the audience, while the American director, George L. Cox, seconded the original motion with zest.

"The Green Flame" to Be Issued July 18

Impressed with the enthusiastic reports being received from all over the country from their branch managers, which register a great demand for J. Warren Kerrigan's recent successes: "No. 99," "The Lord Loves the Irish," "\$30,000," and "Live Sparks," the W. W. Hodkinson Corporation have decided to put out their latest Kerrigan release, "The Green Flame," on July 18th, at which time prints will be on hand at all Pathe Exchanges.



Two photos of Pearl White on the right and left, and in the center a scene from "The White Moll," the star's production for Wm. Fox

"Married Life" Scores at Strand Theatre

The nine days wonder of the New York motion picture fraternity last week was the phenomenal success registered by Mack Sennett's new five-reel comedy, "Married Life" at the Strand theatre. Booked in at the eleventh hour—to be exact—just four days before the opening date of this super comedy, its exploitation required a comprehensive campaign in order to let the public know of its coming. Realizing the importance of quick and intelligent action, Mr. Sennett deputized E. M. Asher, his personal representative, to handle the work.

That his judgment was good in this is demonstrated by the fact that Mr. Asher had the "fans" talking "Married Life" within a few days after he started his campaign. Unique and attractive lobby displays were installed, the management of the Strand devoting the entire lobby and all of the countless electric lights to this display. Special advertising for the great New York dailies were planned and executed and publicity stunts and news stories put in circulation.

Fox Cameraman Shoot Races Despite Ban

As an instance of the timely service rendered under difficulties by its News-Reel forces abroad, the William Fox Film Corporation submits a cablegram received from the manager of the Paris office which describes the activities of Fox cameramen operating at the Grand Prix races in Paris against the ban of the Jockey Club. The message reads:

"Scored big beat Grand Prix, taking race from air and ground despite Jockey Club ban on movie cameramen. Airplane forced land on track. Pilot and operator arrested, but soon released. Obtained pictures before arrest. Showed film three theatres three hours after race. Forwarding negatives today."

"The White Moll" Due Soon

Release Set for August;
Is First Fox Vehicle
for Pearl White

AMONG the earliest of the big William Fox productions listed for the new year is "The White Moll." The fact that author of this story is Frank L. Packard, who wrote "The Miracle Man," would be in itself sufficient to challenge universal interest," says the Fox statement, "but beyond this is the further fact that 'The White Moll' is to be the vehicle for a double first appearance by Pearl White, famous hitherto as a serial star.

"Having abandoned serials, Miss White, in 'The White Moll'—produced as a special—is to make her first appearance in a feature film, and at the same time will make her first appearance as a Fox star. Acute interest is evinced in this as a leading event of the 1920-21 film season. The production is said to be the most elaborate and packed with situations of tremendous dramatic power. Release is promised for August.

"Since Pearl White was signed by William Fox as a star, to make big features, the executive offices of Fox Film Corporation have been flooded with inquiries from exhibitors in all parts of the world seeking information as to when Miss White's first picture would be released. In a majority of cases the queries set forth that the host of admirers of the star in the territories concerned were clamoring for her latest productions.

"In selecting 'The White Moll' for Miss White's first appearance, William Fox was convinced that in this story she has a role far stronger than any she ever before enacted. A number of conservative judges who viewed the picture at private showings were unanimous in declaring it the most thrilling and appealing photodrama of its kind ever made by Fox, and that the performance of Miss White in the title role was a revelation in dramatic power and in that force which rests in emotional suppression as well as expression.

"Following the purchase of the screen rights to Mr. Packard's great story, which enjoyed a record sale as a book as well as an instantaneous success when published in a leading magazine, the Fox company turned the story over to E. Lloyd Sheldon, noted as a dramatist, to put it in shape for the screen.

"In conjunction with Director Harry Millard and A. Island Director Anthony J. Marlo, Mr. Sheldon prepared a scenario that follows faithfully the Packard story, with all its thrills, adventure, sacrifice and romance. Miss White was highly elated over her role after she had read the script.

"With a corps of expert technical men engaged especially to study the types of character and the locations in the picture, every point involved in making the story most effective on the screen was covered.

"The production was made at the Fox studios in the East and many of the sets depicting the underworld life of the big city—where most of the most thrilling incidents of the story are enacted—are the last word in realistic effect.

"Utmost care was observed by Mr. Fox in selecting the supporting cast for Miss White. Richard C. Travers, well known on the stage and screen, was chosen as leading man. J. Thornton Baston, prominently known on the stage but a newcomer to the chief heavy role, was selected to enact the chief heavy role. The remainder of the company includes Eva Gordon, William Harvey, Walter Lewis, Blanche Davenport, Charles Slatter, John Woodford, George Farnsworth and John P. Wade.

"Extensive plans have been perfected by Mr. Fox for a special publicity and advertising campaign

to help the exhibition put this initial Pearl White production over big. A new style of press book covering every phase of exploitation has been prepared, and an unusually lavish array of posters, designed with a view toward making the production one of the biggest bookers and money pullers ever put out by Fox Film Corporation."

Joseph LaRose Works Under Riesenfeld

Joseph LaRose's return to the Rivoli, Radio and Criterion theatres as production manager of the three photoplayhouses on Broadway under the direction of Hugo Riesenfeld, has been responsible for much complimentary comment during the first week of his new regime.

LaRose's remarkable sense of living color and his knowledge of atmospheric scenic combinations have made him an important factor in production at the Riesenfeld theatres. Not only can he instantly contrive the proper tones which bring harmony into a stage composition but he also gives expert advice on the synchronization of films and music.

Americanism Taught in "Strangers, Beware!"

Arthur Zellner, of the Metro scenario staff, who is in charge of the production of the twelve Americanization pictures that Metro is to make for the Americanization Committee of the Producers' Association announces that the first production will be "Strangers, Beware!," an original one-reeler by Mr. Zellner. He is being assisted in the preparation of the continuity by Julia Burnham.

Mary Beaton, the young Philadelphia society girl, who recently made a successful debut with Metro in pictures, has been selected for the leading woman's role.

Exclusive Views Seen in President Is Regular Fox News "Movie" Fan

The Fox News has obtained exclusive views of the designing and manufacture of the famous Victory Medal. James Earl Frazer, designer, appears in an intimate view, in which he shows the vast amount of work entailed in getting out the sketches from which the medal is struck.

These sketches are turned over to Ferriss Powell Merritt, a member of the American Numismatic Society, who supervises the entire construction and manufacture. Some decidedly novel views are then shown of Mr. Merritt instructing and assisting in the fashioning of the medal.

The White House has its regular motion-picture department to furnish the chief-executive of the United States and his family with choice selections of the screen art. The East Room of the presidential mansion serves as the projection-room during these exhibitions. Charles Plunkett, a local operator, operates the crank. Tom Moore, the well-known exhibitor of the national capital, takes charge of the screening; and Robert E. Long, Moore's Rialto manager, is the gentleman upon whom devolves the duty of selecting the subjects for the entertainments.

Since the president's recovery from his recent illness, the picture-entertainments have become a matter of daily occurrence, it is stated, and every day, except Sunday, usually about 11 A. M., the president goes to the "movies" in the East Room. The best that the various companies turn out are served for the president's pleasure during his "movie" hour.



Verne R. Comstock, prominent picture organist, who has been engaged by the Bartola Company

The Forked Tongues!

All of Rio de Janeiro, that languorous home of rare beauty and mystic tropical charm, succumbed to the dazzling radiance of Erminie North's personality. She led the city's social whirl loved, was loved and was happy. Then treachery came—and plots and intrigue. The whisper market stirred, awoke and cast over all its baneful spell. At this point is where the big moments of the picture begin.

You will enjoy—

CORINNE GRIFFITH

in

"The WHISPER MARKET"



Willing to Stake His "Rep" on Picture

Engene Walter of the quartet of well-known dramatists heading Metro's staff of distinguished authors has seen the final photographic "takes" of his initial work under Metro auspices, the photo-dramatization of "Love, Honor and Obedience," flashed in the projection room at Metro's New York studios in West Sixty-first street, and he says he is ready to stake his reputation on the result.

"Love, Honor and Obedience" is an S. L. Arthur Sawyer and Herbert Lubin production, which will be released by Metro in the fall. Mr. Walter adapted it from "The Tyranny of Weakness," the popular novel by Charles Neville Buck. It is interpreted by an all-star cast.

"Torchy" Stories Bound in Popular Edition

Five volumes of the "Torchy" stories by Sewell Ford in popular edition are announced by Grosset and Dunlap. These include "Torchy," "Trying Out Torchy," "On With Torchy," "Torchy Private Sec." and "Wilt Thou Torchy?" In addition the same publishers are preparing a special photoplay edition of the first volume illustrated with scenes from the first comedies produced by Master Films, Inc., for release through Educational Exchange and starring Johnny Hines.

Tom Mix Thrills in "Three Gold Coins"

Tom Mix, the dynamic daredevil of the screen, has arrived in his latest William Fox production, "Three Gold Coins," written by the celebrated H. H. Van Loan. It is said to be a snappy, whirling story, full of "pep" and rapid action and with an unusual amount of the daring stunts for which Mix is noted. Thrill follows thrill in rapid succession, from the beginning to the last foot.

Comstock Is with Bartola Musician Will Take Charge of Teaching and Booking Organists

VERNE R. Comstock, well known in the industry as one of the most prominent picture organists and instructors, has been engaged by the Bartola Musical Instrument Company to take charge of the teaching and booking of organists.

General Manager Dan Barton states that the rapid growth of the business has warranted the placing of a man of Mr. Comstock's ability in charge of this department.

The Bartola Company since its beginning, has trained players and placed them with purchasers of its instruments and this service feature has been one of the causes of the steady growth of the Bartola Musical Instrument Company. The facilities for handling players now

have been enlarged and Mr. Barton announces that under the guidance of Mr. Comstock, the Bartola Company will be in a position to furnish a player service that will be unexcelled. At the same time the policy of making no charge for instruction or for placing players with exhibitors will be continued.

Mr. Comstock has had valuable experience as a moving picture organist in Sid Grauman's theatres in California as well as other leading theatres throughout the country and is well known as a composer and teacher. He has for sometime made a particular study of motion picture music and has specialized in teaching up-to-date musical instrument methods as applied to motion pictures.

"Going Some" Is Available

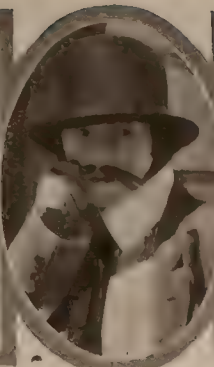
Goldwyn Announces the Immediate Release on Rex Beach's Comedy

"GOING SOME," the photoplay adaptation of Rex Beach's comedy, will be distributed immediately to exhibitors through the twenty-two Goldwyn exchanges, according to an announcement received from Goldwyn Pictures Corporation. Those who have seen the theatrical version of Mr. Beach's story are assured by the producers that the picture not only retains every original comic situation, but adds several touches that were impossible of presentation on the stage, owing to the limitation of stage technique.

"Speed," the vocal athlete of a famous university, who is compelled to make good his boast of being the fastest foot-racer in America, is played by Cullen Landis, who has made a reputation for himself in several former Rex Beach pictures. His trainer is portrayed by

Willard Louis, whose expressive eyebrows and forty eight inch waist line are the sources of many laughs, it is stated. Ethel Grey Terry, Helen Ferguson, Lillian Hall and Lillian Langdon supply beauty to the picture as well as the reason for all the efforts and trouble of Speed and his trainer, while such experienced actors as Kenneth Harlan, Walter Hiers, Maurice B. Flynn, Frank Braidwood and Nelson McDowell furnish the tragic-comedy which keeps "Going Some" going a breakneck speed.

Mr. Beach, as president of Eminent Authors, has taken an active part in writing the scenario and conferring with the directorial staff in bringing out the humor of the situations. "Going Some" is in six reels. It was directed by Harry Beaumont. The man behind the camera was N. Brodin.



Scenes from the new Christie comedy starring Fay Tincher and released by Educational Films Corporation, "A Seaside Sinner"

Plunkett Will Exploit Charles Ray Picture

Joe Plunkett, manager of New York's Strand theatre announces that he has already made plans for an elaborate presentation and exploitation of Charles Ray's initial First National offering "Forty-five Minutes From Broadway," to be featured during the run of the film at this Broadway playhouse. Although this production, the first in which Ray is being presented by Arthur S. Kane, is not quite completed, Manager Plunkett is said to be looking forward to Ray's first independent film as the most important film offering of the Fall season.

According to Manager Plunkett, the Ray adaptation of George M. Cohan's comedy drama will be distinctive for the sentiment that attaches to it through its association with the days of a decade or two ago, easily within memory of audiences of to-day and tenderly treasured as a particularly bright period of Broadway history.

Shriners Crowd Portland Theatres

Exhibitors in Portland, Ore., took advantage of the thousands who attended the Shriners' Convention in that city recently to fill their houses many times a day, and two theatres, the Circle and the Hellig, were kept open from 9 o'clock in the morning to 4 a.m. to satisfy the demands of the visitors.

Pictures shown at some of the larger theatres were "Treasure Island," "Paris Green," "The Conqueror," "Why Change Your Wife?" and "Excuse My Dust."

Moreno on "Location" in Truckee Region

Antonio Moreno left this week for Truckee, California, with his entire supporting company, to spend three weeks in the mountain country filming scenes for the eighth episode of his new Vitagraph serial, "The Veiled Mystery." This serial is progressing steadily under the direction of William J. Bowman, and will be completed well in advance of the release date, which will probably be sometime in the early fall.

Big Drive for "Mystery Mind"

FULL capitalization will be made of the name of Arthur B. Reeve, creator of "Craig Kennedy" and author of scores of noted detective stories, in the exploitation of "The Mystery Mind," the serial produced by Mr. Reeve and John W. Grey for Supreme Pictures, Inc., which has been taken over by Educational Films Corporation.

Tentative plans have been made for the release of the first of the fifteen episodes through the Educational exchanges in the United States and Canada during the week of September 6th. All of the branch managers have been advised of the acquisition of "The Mystery Mind," and the full selling force will be ready to start a determined drive.

Arrangements have been completed for the publication of the story by Mr. Reeve in six generous installments in "Detective Story Magazine," a Street and Smith publication with a circulation of about 300,000. The magazine itself will give the story the advertising that the name of Mr. Reeve merits, the express permission of his publishers having been obtained in this specific instance.

Shortly after the start of the story in the *Detective Story Magazine* the entire novel will be published in a popular edition by Grosset and Dunlap, the volume being illustrated with a number of scenes from the various episodes. Arrangements have been made to have booksellers all over the country devote special window displays to the book, this following closely on the news stand advertisements of the magazine story.

In order to encourage the bookseller to be more generous in such displays, Grosset and Dunlap have obtained from Harper and Brothers the right to publish several volumes of the "Craig Kennedy" stories in the popular editions and these will be ready at the same time, so that the local dealer will himself derive benefits from cooperating with the exhibitors. Details of the plan will be sent to both the exchanges and to exhibitors.

Following this there will be a third avenue for publicity through a well known syndicate which will handle the story for daily newspaper use, states Educational.

Name of Arthur Reeve to Be Feature of Exploitation Campaign

Still another large volume of newspaper and magazine publicity is promised the exhibitor through articles on hypnotism. J. Robert Pauline, who is featured in "The Mystery Mind," is probably known to a greater public than any other hypnotist through his thousands of stage appearances, and it is expected that articles telling his experiences will attract unusual attention. Hypnotism enters in a great degree into the story, regarded as unusually timely on account of the present interest in the occult and psychic.

"We believe," says Educational, "that the exhibitor will welcome the opportunity to take advantage of legitimate exploitation with 'The Mystery Mind.' We intend to afford him a cooperation that is in keeping with the slogan, 'the aristocrat of serials.' He has had to depend for a long time on 'hookum'; he will not have to do it here. Better stated, he will have this invaluable, unpurchasable selling cooperation in addition to all the other aids that he has ever had before."

"It is unnecessary for us to call attention to the fact that Arthur B. Reeve is one of the best known of living authors. There are few who have not read at least some of his 'Craig Kennedy' stories. There is hardly a home library that does not contain one of his volumes. Pick up the magazines today and you will find advertisements of sets of his books staring you in the face. He will novelize 'The Mystery Mind' and it will appear in 'Detective Story Magazine,' in book form and in newspapers."

"Exhibitors, especially those outside of New York City, know that every patron is familiar with the name of Pauline, the hypnotist who has appeared on practically every stage. His very name will afford a vast clientele at the start and the articles on hypnotism are bound to arouse the greatest amount of interest. Incidentally, they afford the exhibitor an opportunity to use 'back angles' in their exploitation. We will offer a class of publicity that will attract the fullest attention without resorting to the hally-hoo form of advertising."

Van der Veer with New Levey Organization

Willard Van der Veer has been appointed head of the photographic department for the new Harry Levey Inc., him producing company. Mr. Van der Veer is one of the best-known expert camera men in the field of motion picture photography. He was formerly associated with the old Gaumont Company and with C. L. Chester Productions, Inc.

Children to be Guests of Hugo Riesenfeld

Beginning Tuesday, July 6, Hugo Riesenfeld will entertain four hundred east-side children weekly at the Rivoli and Rialto theatres. Two hundred youngsters, selected by the officials of the University Settlement will be admitted free to each of the houses every Tuesday afternoon throughout the summer, it is stated.



Roscoe (Patty) Arbuckle

Big Movement Flourishing

Exhibitor Support of Independent Productions Increasing Is Report

THE W. W. Hodkinson Corporation, in a statement just issued, declares that its representatives report a nation-wide interest in the movement of exhibitors to support independent productions and that the Hodkinson releases have come in for an unusual share of attention in the spread of the movement. Following is the Hodkinson statement just issued from the headquarters of that organization.

"James Clemmer, of Seattle, Wash., who runs the Clemmer Theatre, advises the Hodkinson representative that he will co-operate with that organization on all the features they release, that he is very well satisfied with the photoplays he has used and has made good money on all of them. Mr. Clemmer says that Hodkinson has an extra good list of productions."

"Sol Harris of Little Rock, Ark., owns the Gem, Crystal, and several other theatres, and gives his hearty support to the independent produc-

tions released through Hodkinson.

"From Latrobe, Pa., Mr. Natobols of the Paramount theatre, sends word that Hodkinson has one of the best selections of film on the market today; that he has booked every feature that Hodkinson has released and will continue to do so.

"Jim Velis of West Virginia lends his support to the Hodkinson policies, by agreeing to figure with Hodkinson on all releases for the coming season.

"Mr. Watts of the Gayety theatre, Springfield, Ill., is counting on Hodkinson features, and the manager of the Majestic theatre, Jackson, Ill., expresses his satisfaction with Hodkinson features, which he has always found extra good.

"Mr. Eland of the Myles Theatre Circuit, Detroit, considered Hodkinson's service most consistent and satisfactory, according to word received from Joe Bloom, the Hodkinson special representative."



Scene from "Open the Bars," a new Comedyart release produced by Special Pictures Corp.

"La La Lucille" Ready Soon

Famous Musical Comedy to Be Released by Universal on July 28

"LA LA LUCILLE," which had an eighteen months run on Broadway as a musical comedy, will be released by Universal as a screen production July 26th. The picture closely follows the play and is from the pen of Fred Jackson, author of "A Full House," "The Naughty Wife," "The Hole in the Wall," and many other successful plays and stories. Eddie Lyons and Lee Moran are starred in the production, assisted by Anne Cornwall who plays the lead opposite Eddie Lyons and Gladys Walton who appears as the bride of Lee Moran.

On the stage "La La Lucille" was a riot of laughter, in spite of the fact that many of the funniest incidents happened behind the scenes and were merely mentioned by the players. In the photodrama every amusing occurrence and situation is shown, resulting in much added merriment.

One of the most elaborate sequences of sets ever constructed for a screen production are those which show the various parts of the old Knickerbocker Hotel used in "La La Lucille." The huge lobby of the hotel was reproduced

upon one of the stages at Universal City, with not a detail missing. The desk, the key racks, the elevators, the cigar stand, and the revolving doors were all faithfully duplicated. Other parts of the hotel, including the ladies' rooms, the waiting rooms, the parlors, the writing rooms, the corridors, the rooms and bridal suites form settings for the hilarious action of the picture.

Others in the strong cast are Rosa Gore, Fred Gamble, Henry Meyers, Dorothy Wolbert, Sam Appel, Charles McHugh, Burton Halbert, Arthur Thalasso and Frank Earle.

Metro Pictures at Two Baltimore Theatres

Double representation for two successive weeks at Baltimore's first-run motion picture houses, both in the downtown and in the residential sections, is the record set by Metro productions recently. "Shore Acres" appeared at the New theatre, the downtown film-temple and at the same time Viola Dana in "Dangerous to Men," ran to crowded houses in the Parkway.

Hulbert Footner on Coast

Author of Popular Northwestern Stories Will Study Film Craft

HULBERT FOOTNER, whose stories of the Canadian Northwest have attained more than national fame for him, is the first of Metro's long list of recently acquired writers to reach the company's West Coast studios in Hollywood. He reached Los Angeles last Saturday morning and immediately took up his residence in Hollywood, where he will remain during the term of his contract with the producing company.

The author and playwright announced that he intended to study the production end of pictures from the moment the story leaves the typewriter until it is unfolded in film form for the theatre-goer.

"I know absolutely nothing about pictures except such knowledge as is possessed by the average theatre-goer," said Mr. Footner, "but I never was more interested in any subject and I am not going to leave Hollywood until I have learned the ABC of films."

Mr. Footner is the author of "Two on the Trail," "The Sealed

Valley," "Jack Chantey," "The Fugitive Sleuth," "The Fur Bringers," "Thieves' Wit" and "The Substitute Millionaire." He is known to theatre-goers largely because of his story of "Shirley Kaye," a comedy in which Elsie Ferguson starred in 1916-17.

Mr. Footner obtained material for his picturesque stories of the Canadian Northwest during several long journeys through Northwestern Alberta and the wilds of the Canadian Rockies. Incidentally, he explored and described the least known stream in North America—the Hay River. He brought back the first photographs of Alexander Falls, a great cataract north of the sixtieth parallel.

His Metro pictures, of which he will write at least four a year, probably will be stories of love and adventure in the city. His services exclusively have been obtained by Metro during the life of his contract.

West Coast News on Page 639

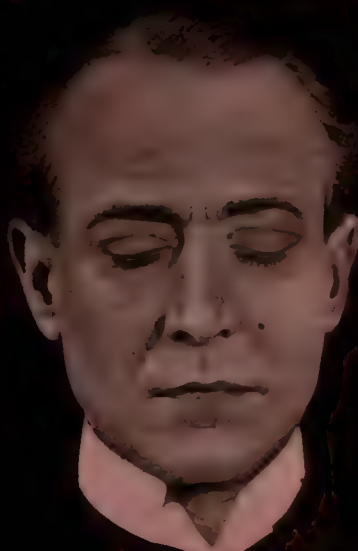
What do Women Love!

Watch for the big First National Special

Your patrons will not know until the last few feet of the picture who was the guilty man.

Here is a perfect mystery story, with action and dramatic power from start to finish. Superbly produced, with acting way above par, it will hold any audience as though in a vice. It is Class A in everything that makes a picture big.

Who was the criminal? What was it that made an innocent man believe himself guilty? Can a good man be prevailed upon to do evil by an evil will? Is a good man guilty if he does wrong unintentionally and without his own knowledge?



Jesse D. Hampton
presents
H. B. WARNER
in

ONE HOUR BEFORE DAWN

From the book "Behind Red Curtains" by Mansfield Scott
Directed by Henry King



Jesse D. Hampton *presents*
in the laughing sensation

A BROADWAY COWBOY

Your attention for just one moment, Mr. Exhibitor, please.

If we know anything about pictures this is a **REAL** one!

Did you ever hear of a comedy jam full of seat-grabbing thrills?

Did you ever hear of an exciting drama that brought gale after gale of laughter because it was chock-a-block with pure comedy of the highest type?

"A Broadway Cowboy" is such a picture.

If you'll only look at it at the nearest Pathe exchange you'll book it sure as shooting, and thank Heaven for the chance!

 **Pathe** 
Distributors

MICHELSON

WILLIAM DESMOND

*Written by Byron Morgan
Directed by Jos. J. Franz*



A PATHÉ SERIAL

GEORGE B. SEITZ

THE FIRST PIRATE SERIAL

PIRATE GOLD

with

MARGUERITE COURTOT

A Twentieth Century battle for millions.—

Replete with the amazing deeds of a hero of the new generation. —

Every episode is a feature in itself and complete it is a serial masterpiece.—

Insure your Summer business with the Pathé serial.—

You will get them into your theatre with the very first episode.—

And you will hold them right with your house for ten straight weeks.



Pathe



YOUNG BUFFALO

TWO-REEL
WESTERN
DRAMAS



 **Pathe** 
Distributors

A series of five dynamic Western pictures with "Young Buffalo", the famous rough-riding cowboy of circus and stage fame, in the stellar roles.

The star is known in every city, town, and hamlet, and the pictures are of the great outdoor kind that your patrons have been asking about.



Will C. Smith

Smith Supervises the Projection at Astor

THE premier projection, "Shipwrecked Among Cannibals," at the Astor, using Power's projector, was under the experienced eye of Will C. Smith.

Mr. Smith is general manager of the Nicholas Power Company, and has confined his activities very largely to the technical supervision of the company's product.

He is one of the old timers of the business, and there are few men who have assisted at more initial projections of great motion-picture plays. From the earliest days of the industry he has been asked to insure the success of the first showing of these plays by drawing upon that fund of practical knowledge which he has accumulated in his long career in the motion-picture industry.

Thomas Ince Nears End of "Beau Revel"

The new Thomas H. Ince-Louis Joseph Vance special, "Beau Revel," is nearing completion at the Ince West Coast Studios as Thomas H. Ince announces "full speed ahead" for the filming of the super-dramas to be released through the Associated Producers' own exchanges.

"Dollar for Dollar" Is Seen in 4,500 Houses

The report from Pathe states that "Dollar for Dollar" has played 4,500 theatres, with a preponderance of long runs and big houses. This, says Pathe, proves that his most recent vehicle has carried Frank Keenan to the highest point of his popularity since the beginning of his career in pictures.

Paramount Week Opens Sept. 5

FOLLOWING a practice inaugurated two years ago, Famous Players-Lasky Corporation has announced that the week beginning September 5, 1920, will be observed as the Annual National Paramount Week. The details of the campaign to be undertaken during the week appointed are submitted in the statement which has just been issued from the headquarters of that organization. The statement follows:

"The week of September 5, 1920, has been designated by the Famous Players-Lasky Corporation as the Third Annual National Paramount Week. In making the preliminary announcement of the event, Al Lichtman, general manager, department of distribution, in a letter which has gone to all exchange managers and all department heads connected with the Paramount sales organization, sets forth the principal purposes of Paramount Week as follows:

"I. To spread broadcast the message of Paramount; II. To get the greatest number of people to see Paramount pictures during that week; III. To help the exhibitor open the new season of his theatre in the most auspicious manner.

"National Paramount Week was inaugurated in September, 1918, the germ of the idea having originated in the New York National Exchange which conducted a local campaign along similar lines in the theatres of Greater New York. So successful was the first National Week that it was repeated last year with most gratifying results and became established as an annual event. Last year the sales for the

Exchange Forces Will Push Big Campaign During Week



Thomas H. Ince's favorite juvenile stars Douglas MacLean and Boris May, whose latest Paramount vehicle is "Let's Be Fashionable."

week approached the million dollar mark, and it is determined by the entire organization this year to put the total over a million.

"The details of the campaign have nearly all been completed and involve a program of newspaper, trade paper and National advertising which will be practically double that of last year. There will not be a town of any importance in the United States that will not have the Paramount message and that of Paramount exhibitors spread before its people in a manner calculated to make certain a record-breaking attendance throughout the week at all theatres participating.

"Within two weeks all the Paramount exchanges will have received the posters which will herald the event week in advance, and by the same time all of the newspaper advertising cuts to be used

in the advance newspaper campaign will have been distributed to the Branch offices. In addition, a special eight-page edition of the Paramount "Money Sheet," containing a brief description of every picture, past release as well as new ones and short subjects as well as features, that will be available, will be distributed to exhibitors.

"The establishment of the Expedition Department during the past year makes the full strength of the big and efficient organization with its representative in every Exchange, available as an added force in urging exhibitors to obtain the maximum return for their co-operation. Exploitation Manager Saunders has already perfected big plans for his field force which involve a number of new stunts which have never before been used, and his men are now making arrangements whereby practically every town in that respective territory will be introduced to some novelty in the way of effective showmanship.

"The final details of the local exchange campaign are now being worked out by Jerome Blatts, Director of Publicity and Advertising, and will be announced shortly. The supplementary trade paper campaign will start early this month and the Paramount salesmen have been assured that they will have the strongest kind of backing through the medium.

"The scale quotas for the various Exchanges have been prepared and Mr. Lichtman announces that substantial cash prizes will be awarded to the three exchanges that obtain the greatest results for the week."

Terriss on Second of Series

Is Described as Story with Striking Situations; Good Cast

NOW that he has finished the direction of the first Tom Terriss special production, "Trumpet Island," Mr. Terriss is beginning work, it is announced this week, on the second of this special series: "Dead Men Tell No Tales." The original story, by E. W. Hornung, author of "Raffles," was edited and prepared for the screen by Mr. and Mrs. George Randolph Chester.

"For 'Dead Men Tell No Tales' Mr. Terriss has assembled a cast of extraordinary merit and power," says Vitaphone. "It is headed by Catherine Calvert, who will have the leading feminine role, and Gustav Von Seyffertitz, Holmes E. Herbert and Percy Marmont, who will portray the principal male characters. Others who will be prominent in the cast are James C. Spotswood, Roy Applegate and William James.

"Mr. Terriss was particularly fortunate in securing the services of Catherine Calvert, who is the perfect type described by the author in his story. Since she left the spoken stage for the silent drama Miss Calvert has been more than ever in demand and it was only through a realization of the magnitude of the special production that she consented to change arrangements made and accept the part.

"Mr. Von Seyffertitz and Mr.

Marmont have both appeared prominently in many Vitaphone productions as leading men for either Alice Joyce or Corinne Griffith, and Mr. Herbert began his professional career as a performer on the legitimate stage where he became leading man for Billie Burke, Grace George, Blanche Bates, Ethel Barrymore and Lisa Ferguson, and has been equally successful before the camera.

"One of the early scenes of the picture will be the burning of a passenger ship at sea, brought about by plotters to cover the theft of a large shipment of Australian gold for England. The means taken to insure the death of all on board, with the exception of the plotters and Eva, daughter of the chief criminal, are as ingenious as they are fiendish. Vitaphone is prepared to spend any amount of money that may be necessary to make every scene as big and impressive and realistic as possible.

Other scenes at sea show a deadly fight on the deck of another vessel, in which one of the criminals and his supporters proceed

again upon the theory that 'dead men tell no tales.' The hero escapes from a sinking lifeboat in the midst of a school of sharks.

"Succeeding scenes show the Lady Jermyn at sea. There are dances in the saloon, and muscades at which Hawaiian and Hawaiian farewell song, while below, in the hold, the plotters prepare to set the ship afire after transferring the boxes of gold to the captain's pig.

"The plotters here hide in the bottom of one lifeboat and cut the ropes holding another nearby through, causing the death of all persons seeking safety in either.

"When the fire is discovered, Captain Harris forces all the passengers, and all the sailors except two, into the two lifeboats, driving them away from the pig in which the gold has been placed. From this tense situation the action carries the principal characters through a series of extraordinary and thrilling adventures to a happy ending."

QA New "News"
Section. See
Page 660.



Scene from "Pickle Women," a production by Schwalb Productions, Inc., for State rights distribution

Wm. Fox's Releases for July

Tom Mix, Gladys Brockwell and Buck Jones Seen in Stellar Roles

FOX FILM CORPORATION has ten pictures scheduled for release in July. "3 Gold Coins," with Tom Mix will go to the exhibitors early in the month. This picture is swift in action and contains some exceptionally fine riding and roping feats, according to Fox Film Corporation. The romance joins the East and West. Mix plays the part of a westerner with a big piece of property and no money.

Gladys Brockwell stars in "A Sister to Salome," another July release. This is said to be one of the most powerful stories in which this emotional star has appeared, and it furnishes her with a dual role which spans the centuries from the New York of today to the Rome of the ancients. Miss Brockwell has a big task to perform in this picture.

Buck Jones appears in the month's list with a fighting play called "The Square Shooter." All through the play Buck protects a girl from the devilish plotting of an evil-minded suitor. All through it, Buck fights and shoots his way, and does some astonishing riding and thrilling stunts that win the girl, says the Fox report.

Another release is Madeline

Traverse in "The Spirit of Good." Passions good and evil play one against the other in "The Spirit of Good." The settings are Western, and the story is declared to be gripping to the end.

Four Fox Sunshine Comedies will be released in July. The first to be put out will be "Through the Keyhole," which is a tale of two detectives who prove themselves very defective in their line. Then there are "Money Talks," "Ten Nights Without a Barroom"—the title of which tells its own story—and "A Lady Bellhop's Secret."

Capitan Budd Fisher will contribute two of his laughter-making animated cartoons with Mutt and Jeff. The first will be "The Tango Dancers" and the other "One Round Jeff."

Ingram and Company at Old Mission

Rex Ingram, director, and eighteen members of the "Hearts Are Trumps" all-star company are at San Juan Capistrano, Cal., where many scenes for this sensational Metro melodrama are being photographed in and about the old San Juan Mission.

Leo Dwyer Sells Holdings

Places Entire Capital Stock in Hands of His Recent Associates

FROM Cincinnati, Ohio, comes word that Mr. Leo Dwyer, well-known supply man and Simplex Distributor, has relinquished his majority holdings in the Dwyer Brothers Company, thereby placing the entire capital stock of the company in the hands of his recent associates, who since the late reorganization of the Dwyer Brothers Company, have been conducting the affairs of this enterprising company. This means that the Dwyer Brothers Company is now controlled and operated by the following well-known figures in the Cincinnati end of the motion picture industry:

President, Mr. Otto Diekmann, sole owner of the Nordland Plaza theatre of Cincinnati, and also vice president of the Ferdinand Diekmann Manufacturing Company; secretary-treasurer, Mr. Charles Weigel, who besides being a well-known Cincinnati attorney, is the manager of the Nordland Plaza theatre.

The vice presidency and general managership is held by Mr. Harry

A. Bugie, who for six years has been a familiar figure in the industry, and who knows the territory extremely well, his past connections having carried him pretty thoroughly around the district covered by the Dwyer Brothers Simplex franchise.

The various departments of the Dwyer Brothers Company will come under the following heads:

General manager, Mr. Harry A. Bugie; office manager, Mr. Charles Weigel; supply and repair, Mr. J. N. Gelman, manager, with Mr. Joseph Smith and Mr. Walter Harris as his assistants, while the seat-cover department, which forms an important part of the company's activities, is under the supervision of Mr. E. W. Friedmann with Mr. A. H. Hare as his assistant.

Mr. Leo Dwyer has not yet announced his future plans, but it is assumed that he will devote much of his time to the distributing and marketing of the Cosmograph, a portable projector for which Mr. Dwyer has recently acquired national rights.

Personal Items from Los Angeles

Mildred Considine former writer for the screen who was forced to give up her work more than a year ago because of ill health is now engaged in free lance writing in Hollywood doing work for Katherine MacDonald and Famous Players-Lasky.

Gladys Leslie has arrived in Los Angeles and expects to make the west coast her future home.

Edwin Earle who has been featured as leading man in many eastern made productions, is in Los Angeles for an indefinite stay.

E. Richard Schayer reports the completion of script for the Robertson-Cole production "Kismet" being

made by L. J. Gasnier with Otis Skinner.

Mr. and Mrs. Wade Botler are the parents of a boy born June 27th which has been named Douglas Mac Lean Botler.

Wanda Lyon Returns to United States

Not the least of the agreeable things brought to the attention of Wanda Lyon, musical comedy star, upon her return to this country from France, was the success of "The Little Cafe" in which she is featured with Max Linder, the popular French comedian. This screen adaptation of the popular Broadway stage success, released by Pathe, is said to have exceeded expectations in its bookings, and authoritative critical opinion has pronounced it an exhibition of the best work in the career of the talented funmaker.

"TRUMPET ISLAND"

A TOM TERRISS PRODUCTION

FROM THE STORY BY GOUVERNEUR MORRIS

HERE AND THERE IN LOS ANGELES

Joseph Brant who recently resigned from position of western representative for the National Film Corp. of America left the coast during the past week for New York going by the way of San Francisco and the Yosemite Valley where he spent several days. When Mr. Brant's resignation becomes effective on July 17th he will become general manager of the Marion H. Kohn Productions and will spend most of his time in Los Angeles.

Julius H. Wolf who was formerly with Metro as branch manager in Canada and later served as Goldwyn branch manager at Denver has been added to the First National exchange organization at Los Angeles by Manager Dave Bershon.

Lichtig and Rothwell Inc. is the name adopted for the merged bookings offices of Harry Lichtig and Benny Rothwell. Lichtig came to the coast as casting directory for Harry Garson more than a year ago and a short time later opened an office for booking talent and the sale of screen rights on stories. The Rothwell Company was very recently formed by Rothwell who for five years was with the Willis & Inglis booking department. Lichtig & Rothwell will have offices in the Markham Building in Hollywood.

After a week in Chicago, Cleveland and New York Marshall Neilan has returned to Los Angeles to resume production of four additional subjects for Associated First National exchanges. The producer is now busy with Marion Fairfax and other members of his staff with the work of selecting suitable stories and plans that scene making will be started shortly. No decision has been reached by Mr. Neilan respecting which of the players he now has under contract will be features in the first subject started by the camera, his list of stars now including Coleen Moore, Westley Barry and Agnes Ayres in addition to Marjorie Daw who was placed under contract immediately after Neilan stepped into the independent producing field. The most recent contract made by Mr. Neilan is with Coleen Moore who will be starred in a series of photoplays covering a period of two years.

W. J. Stewart former stage manager at the Hippodrome Theatre New York and until very recently in charge of presentation at the new Capitol theatre has been sent to Los Angeles by Goldwyn Corp. to serve as presentation manager at this company's theatre, the California. Stewart has arrived in Los Angeles and will begin his work with the program for the first week in July.

Bert St. John who leaves the California following several months as presentation manager has become affiliated with a producing organization whose plans will be made known shortly.

Special Press Book Issued

Robertson-Cole Aids Exhibitor
Exploit New Hayakawa Picture

FOR exploitation of "Li Tung Lang," which has just been released by Robertson-Cole, this distributing company has prepared the most elaborate press book which ever accompanied a Sessia Hayakawa production. This release, which was produced at the Hayworth Studio, was directed by Charles Swickard.

The press book is an example of the complete and comprehensive service which Robertson-Cole is extending to exhibitors who book its pictures, giving them not only the necessary material for the advertisement of a picture, but all sorts of ideas upon which the exhibitor may base an aggressive exploitation campaign. The picture, "Li Tung Lang," is based on a magazine story by Howard P. Rockey, and tells a story of a Chinaman of noble birth, educated at an American university, who, falls in love with an American society girl, and later has thrilling adventures with her in China.

The press book includes an eight page newspaper publicity section, which was prepared by expert news writers with a view to suiting the needs of newspapers of all sorts and sizes. It contains advance notices, opening day notices, reviews, and features, besides numerous newspaper cuts. A leading page is devoted to "What You'll See in 'Li Tung Lang,'" describing the dramatic scenes as well as the picturesque background of China which



Sessia Hayakawa in "Li Tung Lang,"
his latest feature for Robertson-Cole release

is provided in an elaborate way.

A four page section of this campaign book is used to advertise past Hayakawa productions. It is led by a selling talk by A. S. Kirkpatrick, vice president and general manager of the Robertson-Cole Distributing Corporation. After which are listed such Hayakawa pictures as: "The Devil's Claim," "The Brand of Lopez," "The Beggar Prince," "The Tong Man," "The Illustrious Prince," "The Dragon Painter" and others.

"Married Life" Receives Many Bookings

Following in the trail of the exploitation blazed by the New York School and the late E. M. Asher, "Married Life," Mack Sennett's mutual spirit feature production to be distributed by Associated First National Pictures, Inc. is enjoying an unusually successful showing throughout the United States according to reports being received daily.

A flood of nationwide publicity has heralded "Married Life" in view of the fact that Harry M. Gauthier, formerly American Ambassador to Turkey and at present the American representative in Mexico, selected this feature to entertain 4,000 New York children attending Public School Number 14, on the occasion of the fiftieth anniversary of his graduation from the New York public schools.

E. Lloyd Sheldon Back with New Scenics

Mr. E. Lloyd Sheldon returned this week from India, Malaya, China and Japan, where he has been for the past eight months making one and two reel pictures for International Film Corporation. He brought back with him more than 4,000 feet of selected negative, and this will be edited and titled by Mr. Sheldon here. During his stay in the Far East Mr. Sheldon was able to record for the screen scenes after scenes that never before have been visited by a camera man, it is stated.

Report Heavy Bookings on "Passers By"

Following its week's run at the Capitol theatre, New York, where it met with unanimous approval of the metropolitan press, Stuart Blackton's "Passers By," released by Pathé, has been booked by the foremost theatres in every section of the country. Bookings on this picture from high class theatres have thus far surpassed those recorded on any other Blackton picture, and indicate that "Passers By" is Mr. Blackton's biggest winner in addition to being one of Pathé's supreme successes.



June Caprice, who has enlisted under the Pathé banner and has sailed to Spain with her director, George Bellis, to produce a feature

"Humoresque" Going Big

Many See Picture Again and Again,
Is Report; All Records Are Broken

"HUMORESQUE," a Cosmopolitan Productions' wonderful photoplay of mother love, entered the sixth week of its indefinite pre-release engagement at the Criterion theatre, New York, on Sunday. It will be released throughout the country by Paramount in September. This great picture, adapted from the Cosmopolitan Magazine story by Fannie Hurst has broken all records at the Criterion theatre despite the fact that most of its run has been during sultry weather. There is every indication that, before it leaves that house, it will have broken the record of "The Birth of a Nation," which has never been equalled in the number of performances in one theatre.

During its present engagement at the Criterion "Humoresque" has also broken the record of the house for total gross receipts; for a single week's receipts; for a single day's receipts; for a Saturday's receipts; for a Sunday's receipts and for the total number of paid admissions.

"I honestly believe," declared Hugo Reisenfeld, director of the Criterion, "that 'Humoresque' could run at this theatre for a year or more, or as long as the pro-

ducers would allow it to remain. It is now receiving the benefit of the month-to-month contract, and that, in itself, would be sufficient to fill the theatre for a year.

"One of the most remarkable things in connection with 'Humoresque' is the number of persons who come to see it time after time. There cannot, of course, be any doubt of a picture's greatness when people will pay to see it half a dozen or more times."

Mr. Reisenfeld pulled from his pocket a letter he had just received from Harry Gott, manager of Galia's theatre, one of the leading motion picture houses on the East Side. Mr. Gott wrote:

"I must write these few lines to tell you how much I enjoyed 'Humoresque' which I have already seen six times, and which I can see again and again. I assure it is the best picture ever produced and one which everyone must see."

S. Jay Kaufman well-known dramatic critic, first-nighter and columnist of the New York Globe, admits to having seen it ten times. Several times Mr. Kaufman has sung the praises of "Humoresque" in his column in the Globe.

Nulty Safe, Sound and Hearty

Almost a daily task for Victor A. Nulty with National Film Corporation of America at their Hollywood studios is the answering of mail advising friends and former business associates that he is still among the living. In July Motion Picture News carried the story of Nulty's reported death at Chateau Thierry which report was occasioned by an incorrect statement from the war department. Following the engagement Nulty was in hospitals in France for several months, then returned to America where he recovered his health. Prior to the war Mr. Nulty was with the Kessell Bowman film interest.

The Web of Scandal

is a beautiful woman's most treacherous enemy. Young, dazzlingly beautiful—

CORINNE GRIFFITH in "The WHISPER MARKET"

presents a vivid picture of the result of gossip in the most beautiful of New World cities, Rio de Janeiro. Here, as Ermine North, she resigned as queen in the most exclusive social set, but faced disgrace because Scandal said this, and Gossip said that.

A Vitagraph production of love, mystery and intrigue in one of the most romantic settings in the world.

Metro Lining Up Big Casts

Announces Assignments to Casts of Coming Productions

IN a series of statements just issued from the headquarters of the Metro Pictures Corporation, recent assignments to leading roles in the various productions now under way at the Metro studios are announced. The news of these assignments is conveyed in the following paragraphs from the Metro reports.

"Announcement has just been made by Bayard Veiller, chief of productions at Metro's west coast studios in Hollywood, that Edmund Lowe will be brought from New York City to California to play in the all-star production of 'Someone in the House,' by Larry Evans. He will leave for Hollywood immediately.

"Mr. Lowe is well known to theatregoers throughout the country, having appeared in a number of Oliver Morosco's most successful plays. While leading man in the stock company at the Morosco theatre in Los Angeles, he became one of the popular matinee idols of the west coast.

"Smart Holmes, all-around villain and home-wrecker de luxe of the silver-sheet, has been engaged by Metro to portray one of the important roles in 'Body and Soul,' a melodrama written by William Hurlbut and presented on the stage under the same name Hayden Talbot, playwright and author, arranged the film version in which Alice Lake is to be featured at the head of an all-star cast.

"Mr. Holmes needs no introduction to patrons of motion pictures, since his is readily recognized as the screen's genuine 'badman.' Before

entering pictures, he enjoyed a very successful stage career, playing in Henry E. Dixey's production, 'Mary Jane's Pa,' among other important engagements.

"Thomas W. Ross, creator of 'Checkers' on the stage, who is now completing his first motion-picture with Metro as Jim Callendar, the London bouncer in the sensational melodrama, 'The Marriages of Mayfair,' by Cecil Raleigh, has been engaged to play Dick Meade, the newspaper man, in the forthcoming Metro production of 'Fine Feathers,' a screen version of Eugene Walter's drama. Dick Meade is the role created on the stage by Max Figman and in it Mr. Figman scored one of the biggest personal successes in an all-star cast.

"Florence Turner, one of the most widely known stars in motion-pictures, has been engaged to support Viola Dana in her next starring vehicle, 'Blackmail,' which is being pictured from the magazine story written by Lucia Chamberlain, at Metro's west coast studios in Hollywood, Calif.

"For more than thirteen years Miss Turner has acted before the camera, being among the first of the footlight luminaries to desert the legitimate."

"Eugene Pallette, who recently completed his work as a featured player in the all-star cast of 'Parlor, Bedroom and Bath,' has arrived in New York from the Pacific coast to play the role of Bob Reynolds in Metro's forthcoming all-star production of 'Fine Feathers,' by Eugene Walter.

"Robert Edson created the part of Bob Reynolds in the stage production of the Walter play several seasons ago, and it is a curious fact that Mr. Pallette is a double in appearance for that actor both in figure and features. This resemblance is so marked that Mr. Pallette has many times been reminded of it by friends and acquaintances."

"Ruth Stonehouse and John E. Elliott have been selected as members of the exceptional cast supporting May Allison in 'Are All Men Alike,' her next Metro starring vehicle following 'Held in Trust.' The new picture has just been put in production at Metro's west coast studios in Hollywood under the direction of Philip E. Rosen.

"Miss Stonehouse has been with Metro for the past eight months. She was featured with Eugene Pallette in 'Parlor, Bedroom and Bath,' and had one of the leading roles in 'The Hope.'

"Mr. Elliott will have the part of Uncle Chandler, who has a trying time keeping track of his niece 'Teddy,' the role Miss Allison will assume. Mr. Elliott played, with Miss Allison in 'Held in Trust,' just completed. He has been in motion pictures for two years, following an experience of twenty-five years on the speaking stage."

"The End—Hardest to Write"

WORKING out the ending of a story is the hardest part of scenario construction."

This statement was made by Cecil B. DeMille in a recent interview at the Lasky studio. Having been the guiding genius behind nearly two-score "endings" of every possible variety, he is well qualified to speak.

"Beginning a story is frequently difficult; developing a theme takes hard work and plenty of it. But ending a story is a task which racks the brains of the scenario writer and the director to within an inch of the breaking point."

That's Mr. DeMille's version of the difficulty attached to bringing to a logical conclusion the threads of a story.

"Endings, like beginnings, and middles, must be logical," says the producing genius. "Sound psychology is the basis of every successful story, whether that story is in novel form, in stage or screen drama. The characters must be real and they must do real things."

"There was a time, not so many years ago, when every screen story was thought to require a 'happy' ending. Unless the lovers fell into a loving clench at the end, that picture was doomed to failure, or so said the people who claimed to be authorities."

"Now such things happen in real

De Mille Says How to End Scenario Is Real Problem

life many times. But, on the contrary, so do other 'endings.' Unfortunately, romances do not always grow to a successful culmination. In real life, things have a way of working out in a different fashion. "Just because it seems that a certain conclusion would be 'sweet' in the school girl sense of the word, does not make that conclusion the logical one for a story. Yet for long years, the producers continued to place nummy-pammy endings on otherwise wrong stories."

"I have always believed and tried to practice the doctrine of the right ending for the individual story. If the situation will permit of a happy ending, well and good. Use it. If the conclusion which the same situation would come to in real life is tragic, then by all means give the screen story a tragic ending."

"In this respect, it may not be amiss to point out that tragic endings may frequently be softened so that the audience is saved from a purely disagreeable aftermath. But this softening influence must never be sufficiently strong to take away the keen edge of the tragedy—if tragedy is the logical result. Real-

life tragedies are poignantly bitter; the screen can do no less than mirror life.

"And so it is that the ending causes the screen dramatist endless trouble. We develop a story through all of the successive stages up to the conclusion. And then we get caught in the bog of difficulties."

"Advocates of the old-school ending criticised me severely for bringing 'Male and Female' to the conclusion that I used. Many of these people maintained that the butler and the lady should have been allowed to carry their romance on after they returned to the conventional surroundings of English society."

"But such an ending was neither logical nor real. It would not have happened in real life. I showed—by inserting a sort of sub-theme—how a marriage of this sort was certain to result in unhappiness, as it undoubtedly would in real English life."

"Instead, I brought the butler to a realization of the fine and beautiful character of the little servant girl who adored him. He married her and both of them were happy—as they would have been in real life."

"But that ending was not easily arrived at. True, in that case I had Sir James M. Barrie's original story to follow. But the subtle building for that conclusion required thought and labor."



Sigmund Moos, manager of the Efficiency Department, Universal City and in charge of the department which leases producing space

Tom Mix Starts Work on "The Texan"

Tom Mix, the William Fox cowboy star, having completed "The Untamed," by Max Brand enjoyed a short rest, and then started making exteriors of "The Texan" at Prescott, Arizona.

"The Texan" is described as a strong, virile story of the big outdoors, from the pen of James B. Hendrix. Horsemanship, gun-play, sensational rescue scenes are but a part of this picture, which is crowded with rapid action from the beginning to the last foot, says Fox.

The director, Lynn Reynolds, has surrounded his star with a cast, which includes Robert Walker, Charles K. French and Sid Jordan. Playing opposite the star is Gloria Hope.

Plane Carries Print to Reno from Frisco

Shipping a print of the picture from San Francisco to Reno, Nev., by mail June 14 lifted "Shore Acres," a Metro production, some two and a half miles above sea level and brought receipts for the three days' run at the Majestic theatre, Reno, where the picture was shown, to more than a high-water mark. According to the Metro statement, this is the first time an airplane has been used to convey a print from a San Francisco exchange.

"High and Dizzy" Will Be Released July 11th

Harold Lloyd in the first of his new series of special comedies, "High and Dizzy," heads the Pathe release schedule for the week beginning July 11. Announcement is made that even before release date almost every leading theatre in the country has contracted for the picture. In practically every exchange centre, and in all the key cities, the best houses have been in competition to be first in presenting the new Lloyd comedy, and in several instances more than one theatre in each of those cities will show "High and Dizzy" on the initial day of its release. In New York City it will be presented at the Capitol and Strand theatres.

Glowing Reports on Feature

GLOWING reports continued to arrive, it is stated, at the offices of the United Artists Corporation this week, from the various branch managers of the organization throughout the country regarding the showings which is being made by "The Mollycoddle," Douglas Fairbanks' latest "Big Four" production.

According to Hiram Abrams, president of United Artists Corporation, "Doug's" present release is proving to be one of the most popular pictures of the year despite the fact that it was given to the public when the entire nation was in the grip of a hot spell.

Philadelphia furnished one of the best examples of the possibilities for theatre operation during the hot weather when "The Mollycoddle" was played at the Metropolitan Opera House. The week this production occupied the boards found the mercury high up the scale but despite this the Fairbanks picture is reported to have broken all records for the house.

Boston was also enthusiastic over "The Mollycoddle," and two hot weeks in the "Hub City" packed the Majestic Theatre at every showing. One of the amazing happenings here proved to be the matinee attendances every day which resulted in capacity business, it is declared.

Continuing on through the middle west, "The Mollycoddle" is playing far ahead of any previous summer business and in many instances established new box office records, which have been of long standing and which were recorded under ideal picture weather conditions.

On the Pacific Coast "The Mollycoddle" is reported to be scoring also. In Los Angeles, at Grauman's Rialto Theatre, the Fairbanks offering is on for an indefinite run and now in its second week is daily turning away crowds of theatre-goers.

From San Francisco up through Portland, Seattle, Spokane and the entire Northwest "the Mollycoddle" is being received with the same character of enthusiasm as that which has preceded its release in other cities throughout the country.

"The Mollycoddle" was originally planned for release late in April but due to two injuries to Fairbanks during the making of some of the more thrilling scenes the production could not be released on schedule.

When it finally became known to Mr. Abrams that "The Mollycoddle" would be ready not before the middle of June he waited patiently for the arrival of the first print and after one inspection announced an immediate release of the picture.

"It didn't require any debating as to the advisability of releasing 'The Mollycoddle' during the summer or holding it for the fall," said Mr. Abrams. "One look was enough to satisfy that the production was the best ever turned out by Doug and in my opinion one of the best pictures of the year by anyone. Pictures of such a character can be released in any kind



Hiram Abrams, President of United Artists, Mary Pickford (Mrs. Fairbanks) and Doug when they sailed on the Lapland for England

of weather and shown to any kind of an audience with success. The returns thus far received are enough and speak for themselves."

Not alone have the public and the exhibitors throughout the nation placed the stamp of approval on "The Mollycoddle" but likewise the press. Among all of the critics and even down to the most fastidious nothing but words of approval and expressions of entire satisfaction have been spoken and written. "The Mollycoddle" is Fairbanks' largest production and also his

most expensive. It cost close to a half million dollars to make, states United Artists' Director Fleming is being complimented on his work in connection with "The Mollycoddle," as is Tom Geraghty who prepared the scenario from the story by Harold MacGrath. Others in the cast are Ruth Renick, who played her first leading role in the production, Wallace Beery, Paul Burns, Adèle Farrington, Lewis Hippe, Betty Bouton, George Stewart, Albert MacQuarrie, and Charles Stevens.

Dwan's Latest Is Titled "The Sins of Martha Queed" Now Being Edited for First National

IN a wire to Benjamin A. Prager, president of the Mayflower Photoplay Corporation, Allan Dwan states that his sixth independent production to be presented by Mayflower through First National will be known as "The Sin of Martha Queed." Dwan is now editing his new production, actual camera work having been completed last week.

"The Sin of Martha Queed" is an original story written by Producer Dwan. The idea upon which the story is based was formulated by the producer several years ago. Owing to the exceptionally harsh mounting required for the proper development of the story, he has held it in abeyance until afforded an opportunity to produce it on a scale commensurate with the importance of its subject matter.

"Mayflower" policy whereby directors are given carte blanche in all matters pertaining to their productions," said Benjamin A. Prager, president of the Mayflower Photoplay Corporation, referring to Dwan's decision to present "The Sin of Martha Queed" under the Mayflower banner, "gave the producer the opportunity he had

been looking for. That he has taken full advantage of it in producing his story on a scale of unusual elaborateness and a maximum of dramatic power is the consensus of opinion among those who have seen the completed production. I feel that Mayflower is not oversteering the hands of destiny when it says that "The Sin of Martha Queed" is not only a story that it is, an idea, a vital thought that it is engaging the attention of the world's foremost thinkers."

The cast man hailed by Producer Dwan for his sixth independent production includes many of the screen's most prominent players. The principal feminine role is played by Mary Thurman, erstwhile heroine of William S. Hart productions. The leading male role has been entrusted to Niles Welch, while others in the supporting company are Frank Campeau, one of film's most skillful "heavies"; Joseph Dowling, "The Miracle Man"; George Hackathorne, Eugenie Besserer, Gertrude Claire and Mrs. Joseph Dowling who makes her screen debut in this production.



Lobby display given Charlie Chaplin's "Burlesque in Carmen," a Victor-Kremer release at the Broadway theatre, New York

Improve Accessory Service

Famous Players Announces a New Department to Render Additional Aid

FINAL steps in the reorganization of accessories service to the exchanges by Famous Players-Lasky Corporation to perfect a standard system of distribution, were completed last week in the consummation of several promotions and the formation of a new department.

Melville A. Shauer, formerly assistant to F. V. Chamberlain, general service manager, assumes the duties of manager of the newly created Department of Advertising Accessories. Under the reorganization plan the home office of Famous Players-Lasky Corporation will keep a check on all orders for advertising accessories from each exchange. Absolute certainty of supply is guaranteed the exhibitor in the establishment of a minimum stock that each exchange must have on hand for Paramount productions, says Famous Players. As soon as the available supply has reached this minimum, a re-order upon the home office is entered automatically.

In harmony with the increased efficiency installed in every department of Famous Players-Lasky Corporation, the new procedure will eliminate waste by establishing a maximum on advertising accessories on any production that any one exchange can requisition on a single order. This maximum, however, it is stated, will be generous and adequate to care for the

largest conceivable needs of an exchange at any given period.

Resultant from the various steps involved in this reorganization, the home office will be in a position to control the sale of advertising accessories, the maintenance of an adequate supply at all times and will supervise the prompt shipping of all orders and check up on deliveries to the exchanges. F. V. Chamberlain, who has charge of the general service to the exchanges, is responsible for the new plan which he has been working upon conscientiously for some time, in which he has been ably assisted by Mr. Shauer.

American Is Producing "Whispering Smith"

The American Film Company announces that "Whispering Smith," based on the novel of the same name by Frank Hamilton Spearman, is now being adapted to the screen at the Santa Barbara studios, California. This story of western-frontier life has already roused great interest in book-form, and General-Manager R. R. Nehls of the American Film confidently asserts that this new picture will be as popular as the picturizations of "The Honey Bee" by Samuel Merwin and "The House of Toys" by Henry Russell Miller. Mr. Spearman who is in Los Angeles

Original Cast in Picture

With One Exception "39 East" Is to Have Same Line-Up as on Stage

ACCORDING to a statement from Realart, Constance Binney will have practically the same cast supporting her in the screen production of "39 East" as played in Rachel Crothers' successful comedy on the stage for more than a year continuously in New York City and the principal cities of the country.

The only important change, says Realart, is that Reginald Denny replaces Henry Hull as leading man in the Realart production, which is now approaching completion. The cast will wear substantially the same costumes as on the speaking stage, with a few additions necessitated by the screen version of the story.

Director John S. Robertson found that Mr. Hull was not available for screen work, as he had already begun rehearsals in a new play for the next season. He immediately chose Mr. Denny for the role of "Napoleon" Gibbs. Mr. Denny has only recently completed work in an important role in Alice Brady's forthcoming Realart pic-

ture, "A Dark Lantern."

Others who were in the stage play and will be seen in the film version in their respective parts are as follows:

Alison Skipworth as Mrs. de Mailley; Lucia Moore as Mrs. Smith; Blanche Friederici as Miss McMasters; Edith Gresham as Saidee Clarence; Mildred Arden as Myrtle Clarence; Louis Alberni as Count Gionelli; Albert Carroll as Dr. Hubbard. Frank Allworth, who was not in the play, has the role of Timothy O'Brien.

John S. Robertson, who will direct "39 East," also directed Alice Brady in "A Dark Lantern," which has recently been completed. He once before directed Miss Binney in "Erstwhile Susan," the first picture she made for Realart. His work in directing John Barrymore in "Dr. Jekyll and Mr. Hyde" has also recently won for him his present distinguished place in film-dom.

Special Released July 25

Strongest Cast in Recent Years Says Cosmopolitan; Opens July 18

COSMOPOLITAN Productions declares that no photoplay in recent years has been produced with such a remarkable cast as that contained in "The World and His Wife," which will have a pre-release showing at the Rivoli theatre during the week commencing July 18 and which will be released generally on July 25. No less than four members of the cast have at various times been starred, while half a dozen others are internationally famous.

"Heading this great cast," says Cosmopolitan Productions, "is Alma Rubens as the featured player, and whose name is already gleaming in electric lights over the Criterion theatre, where she is also the featured player in Cosmopolitan Productions' other great success, 'Humoresque.' In addition to Miss Rubens there is Montagu Love, who is perhaps the greatest character actor on the stage or screen; Pedro de Cordoba, who has won fame for himself in almost every branch of acting and whose work as leading actor

man for Elsie Ferguson in several of her best photoplays was of the highest character; Gaston Glass, who as Leon, the young musician in Cosmopolitan Productions' 'Humoresque,' does much to make that picture the great success it is; Charles Gerard, who first won recognition for his wonderful work on the stage in 'Within the Law'; Margaret Dale, another stage favorite; and Byron Russell, the celebrated English actor.

"It has been proven, time and again, that big photoplays are made of stories with big themes, enacted by capable artists and adequately produced. 'The World and His Wife' is such a play as is 'Humoresque.' While in the latter play the theme is mother love, in 'The World and His Wife' it is gossip. In 'The World and His Wife,' which is adapted from the stage play by Charles Frederic Nirdlinger, the harm that can follow in the wake of wagging tongues is most vividly portrayed. Robert G. Vig-

What do Women Love?
Watch for the big First National Special

Bert Lytell Given Big Hand at Sing Sing

Bert Lytell, the Metro star whose work in Paul Admstrong's "Alias Jimmy Valentine" and in "Lombardi, Ltd.," by Frederic and Fanny Hatton, stirred a lot of enthusiasm when these pictures were shown in the chapel of Sing Sing Prison, received an ovation from the prisoners, when he appeared there in person last Monday night in conjunction with the showing of Sir Gilbert Parker's "The Right of Way" with Mr. Lytell in his screen role of Charles Steele.

"The Movie Lure" Seen in Magazine Issue

Trying to get into the movies has become one of the most popular pastimes throughout the country of late years, and the Paramount Magazine of July 11 in "The Movie Lure" shows it in operation as countless ambitious candidates strive to "break in." The picture shows several who have broken through the front barriers undergoing actual camera tests. Their ideas of the requirements of make-up and histrionic art receive a rude shock and the camera disclosures are often laughable.

Lewis is Signed for Mayer Production

Ralph Lewis has been signed by Louis B. Mayer to play an important role in Anita Stewart's new Mayer-First National attraction, "Sowing the Wind," being directed by John M. Stahl.

"Sowing the Wind" is an adaptation of the play of the same name by Sidney Grundy. Mr. Lewis will be seen in the role of Brabazon, made famous on the stage by Henry Miller.

Arline Pretty to Head Cast of "Life"

Arline Pretty has been signed by William A. Brady to head the cast of his screen adaptation of the Drury Lane melodrama, "Life," work upon which has started at the Peerless Studio, Fort Lee, under the direction of Travers Vale.

"Life" is by Thomas Buchanan, and played at the Manhattan Opera House, New York, for nearly a year.

Taliaferro Picture Is Rousing Interest

The release of the Mabel Taliaferro picture, "The Rich Slave" is attracting interest in state-right circles, and the Photo Products Export Company of 200 West 42nd street, New York City, which is handling the sale of the picture, reports a flood of inquiries for rights.

Talmadge Revival Sold in Upper New York

Joe Brandt announces the sale of the Upper New York state rights on "Captivating Mary Carstairs," the Norma Talmadge revival, to Irving Fitzer of Syracuse, for the National Film Corporation. This company recently reported the sale of practically all of the domestic territory on this picture.

Carl Laemmle Off to Europe

ON the eve of his departure, July 8th, for Europe, abroad the steamship Olympic, Carl Laemmle, president of Universal Film Manufacturing Company, emphatically denied that he is crossing the ocean to put across any deals with British or other foreign interests. He humorously outlined the many things he does not intend to do while in Europe, including in his category all activities connected with the film business. His trip is to be purely a pleasure trip, a three-months rest and vacation.

Questioned as to his plans, he outlined them as follows:

"I am not going over to buy out any British or Continental film company. I recently acquired control of a big American film company. I refer to the Universal Film Manufacturing Company. That is big enough and good enough for me."

"I am not going to Europe to produce pictures. Universal seems to be able to produce pictures in Los Angeles that are as popular in London as they are in New York, and as well liked in Japan as they are in Toronto. After its London showing, British censors recently complained because they thought, 'Blind Husbands' was filmed in Austria, a former enemy country. The picture actually was made in California."

"Erich von Stroheim has twice proved that he can make pictures that accurately reproduce the scenes, life, customs and atmosphere of Continental Europe. In his third picture for Universal, 'Foolish Wives,' to be laid in Monte Carlo, he is going to even greater pains to make the picture an exact reproduction of the real thing. Why should I keep companies in Europe?"

"I am not going to establish a Continental studio. Anyway not just yet. We have more than 600



Carmel Myers, who will return to films and Universal management in "In Folly's Trail"

acres of studio space at Universal City, Cal. There are twenty different companies working there at the more.

"I am not going to build a studio in Singapore, or Hong-Kong or even in France not just yet. On the few occasions when I want to carry action into foreign lands, as Universal did in its two international serials 'The Vanishing Dagger' and 'The Dragon's Net,' I will send the entire company on a tour."

"I am not going to round up a galaxy of foreign screen stars and transplant them to America. They might not flourish in the California sunshine. If any of them want to come to America and apply at Universal City, they will get an opportunity to demonstrate their abilities. Universal has several excellent players recruited from the foreign

stage and screen. Home grown players, however, seem to be arriving in Los Angeles at the usual rate."

"I am not going to rope and hog all the leading British, French, Italian and other European writers not already in studio captivity. For many months, Universal has had an understanding with certain of the best known European men of letters for the purposes of encouraging them to turn their talents to the screen. Among them are Anatole France, Henri Baraille, Eugene Brieux and others."

"I do not intend to kidnap the world's champion potato racer from the Olympic games and star him in a photoplay of sentiment and sunsets. 'The people who go to see motion pictures in the United States and elsewhere, like to see real actors in real parts, not infant prodigies in a succession of sugary close ups.'"

"Finally, I am going to Europe for a vacation. I expect to be there about three months. I will do considerable travelling and considerable resting. I may inquire into Universal activities in Europe, while I am on the other side, but I can't truthfully say that I am going abroad to set the European film world on its ears, corner the photoplay market in the Sudan, or perform any other sailing day promises."

Mr. Laemmle is accompanied aboard the Olympic by his two children, Rosabelle and Julius, and by his brother-in-law, Abe Stern, treasurer of Universal, and Mrs. Stern. Louis Laemmle, brother of the Universal chief, also is a member of the party with his wife and two children. Others in the party are Julius Berenstein, a relative of the Laemmle brothers, H. H. Zehner and secretary to Mr. Carl Laemmle.

Pathe Has Two on Broadway

THE week of July 11th, will mark a Pathe celebration along Broadway. Two of Pathe's biggest summer releases are to be featured on the Great White Way. "One Hour Before Dawn," in which H. B. Warner makes his debut as a Pathe star, is to be the feature at the Capitol theatre. "Man and His Woman," a J. Stuart Blackton production, starring Herbert Rawlinson and May McAvoy, with Warren Chandler and Eulalie Jensen playing important roles, will have a pre-release showing at the Broadway theatre.

"One Hour Before Dawn" is a Jesse D. Hampton production adapted from the novel, "Behind Red Curtains" by Mansfield Scott. It was directed by Henry King. The Warner picture is the second Pathe release to play the Capitol theatre within a month, Managing Director Samuel L. Rothapfel having successfully exploited J. Stuart Blackton's, "Passers-By" in June. The production was scheduled for general release by Pathe until the first week in August. "Man and His Woman" is the

Warner and Rawlinson Pictures to be Seen Next Week

Blackton feature succeeding "Passers-By." It is scheduled for release on July 18th. The story was written by Shannon Fife and was originally known as "The Soul Spinner." It was photographed principally at White Sulphur Springs, West Virginia, and, particularly, is one of the most beautiful dramas ever seen upon the screen.

Herbert Rawlinson, cast in the role of a noted physician who loses his grip, and sinks to the lower levels, to be won back by the love of a woman, has an exceptional opportunity for fine acting, and makes the fullest use of it. May McAvoy throughout the production is a charming personality, and her performance entitles her to be rated as one of the most promising of the younger set of leading women destined to be stars of the future. Warren Chandler essays his first heavy role, and to his credit he

gives a splendid performance. Eulalie Jensen as the woman who erred and was refined by fire, and Charles Kent are others in the cast who have prominent parts.

These two Broadway runs are cited by Pathe as bearing out its announced plans of releasing only those pictures suitable for use by the best theatres in the land. Three Broadway showings within a month was a record few distributing organizations have ever attained, and augurs well for the type of feature pictures Pathe is now releasing.

It is also an indication that the Pathe policy of not withholding its best pictures for Fall issue, is meeting the approval of the highest class of exhibitor.

J. Hunt Productions the Latest

J. Hunt Productions are to be incorporated under the laws of California, the company being named after the well known director who was formerly with the N. Y. M. P. company on the coast and later directed a number of pictures in the east.

Equity Sells Rights on "Whispering Devils"

Equity Pictures Corp. announces that Sam Zierler, president of the Commonwealth Film Co., has purchased the distribution rights for New York and New Jersey of Equity's five reel production "Whispering Devils," starring Conway Tearle and Rosemary Thely.

Turns to Screen After 28 Years on Stage

After twenty-eight years on the road doing character work, Pete Raymond has joined the Hemmer Superior Productions, Inc., of which Edward Hemmer is president.

NO SMOKING

But—
Larry didn't
believe in
signs!

LARRY SEMON in The Stage Hand

He wasn't superstitious—didn't believe in signs—so, without the ouija board to guide him, how was he to know that right beside him, as he calmly puffed his Flor de Ropo, was a ton of powder just dying to go off and go up? But it proved a blessing to Larry. It gave him prominence, sent him through a few slight carriers like a stone wall, an iron door and other things, and landed him right on the stage as the central attraction of a beauty ballet.

Pathe Has Two on Broadway

Three Features Will Be Given to Public in August

AUGUST is to be a red letter month in the annals of Pathe's feature business. Three big feature productions are scheduled for release during that period, contrary to the usual practice of holding back exceptional pictures for Fall issue. The month will be noteworthy for the Golden Rooster organization, in that it will mark the debut of H. B. Warner among its increasing list of box office pulling stars. A new Edgar Lewis offering, and the latest Blanche Sweet attraction are others on the August schedule.

H. B. Warner is starred in "One Hour Before Dawn" which will inaugurate the month, being released on August 1st. Blanche Sweet will make her next Pathe appearance in "The Girl in the Web," produced by Jesse D. Hampton, probably the strongest role in which she has ever appeared. Edgar Lewis, after giving Pathe two great successes in "Other Men's Shoes" and "Sherry," comes to the front with his master work, "Lahoma," a story with the heart of the great West as its locale.

"Lahoma," an abbreviation of Oklahoma, is Edgar Lewis at his best, and this statement recalls "Other Men's Shoes," "Sherry" and such sterling triumphs as "The Great Divide," "The Barrier," "The Sign Invisible" and other plays, which left their bright marks on the box offices of thousands of exhibitors throughout the country.

One of the best all around casts Jesse D. Hampton ever assembled for any picture, supports H. B. Warner in "One Hour Before Dawn," which was directed by Henry King, who has been responsible for several Hampton successes. The story was adapted from the novel "Behind Red Curtains," written by Mansfield Scott. The adaptation was made by Fred Myton. Heading the supporting cast is Anna Q. Nilsson. Frank Leigh is the "heavy." Others important in the large cast are Thomas Guise, Augustus Phillips, Ralph McCullough, Howard Davies, Wilton Taylor, Lillian Rich, Adele Farrington and Dorothy Hagen.

"The Girl in the Web," a story of love, mystery and adventure—everything that goes to make up a suspenseful drama—will be Blanche Sweet's next picture. It is scheduled for release on August 15th. The story is another adaptation from a novel, "Miss Maitland, Private Secretary," by Geraldine Bonner. Robert Thornby directed the production, the scenario for which was written by Waldemar Young.

Nigel Barrie heads the highly competent cast that supports Miss Sweet. Other favorite players in the cast are Thomas Jefferson, the veteran of stage and screen, and son of the famous "Joe" Jefferson; Adele Farrington, Hayward Mack, Christine Mayo, and little Peaches Jackson.

Edgar Lewis's greatest successes are those in which he staged his plays in the "country God made," and, in "Lahoma," he has another of this type of play. "Lahoma" heads the Pathe releases for the week of August 29th. The plot is based on the story by John Breck-

enridge Ellis, by permission of Bobbs Merrill Co. In the cast are Lurline Lyons, Peaches Jackson, Wade Boteler, H. M. Lindley, John Carlyle, Russell Simpson, Will Jefferies, S. B. Phillips, Beatrice Burnham and Jack Perrin.

"Lahoma" was written around

those sturdy days, when 14,000,000 acres in the Western part of Indian territory and east of "No Man's Land" was still government property and of the time when this country was thrown open to "boomers" then whom no harder people ever lived. All the thrill of the West of those days is contained in the Lewis production, which in many respects surpasses either "Sherry" and "Other Men's Shoes," which have been rated as triumphs for the noted producer.

Harry Levey Opens Office

Educational and Industrial Concern Gets Under Way in New York

PERMANENT offices for the Harry Levey Service Corporation were established on Saturday at 1662 Broadway, New York. This is the new company that had been organized by Harry Levey for the manufacture and distribution of educational and industrial pictures.

This is said to break records of several sorts, and sets a high water mark for progress and speed in the motion picture industry. The Harry Levey Service Corporation is the first motion picture production company to be organized on a co-operative, profit-sharing basis. Each employee is a partner in the business, owning stock, and having a share in the profits that accrue from production. Mr. Levey has established his company on this basis, believing that co-operative production will make for the greatest success in the motion picture industry, and that scenarios, acting, camera-work,

and all the details of production will be marked by a great step forward on this plan. It is his belief that all modern picture producing companies of the future will be organized on the same plan.

Mr. Levey established his company by working continuously through two days and two nights, and although permanent offices have only just been established, actual work of production has been in progress for more than a week. Mr. Levey decided a week ago Wednesday night to organize his own production company. Temporary offices were established that night at the Hotel Astor, and the work of organization begun. By twenty minutes to two Thursday morning a company had been organized, with fifteen departments complete and ready for action, and next morning actual "shooting" was begun.

Feature to Be Ready Soon

Miss Farrar Nears End of "The Riddle Woman" for Associated

A NNOUCEMENT is made by the Associated Exhibitors that "The Riddle Woman" with Geraldine Farrar in the leading role, which Pathe will distribute, is rapidly nearing completion. The final shots will be taken at the studio at New Rochelle this week and the entire company will then go to Boston for certain essential locations. As the picture approaches the finishing point, the general verdict of all who have seen the picture in its disconnected form is that it will be unquestionably the finest picture in Geraldine Farrar's career. Time and money has been freely given to this production and it is said to be the last word in modern picture making.

Edward Jose, the director, is enthusiastic in his predictions for the success of the picture. He feels that a notable cast has been assembled in support of the famous star and that its technical equipment has been all that could be desired for an ultra fine production. Some of the interior sets are considered by him the most magnificent ever prepared for a motion picture.

A review of the figures of production shows that the construction parts of the sets alone exceeds by thousands of dollars the cost of many a motion picture. All of this elaborate background was arranged after consultation with the leading exhibitors of the country upon their assurance that the public of today were demanding productions of just this character. In fact, exhibitors have been in consultation from the very beginning of the picture.

The picture will be released early in the fall, according to present arrangements.

Hallmark Press Sheets Are Now Ready

Joseph L. Kelley, publicity director Hallmark Pictures Corporation has completed press sheets and general exploitation matter on fifteen of the series of fifty-two Hallmark re-created Ince-Triangle productions, including specials starring Douglas Fairbanks, Norma Talmadge, Frank Keenan, Charles Ray, Bessie Barriscale, Louise Glau and William S. Hart.

Arrow Sales Manager Off on Long Trip

P. B. Dana, Arrow's sales-manager is booked solid for Pullman-car sleeping for at least two weeks to come. Returning from Washington last week he immediately made preparations for an extensive trip covering more than ten of the larger cities. He left on Wednesday for Pittsburgh and from there expected to travel West.

Fannie Ward Picture Causes Keen Bidding

The Joan Film Sales Company announces that keen bidding greeted their initial offering, "She Played and Paid," featuring Fannie Ward. The picture is American-made and directed, but having a Parisian atmosphere.

Mac Lean's Latest to Be His Best

"The Jailbird," the newest of the Douglas MacLean productions, has arrived with a "bang," according to advice received from the Thomas H. Ince Studios in Culver City, Cal. Presenting the comedian in the most versatile, laughable role of his starring career, and sporting a story that defies solution until the very last foot of film, the forthcoming Thomas H. Ince production to be released through Paramount-Artcraft exchanges, is heralded by Thomas H. Ince and other critics as the best, most spirited Douglas MacLean vehicle since the famous "Twenty-Three and One-Half Hours' Leave."

"Old Dad" is Finished by Mrs. Chaplin

"Old Dad," the Eleanor Halliwell Abbott story starring Mildred Harris Chaplin and directed as a First National release for Louis B. Mayer by Lloyd Ingraham, has been cut and assembled and is now on its way to the Rothacker plant at Chicago, where prints are to be made.

Warner Brothers Will Enforce Contract

Following the publication of a report to the effect that Al St. John is to sever his relations with the Warner Brothers, announcement is made by A. Warner that he is taking proper legal action to protect the rights of the Warner organization in the matter. The Warner Brothers advise that a five-year contract with Al St. John is still in force and declare that they intend to see to it that the star-comedian lives up to its terms.

Aywon Will Have Four Features Ready Soon

In an announcement just made by Nathan Hirsch, president of The Aywon Film Corporation, he intimates that his company will soon have ready for release, four big features, each of a different kind. These four special features will be made available for exhibitors in addition to the series of Harry Carey Westerns, the Rex Ray pictures and the Joy Comedies.

Smith Syndicate Tells Its Plans

Producers Will Make Series Starring ZaSu Pitts

COMPLETED plans of the new producing organization known as the R. C. P. Smith Syndicate were made known by President R. C. P. Smith at the Los Angeles offices of the company this week with the confirmation of the report that this organization had contracted for series starring of ZaSu Pitts who has appeared in Buena Vista Robertson-Cole productions, the term of the contract being three years. It is also made known that Gilbert P. Hamilton is to serve as director general of production under contract like period of time and the company has options on the services of Helen Jerome Eddy.

The R. C. P. Smith Syndicate has been organized for a number of years and carry on a general financing business through their Los Angeles office, their work in the past being confined to industrial promotion and the financing of gas and electric corporations, electric railways and conducting a general oil and land business. About two years ago the company was engaged to aid in the financing of a motion picture company and through this work became interested in the film industry.

"We are not going into the motion picture industry with the intention of revolutionizing it, but we do believe it has grown and improved to such an extent that it is now on a safe, sound and sane basis," President Smith said in

available for the use of this department."

"In preparing plans for production we have thoroughly investigated every field of the industry and have sought and secured the necessary information during the past sixteen months that makes us believe we can move forward to success. The ZaSu Pitts productions we plan to market through Robertson-Cole Distributing organization but at this time we have no plans for the subjects we will make with Helen Jerome Eddy or the series of ten all-star productions we will produce during the year."

"The work being carried on now respecting production is in preparation for the filming of the first subject which is announced to be an original screen play titled "The Thundering Dawn" written by Clifford Howard. This subject will be made under the direction of Gilbert P. Hamilton. Cast is now being selected and particular attention is being given to surrounding Miss Pitts with players who will aid in accentuating her peculiar and individual characteristics."

Possession of the Horsley studio will be given the Smith Syndicate early in July following the necessary repairs that are now being made and production work is scheduled to be started about July 19th.

Short-Subjects in Demand Pearson Completes Survey; Finds Them to Be in Greater Demand

ELMER R. PEARSON, director of exchanges of Pathe Exchange, Inc., has just completed a survey of the entire country, regarding the status of short subjects, and finds they are in bigger demand than ever this summer. The call is for high class comedies, two-reel Western stories and serials.

"Even in some territories where the short subject heretofore has held but little sway, we have found a big demand for this type of entertainment," Mr. Pearson said in summing up his findings.

"The demand for short subjects in many sections surpassed the supply. There are all sorts of one and two-reel subjects on the market, but exhibitors are demanding and buying only the best.

"We find that our Young Buffalo series of Western pictures, each in two reels, and each relating an entirely different story, are making a tremendous appeal to exhibitors. The great need, however, is for comedies. Our take on Rolin one-reel comedies, in which 'Smile' Pollard and Sunshine Sammy are featured with Marie Mosquini, jumped considerably, in June over May, which is an indication not only of increased merit of production, but of the greater demand for single reels.

"The Harold Lloyd two-reel comedy-specials have now reached the high water mark. In less than a year these comedies have become established as the foremost on the

market, and exhibitors are clamoring for more of the type. Lloyd's new series, the first of which will be released on July 11th, under the title of "High and Dizzy" should carry the young comedian to new pinnacles of fame.

"The 'Bringing Up Father' comedies, too, have done a tremendous business."

Steve Brown, owner of the Columbia theatre at Douglas Arizona who has the distinction of installing the first pipe organ in an Arizona theatre, spent the past week in Los Angeles making bookings for his several theatres.

Glendale California is to have a new 1000 seat theatre built by W. A. Howe. Construction work has been commenced and the owner manager, Howe, plans to open the theatre about October 7th.



William Fox presents Buck Jones in a new Western, "The Square Shooter"

Sixty Features on Goldwyn Schedule : :

GOLDWYN PICTURES CORPORATION will release sixty feature productions during the coming season. The first group of fifteen pictures is now complete and prints will be at the twenty-two Goldwyn exchanges for showing to exhibitors starting July 15th.

The list of productions, finished and in prospect, includes the works of the greatest authors of the day, adaptations of plays that have been seen by hundreds of thousands of people and books that have been read by millions, new stories from the pens of Rex Beach and the Eminent Authors, features written expressly for the screen by Booth Tarkington and Maurice Maeterlinck, and the best of the output of other writers of equal repute, an option on whose work has been secured. The Goldwyn program for its fourth year presents the most impressive list of pictures ever assembled by this organization.

The outstanding points of the new season's announcement are as follows:

Sixty feature productions handled as unit bookings.

The first of Booth Tarkington's features written expressly for the screen and a continuation of the two-act "Edgar Comedies."

The first of Maurice Maeterlinck's original screen stories.

The acquisition of production rights to many of the most success-



Samuel Goldwyn, President of the Goldwyn Pictures Corporation

ful plays and books of the day.

A continuation of the alliance between Goldwyn Pictures, Rex Beach and the six Eminent Authors—Rupert Hughes, Basil King, Gouverneur Morris, Mary Roberts Rinehart, Gertrude Atherton and LeRoy Scott.

The distribution of pictures starring Betty Compson.

The distribution of J. Parker Read's, "His Own Law."

A continuation of the Goldwyn-Bray Pictograph and the Goldwyn-Bray Comic and the possible addition of other regular releases from the Bray studios.

Two-reel Capital Comedies released every other week.

The keynote of the Goldwyn Sales policy is that "the merit of the individual picture will be the sole factor in every transaction." The aim of the production policy is to make every picture a production of outstanding quality. To this end Goldwyn has built up one of the greatest producing organizations in the world at the Culver City studios in California; negotiations have been consummated for the motion picture rights to masterpieces of literature and the stage; the force of directors located at Culver City and in Goldwyn's eastern studio in New York includes the foremost experts that the industry has developed; Goldwyn authors are numbered among the great literary figures of this country and Europe, and Goldwyn actors occupy a place among the most popular favorites of the screen.

Before the new season is far underway, Goldwyn's producing organization will have spread across the Atlantic. Goldwyn Pictures, Ltd. is already firmly established in

England and plans are underway for the making of pictures in that country, also in France where a branch office was recently opened.

Never in the history of Goldwyn has a new year been launched with such a quantity of superior feature pictures finished and ready for distribution. And never has there been such a wealth of wonderful material to draw from for future productions. Since the first of last January scarcely a week has passed without bringing the acquisition of some new play or book of outstanding merit, and the literary resources of the company are being constantly increased.

The emphatic success of Rex Beach and the Eminent Authors convinced Goldwyn of the wisdom of securing the greatest creative minds of the day to write directly for the screen. In accord with this policy, Maurice Maeterlinck was placed under contract to supply one original story a year, and only a few weeks ago Goldwyn added Booth Tarkington to its roster of authors, who will devote their genius to the creation of a new and higher type of feature photoplay. It is doubtful if anything that has happened during the past year surpasses the Booth Tarkington affiliation in its promise for the future development of the art of the screen.

Wanted—Exhibitor Appraisement : : : :

THE value of exhibitors' opinions in keeping the producer in touch with what the public want in the way of picture entertainment is the subject of the following statement, issued by Vice-President Abraham Lehr, of the Goldwyn Pictures Corporation:

"Much of the credit for recent improvements in photoplays is due, I believe, to those broad-minded exhibitors who have frankly opened their hearts to producers and have given honest appraisement of films. A more generous co-operation of this nature will be the most potent factor in future development. It is not the desire of the Goldwyn company to make features that will merely please ourselves. We do not wish to thrust our individual tastes upon the public. What we wish to do is to give the public the kind of entertainment it desires and the knowledge of this can be obtained only through the theatre managers. They occupy the position of holding their fingers on the pulse of the public desire. Our product is judged by the box-office receipts, and it is only through a close relationship with exhibitors that we can know what is successful and what is not. No business can be established on failures. If we make a mistake we wish to know it—frankly, honestly. If we put out a photoplay that proves a great success it is as much to the mutual advantage of exhibitors and ourselves that we know this, too, that we may use it as an example for our future efforts.

Public taste is developing, public opinion constantly changing. To

keep abreast of the times it is imperative that we have the confidence and the co-operation of those men who are in closest touch with the greatest American film audiences. They know what their people want and what they do not. That is their business. I believe it is but a reasonable conclusion that they can best secure that which the public desires by passing this information on to the makers of photoplays.

"In my desire to satisfy taste as to stories we have retained the world's greatest story tellers: Rex Beach, with his virile tales of the North; Mary Roberts Rinehart, with her delightful yarns of domestic life; LeRoy Scott, with his mystery stories of the big city; Gouverneur Morris, with his dramatic thunderbolts; Basil King, with his delightful reminiscences of childhood days; Gertrude Atherton, with her vivid analytical social stories, and so on.

"To give these stories the most realistic visualization possible we have retained the best technicians in every line of motion picture production. We are filming our stories true to life to the smallest detail. We employ art directors who have made a life study of artistic detail of all ages and all countries; we operate a mammoth factory with craft-men capable of turning out furniture of the dearest designs; we maintain a wardrobe department with our own designers and tailors that our actresses may wear clothes of distinction, such as will set the fashion for the morrow; we have sculptors, workers in wrought iron, architects, landscape gardeners—for every expression of

life we have men whose knowledge is the last word in their particular line.

"The Goldwyn studio with its fifty acres covered with buildings and stages is a city of diversified industry. Practically every trade, every science, every art is represented here in the process of making motion pictures."

Goldwyn Branches Are Open in England

The establishment of Goldwyn, Limited, in London, with nine service branches in the United Kingdom, is another link in the Goldwyn plan of direct to exhibitor service all over the world. Goldwyn pictures are declared to have been held in high repute in Great Britain ever since their introduction there. The demand for the Goldwyn product reached a point early this year where the establishment of a British company to deal directly with the British exhibitor not only coincided with plans of expansion, but was found to be essential for the best interests of the exhibitor himself and the product he desired to handle.

A careful survey of the English field was carried out by Goldwyn officials in London for that purpose under the direction of Samuel Goldwyn, followed by the establishment in May of a British distributing corporation, with offices at 35-36 Little Newport street. The Goldwyn policy of foreign expansion has always followed closely the principle of using the best selected American

methods supplemented by such foreign ideas as are found best suited to the purpose. To this end, Goldwyn officials took with them to England A. George Smith, formerly of the South African Film Company and an Englishman familiar by long experience with British methods of business. Mr. Smith was made managing director of Goldwyn, Limited, with Charles Lapworth, a well known London journalist who has been associated with several American producers as secretary.



Abraham Lehr, Vice-President of Goldwyn Pictures Corporation in charge of studios



The selling end of the Goldwyn organization is one of its strongest assets. Above are some of the men whose efforts have aided in building this strength. (Left to right) Alex. S. Aronson, Western Supervisor; L. B. Remy, Southern Supervisor; Felix F. Feist, Vice President of Goldwyn and General Sales Manager; Jean J. Crandall, Eastern Supervisor; E. C. Jensen, Middle Western Supervisor.

"Service"—The First Objective : : : :

THE following statement has been issued by Felix F. Feist, vice-president and general manager of the Goldwyn Pictures Corporation:

"Service to the exhibitor will be the first plank in the platform of Goldwyn Distributing Corporation during the coming season. When I say service, I mean something that is real and genuine and actually helps an exhibitor to make money out of a picture. Everything in our organization is directed toward this end. It is not enough to sell a picture. Good business demands that the picture disposed of bring the largest possible profit to the theatre served. The forces assembled in the home office and in Goldwyn's twenty-two exchanges are inspired with this creed of service. They know that the sale of pictures is only a part of their work. The greater part, the part that builds for the future, is the active cooperation which exhibitors receive in making the showing a success.

"Our sales force has been built up with this aim always in mind. The test of a branch manager is not mere routine efficiency. He must be a man of ideas and initiative. He must be a creative showman who knows how to market his product to the public as well as to the theatre manager. He must be the kind of a man who can learn by experience and help others to profit by what he has learned. And he must be the type that will inspire his salesmen with the same high purposes of business service. I am confident in the belief that the splendid organization assembled by Goldwyn for the coming year measures up to this high ideal.

"The determination to give exhibitors the best that is obtainable in every respect is being carried out in still another way. With the inauguration of the new season, Goldwyn will distribute a far greater number of prints of each picture than ever were issued in the past, thus insuring perfect films for all exhibitors, even in third and fourth run houses.

"One of the prime advantages in issuing more prints than hereto-

fore is that a larger number of exhibitors will have a chance to use the films while our national advertising campaign is occupied with the exploitation of those particular pictures. Furthermore, it will enable us to increase the number of houses showing first run at the same time.

"Going further down the line, the second run men will have the advantage of all the previous advertising and so will find a public more ready to appreciate each Goldwyn photoplay as it comes along. The new plan will result in an increase in the number of second run accounts, for the second run house will not have to wait so long for a print as in the past. The advantages spread still further, for the small exhibitor will be able to show a picture much earlier than formerly; and what is of vital importance, the prints will come to him in far better condition than was possible under the former arrangement.

"We are pardonably jealous of the condition of our films, and we want them to appear in as good condition in a fifth run house as they do in a first run theatre. To handle the increased business we are sure will come to us, we are contemplating the opening of a few new exchanges. The larger territories will probably be divided.

"During the past year, we have learned much in our attempts to perfect the service branch of our organization. At the beginning of the past season, we set out to make Goldwyn service the best that applied intelligence could produce. In order to meet the exacting demands of exhibitors, we had to convince them that our exchanges were at their service;

"To meet all these demands that we consciously set out to create, we had first to convince the exhibitor that we were able to meet them. At first some exhibitors were skeptical, despite the fact that Goldwyn service has always been one of the strongest features of our organization and one in which we prided ourselves on being pre-eminent in the field of distribution. Our salesmen finally con-

vinced the skeptical exhibitors that our exchanges actually could advise them and help them in the receipts of their box office. And in due time the exhibitors found that we could live up to our promises.

"But while the campaign was carried on among the exhibitors to have them make more use of our exchange service, we began another campaign of education among our own employees to teach them the necessity of making the exhibitor's needs his own during his working hours. Our exchange managers understood and appreciated the necessity of making every man and woman under him realize that upon him or her depended the full responsibility of the exchange's success. Thus splitting up of the responsibility has given every member of the field force the feeling that his job is of paramount importance. As a consequence, the young man who supervises the patrons in an exchange, feels that it would be a disgrace for an exhibitor to receive the wrong paper for a picture. And the inspectresses, who patch films when they begin to show signs of wear, have been so imbued with the importance of the little bit of celluloid and cement that they apply, that each job of patching is done perfectly. This is how they contribute their 'bit' to the total of good service which the Goldwyn exchanges render.

"A large measure of credit for this Education for Service campaign is due to our district supervisors, who visit the exchanges and assist the local managers in solving their particular problems. Arthur Lucas, in the southern district, Jean J. Crandall, in the eastern states, E. C. Jensen, in the middle states and A. S. Aronson in the west, cover the entire country and bear with them the Goldwyn principle that good service can be made better, and better service can still be improved.

"Another link to cement the relationship between the individual members of the exchange and the home office is the house organ, 'A Family Affair,' which is issued to every member of the organization. Here may be found anecdotes from all the exchanges; and the

least important member of an exchange is treated with the same courtesy and the same importance that is accorded a star salesman. Each employee is considered as a responsible, able human being and is given complete charge of a particular part of the work to be done.

"As a result of this policy, every Goldwyn employee realizes that his advancement rests on merit alone. During the traffic disturbances in the northeast last winter, we had a flock of commercial automobiles on the road distributing films. And out west, when a show was unavoidably delayed, a motorcycle racer was engaged to ride some three hundred miles to an exhibitor in an out of the way town so that his patrons would not be disappointed. And so it is not surprising to me when I receive personal letters from exhibitors in the East complimenting the work of such managers as D. J. Hopson of Boston, Geo. A. Hickey of Buffalo, P. A. Bloch of Cleveland, Felix Mendelssohn of Philadelphia, or Sam Eklman of New York.

"But such letters are not limited to one section of the country. Letters from southern exhibitors praise the efforts of N. S. Dickinson of Atlanta, Geo. Jack Stewart of Cincinnati, Walter F. Haynor of Washington, D. C., E. B. Remy of Dallas, Texas, Jack West of St. Louis, and J. W. Pope of New Orleans. The middle west is represented by pleasing reports on Carl E. Maberty of Chicago, J. E. Flynn of Detroit, W. E. Truog of Kansas City, Robert Cotton of Minneapolis and Nat Baruch of Pittsburgh. The satisfying thing about receiving such correspondence is that it comes entirely unsolicited, and is merely an appreciation of what the men in the field are doing locally to assist their exhibitors. From the West letters have come to me extolling the personal likableness and business efficiency of such men as Ben Fish of Denver, M. Wolf of Los Angeles, G. C. Parsons of San Francisco, J. A. Koepel of Seattle, Wash., E. J. MacIvor of Omaha and W. E. Banford of Salt Lake City."

What the Directors Have Done : : : :

EQUIPPED with the services of such creative minds as those of Reginald Barker, Frank Lloyd, Clarence Badger, Victor Schertzinger, Wallace Worsley, T. Hayes Hunter, Harry Beaumont and E. Mason Hopper, officials of the Goldwyn Pictures Corporation feel that there is little, either in the way of quality or quantity, which they could add to the directorial forces which will produce Goldwyn pictures for the season of 1920-1921.

Every one of the directors named has already produced noteworthy results for the Culver City studios. In many cases, an *entente cordiale* has been established between particular stars and particular directors, which has greatly helped in creating that atmosphere of studio good-will essential to the turning out of consistently worth-while productions. Harry Beaumont, for instance, has directed Tom Moore through the seasons of '18 and '19. Clarence Badger took hold of Will Rogers, when that star first arrived on the Goldwyn lot, and has worked with the cowpuncher-actor from the original "Almost A Husband" to the latest "Jes' Call Me Jim."

Reginald Barker is a Goldwyn director who begins his third year with the organization. Mr. Barker directed Geraldine Farrar in several super-feature productions during the last season, and was also responsible for the picture which brought results to exhibitors and producers reported never to have been surpassed by any other production—"The Girl From Outside," from the story by Rex Beach. Lately Mr. Barker finished "The Branding Iron," an all-star picture from the story by Katherine Newlin Burt. This is in Goldwyn's first group of fifteen for the new year.

Frank Lloyd did "The World and Its Woman" with Geraldine Farrar, for his first Goldwyn production. Next came "The Loves of Letty," with Pauline Frederick, and then Rex Beach's "The Silver Horde." Following that super-picture, Mr. Lloyd directed Pauline Frederick in three photoplays, among them being "Madame X," which it is promised, will excite more comment and interest upon its release than has any other Fred-



"Four Aces" in the Goldwyn hand. (Left to right) Frank Lloyd, Clarence Badger, Harry Beaumont, and Reginald Barker.

erick picture. Mr. Lloyd's work with Goldwyn has earned him distinguished praise because of his rare gift for visualization and his attention to detail.

Victor Schertzinger has directed Mabel Normand in all of her recent productions and with the greatest success. Beginning with "When Doctors Disagree," early in 1919, Mr. Schertzinger has produced with Miss Normand in the star role, five notable box-office and artistic productions, and another picture of the same proportion but starring Madge Kennedy, "The Blooming Angel."

E. Mason Hopper began his work for Goldwyn with one of the notable productions of the time—"Edgar and Teacher's Pet," the first of the picturizations of the Booth Tarkington stories written directly for the screen. "Edgar and Teacher's Pet" set a standard which caused these two-reel comedies to be hailed the country over as among the few fresh and spontaneous humors the screen had offered in years. In "Edgar's Hamlet" and "Edgar's Jonah Day" Mr. Hopper succeeded in keeping to the standard set by the first picture. Recently he has been engaged in directing "Empire Builders," an all-star production taken from a story by Mary Roberts Rinehart.

Wallace Worsley's first effort for Goldwyn was "The Little Shepherd of Kingdom Come," from the celebrated novel by John Fox, Jr. In this picture, Jack Pickford established himself, after his ab-

sence from the screen, as a star with increased and matured talents. Subsequently Mr. Worsley produced the Goldwyn Eminent Authors' Pictures, "The Street Called Straight," by Basil King, and "The Penalty," by Gouverneur Morris.

T. Hayes Hunter produced another Eminent Authors' picture, Basil King's "Earthbound," which Goldwyn officials feel will cause a sensation upon release. Mr. Hunter was responsible for Rupert Hughes' "The Cup of Fury," a picturization which has been called the most workmanlike thing of its kind ever done.

The success registered by Jack Pickford in "The Little Shepherd of Kingdom Come," under the direction of Mr. Worsley, has been more than duplicated under the direction of Al Green in "A Double-Dyed Deceiver," from O. Henry's story of that name. Mr. Green's work with the O. Henry theme was so well-liked that he was engaged to continue with Mr. Pickford in "The Man Who Had Everything," now under way.

This record of successes leads Goldwyn to believe that, with increased production facilities and greater elasticity of experience, these directors will prove anew, during the coming year, what has already been demonstrated—the importance of the director in the production of a picture. Goldwyn feels that the creative importance of the director can be underrated only to

the hurt of the picture, and that the list of personalities, set forth, who will be responsible for the picturization of the new Goldwyn themes gives every promise of notable results.

During the season past these Goldwyn directors continuing with Goldwyn productions have been responsible for the following successes:

Harry Beaumont: Tom Moore in "A Man and His Money," "One of the Finest," "City of Comrades," "Heartsease," "Lord and Lady Algy," "The Gay Lord Quex," "The Great Accident," "Toby's Bow." Also, Rex Beach's "Going Some," and Madge Kennedy in "Dollars and Sense."

Reginald Barker: Rex Beach's "The Girl From Outside," Pauline Frederick in "Bonds of Love," Geraldine Farrar in "The Flame of the Desert," and "The Woman and the Puppet," the all-star Eminent Authors—Mary Roberts Rinehart story, "Dangerous Days," and "The Branding Iron."

Clarence Badger: Madge Kennedy in "Day Dreams," "Daughter of Mine," "Leave it to Susan," "Strictly Confidential," "Through the Wrong Door," Will Rogers in "Almost A Husband," "Jubilo," "The Strange Boarder," "Water, Water Everywhere," and "Jes' Call Me Jim."

Victor Schertzinger: Mabel Normand in "When Doctors Disagree," "Upstairs," "Jinx," "Pinto," "The Slim Princess," Madge Kennedy, in "The Blooming Angel."

Frank Lloyd: Geraldine Farrar in "The World and Its Woman," Pauline Frederick in "The Loves of Letty," Rex Beach's "The Silver Horde," Pauline Frederick in "The Woman in Room 13," "Roads of Destiny" and "Madame X."

Wallace Worsley: Jack Pickford in "The Little Shepherd of Kingdom Come," the all-star "The Street Called Straight" and "The Penalty," Eminent Authors Stories.

T. Hayes Hunter: "The Cup of Fury," Rupert Hughes-Eminent Authors.

E. Mason Hopper: Booth Tarkington's "Edgar and Teacher's Pet," "Edgar's Hamlet," "Edgar's Jonah Day," the all-star "Empire Builders," Eminent Authors—Mary Roberts Rinehart story.



Four Kings who handle the megaphone for Goldwyn. (Left to right) Wallace Worsley, T. Hayes Hunter, E. Mason Hopper and Victor Schertzinger



Arthur Ziehm, manager of the Foreign Sales department

Will Rogers Has Won Big Following

NOTHING more important to exhibitors in their recognition of star values has taken place during the past year than the phenomenal rise to popular favor of Will Rogers, under the emblem of the Goldwyn Pictures Corporation declares the Goldwyn office. Before his affiliation with the films, the now nation-famous "Jubilo" and "Jes Call Me Jim" was locally celebrated in New York as a gun-chewing lariat-thrower with a trenchant wit and happy gift for commentary on the day's happenings. Today he must be reckoned among the half-dozen picture stars whose features are best beloved by the American people. Yet he admits that he is "the ugliest man in the United States, bar none!"

"Almost A Husband," in which Peggy Wood played his leading-lady, began the series of artistic and financial results which have helped to make him a favorite of millions. Then followed "Jubilo," one of Goldwyn's biggest money-makers, which showed Rogers as a tramp who settled down to work, although he didn't like it. "Water, Water Everywhere" came next, and this was a variation for him, since he was cast in a cow-boy role.

"The Strange Boarder" followed "Water, Water Everywhere," and the picture of the small-town man in the big city was one of the best effects achieved by Rogers. He was destined to surpass this however in his next and latest production, "Jes' Call Me Jim," in which his characterization of the mountaineer type has been described as a screen classic.

Eminent Authors' Contributions :

A REVOLUTIONARY step is not necessarily a great step. When Samuel Goldwyn and Rex Beach combined forces in May, 1919, and with six well-known novelists formed what was called the "Eminent Authors Pictures, Inc.," for the purpose of giving the author an opportunity to supervise the picturization of his stories, it was regarded by motion picture people, editors and the public alike as a revolutionary step. Now, after a full year of accomplishment, it is generally conceded that it was a great step.

The experiment, which has been watched with keen interest from all sides, has met with success. Eminent Authors Pictures have been warmly received by press and public, and what is almost more important, the authors themselves—Gertrude Atherton, Rupert Hughes, Mary Roberts Rinehart, Gouverneur Morris, Basil King and Leroy Scott—are regarding their achievement of the past year with a feeling of satisfaction; and, with the same policy in mind, to produce pictures not in quantity but in quality, they are preparing to embark upon the new year with an undiminished enthusiasm.

Among the Eminent Authors' contributions to the new season's

program is Mrs. Rinehart's "It's a Great Life." This tells of the ambitions of a couple of prep school boys to establish an empire of their own on a South Sea Island, inhabited largely in their imaginations by oysters and pearls. Of course there are super-numeraries, such as the king of the cannibal isle, his wives, his slaves, and his army of hula dancers; but the important thing in the eyes of the would-be adventurers is the wealth of pearls. The audience is taken along on this imaginary expedition.

One "Blizzard," introduced as the king of San Francisco's underworld, is the leading character in Gouverneur Morris' "The Penalty," one of the fourth-year productions. Needless to say, a child by an inexperienced surgeon, he grows up vowing revenge upon the man who injured him. The surgeon recognizes that his diabolical schemes are born of insanity, and eventually cures him by a brain operation. But Blizzard forfeits his life to the underworld system he has built up.

The Basil King picture, "Earthbound," on the coming program, is said to be as compelling as his first contribution, titled "The Street Called Straight." It may be spoken



Rex Beach, President of Goldwyn Eminent Authors

of as an "after-death play," in which the author makes free use of modern psychological and psychological ideas—an illustration of the theory that no man dies without having some little good to his credit. Growth is its chief theme, but growth through love.

Goldwyn-Bray Expansion :

ANNOUCEMENT that the Goldwyn-Bray studios will extend the scope of their activities during the coming year is the natural outcome of the public's approval of the excellent work done by the organization in the past, says the Goldwyn Pictures Corporation. J. R. Bray, the head of the production department, has this to say of his plans for the Pictograph.

"The Pictograph will continue along the lines we have pursued in the past year. We shall spare no pains to make our short subjects

as interesting as possible, and the Inkwell cartoons, under Max Fleischer's direction, will continue to amuse everybody who sees them. We have received many letters of praise from exhibitors; and some of the general and scientific magazines have printed articles on our activities.

"Our scientific subjects, which are published as animated technical drawings under the supervision of E. J. Leventhal and F. Lyle Goldman, have been so well received that we have decided to expand this department of our work. To this end, we have established a microscopic department, equipped with the best of laboratory instruments. Here, phenomena beyond the range of vision of the human eye will be studied, drawn and photographed for release. Such subjects as the activities within a tiny piece of leaf, the story of how an egg develops and similar interesting phenomena will be presented. These will be part of our series of popular science romances, which will also delve into astronomical and geological subjects. In the field of the stars, we shall produce such pictures as "A Trip to the Moon," in which all the facts used are based on scientific knowledge. The manner of presentation will be in the form of a story, in which the dramatic form will help to focus the interest of the public.

"Still another field for the animated technical drawing has been found in picturizing mechanical instruments which everybody knows about, but whose construction and operation few understand. Among such instruments, the X-Ray, the seismograph, the spectroscope and

weather forecasting instruments will be shown dramatically on the screen."

Turning from this department of the Goldwyn-Bray activities to some of their latest ideas, Mr. Bray outlined the scope of the Powell travelogues and the Finley nature studies.

"Our Alexander Powell is now on a tour of the Far East, where he is visiting lands and places that have never before been visited with a motion picture camera. He will have about 30,000 feet of good negative as the result of his six months' tour. Some of the film is now on the water, having been shipped from Hong Kong, one of the ports at which Mr. Powell stopped to replenish his supplies. He has visited several of the smaller islands of the Philippines; he has penetrated the interior of Indo-China, and from every stopping place, he has brought with him a living record of the natives, their activities, and their surroundings.

"In another field of adventure, we will present William L. Finley's nature studies of wild animals and birds. Mr. Finley is a nationally known naturalist, and has toured every section of the United States with a motion picture camera. It is Mr. Finley's hope to make a motion picture encyclopaedia of America's wild life. At present, Mr. Finley is now in the field, but expects to return in the fall with some unusual photographs of cougars, wild cats and moose. He will wind up his travels in the Northwest."



J. R. Bray, president of the Bray Pictures Corp.

Stars Increasing Their Followers : : :

WITH Mabel Normand, Madge Kennedy, Will Rogers, Tom Moore, Jack Pickford and Pauline Frederick to be starred in forthcoming productions, the Goldwyn Pictures Corporation enters its new season equipped with a strong list of well known screen personalities. Reports from the twenty-two exchanges of the organization, which were recently submitted to the directors, are a unit in declaring that each and every one of the stars has a definite following on which exhibitors should realize a big return during the next twelve months.

It is held that Mabel Normand, Madge Kennedy and Tom Moore have definitely cemented their hold on their admirers during the past year. Will Rogers is regarded as having advanced himself more quickly during that period to a position of immense public favor than any other player introduced on the screen for many years. Jack Pickford, who returned to the film under the Goldwyn emblem after an absence of some time, has also proved himself a valuable asset to the organization.

Nothing more valuable has been done to advance the interests of the organization since its inception, it is felt, than the starring of Will Rogers, who is expected, during the coming months to establish himself as one of the rare half-dozen personalities of the screen.

Goldwyn feels that it has in Will Rogers the only interpreter on the screen of elements which are peculiarly American—small-town lawyers, backwoodsman, cowboys who are men and not tip-roaring heroes. He combines with his ready humor a homely philosophy and sentiment which strike to the roots of Yankee life and which distinguish him from any other star.

Tom Moore remains very definitely in the star class, as a player of rare popularity and growing powers. His appeal, different from Rogers, of course, is also unique—a combination of Irish-American charm and genuinely emotional gifts. He has shown no disposition to settle down, satisfied, in his stellar groove, but has continued to further his talents, with the result that his appeal has definitely increased, as he impresses himself

more and more on picture audiences.

Mabel Normand remains the inimitable hoyden of the screen, the "best bet" among the feminine stars whose range lies between light comedy, with its concomitant of pathos, and burlesque. Her recent productions have all grown further and further from the radical left of exaggeration to the conservative right of the comic. She has left behind her custard pies and has done so successfully. Picture after picture which Goldwyn has given her has shown her capabilities of expressing the humorous and the

tender, so that she has graduated, with increased applause, from the old Keystone tempo to the tempo of "Pinto" and "What Happened to Rosa."

Madge Kennedy, for her part, continues her triumphant progress as one of the acknowledged queens of light comedy, and is a sure asset to Goldwyn in succeeding productions. For the new season Goldwyn plans to expend an increased energy on the pictures of this star.

With his first picture, "The Little Shepherd of Kingdom Come," Jack Pickford showed that he had lost nothing of his ability since his

absence from the silver sheet, and since that picture he has revealed increased potentialities. He is the youngest star in the Goldwyn outfit and his work in his latest release, "A Double-Dyed Deceiver," has brought forth from Goldwyn the opinion that he has matured his art and that during the year he will prove himself to the full as an authentic star. His pictures are being selected with the greatest care, for it is felt that his youth and talent will make him a favorite for years to come, if he is now given the right stories.

System Assures Efficiency

Culver City Studios Systematized to Coordinate Work of Big Plant

NOTHING more illustrative has been published of the present-day stabilization of the motion-picture industry than recently prepared exposition of the production methods of the Goldwyn Pictures Corporation. While the trade as a whole—producers and exhibitors,—have long abandoned the conception that the cinema profession is a prime example of extravagance and romantic wastefulness, the public still clings to the notion that a motion-picture magazine cares as little for money in the running of his department as a Russian Duke cares for Bolshevik doctrines.

The Goldwyn exposition, however, shows that the industry in question is one of the most stable and systemized units of our national commerce, instead of being a riot of surplus riches.

The Goldwyn studios at Culver City, California, form one of the finest examples of a gigantic organization in frictionless, revenue-producing running gear. So many elements enter into the making of pictures, which represent, after all, all the known industries, life habits, histories and fiction of every recognized country, that much time and

the trying out of numerous theories prefaced the present plan of organization, which was originated by Abraham Lehr, vice-president in charge of production at the West Coast studios.

The experiments in organization developed a plan by which the many departments of the studio automatically communicated with the man in control through four channels. A head was placed over each of the sub-divisions, which were in turn grouped under the supervision of the four executive heads, of which Mr. Lehr is chief.

These executives and their duties are: H. E. Edgington, administrative aid to the vice-president and supervising accounting, property, construction, electrical, purchasing, transportation and wardrobe departments and the commissary, or restaurant; M. D. Gardner, production aid to the vice-president, supervising production, casting, laboratory, publicity, and still picture departments; J. G. Hawks, managing editor, supervising editorial, article, and cutting departments; and A. C. Gibbons, chief art director. Each of the various departments supervised by these executive heads has its own particular manager.

Tucker Praises First Compson Production

Following the announcement that the Goldwyn Pictures Corporation will distribute the products of the recently formed "Beta Compson Pictures" organization, comes a significant tribute to the first Compson production, "Prisoners of Love," to be released by Goldwyn.

George Loane Tucker, who directed "The Miracle Man" and who is in no way connected with the present Compson company, recently viewed "Prisoners of Love" at a private showing. Following the screening of the photoplay his enthusiasm was such that he wrote a letter of appreciation to Alfred A. Grasso, manager of the Compson productions, in which he declared the star has given in her new picture "One of the greatest performances as yet seen on the screen."

¶ A New "News" Service

¶ See Page 660



Contained on this and the opposite page is a birds-eye view of the Goldwyn Studios at Culver City, California

"Edgar" an Established Screen-Character

In a statement just issued by the Goldwyn Pictures Corporation, "Edgar," the boy-hero of Booth Tarkington's popular stories which are now being picturized by Goldwyn, is held up as one of those personalities in literature that have established a universal appeal for all admirers of likable characters in fiction. Here's what Goldwyn has to say about the now-famed screen character:

"And now it is Edgar—his last name is Pomeroy—who steps forth to take his place among the band. Steps forth is right, for Edgar makes his entrance in motion pictures produced by Goldwyn Pictures Corporation. And with his entrance, is given the lie direct to all those critics who have said that the screen could never give us real people.

Edgar is your own eleven year old son or if you are childless, he is the boy who lives next door. Neither the best boy in the town—nor the worst is Booth Tarkington's way of introducing him. Edgar is the boy you were twenty or thirty or forty years ago—or he is the boy who used to pull your curls and make faces at you and call you and the other girls "cry-babies."

"Being a normal, healthy boy, Edgar is always getting into trouble and he is always surprised, even perplexed, at the way his conduct, which seems perfectly natural to him, lets him in for scoldings and punishment. Grown-ups with their strange standards, are something he has given up trying to understand. He simply accepts their peculiarities and tries to dodge their condemnation, however unsuccessfully.

Edgar, of course, being the hero of these two-reel comedies, is the center around which the plays revolve, but he is not the only real person in the pictures—not by a long shot, as he would express it. Of course he has a gang—to say nothing of Alice, his little sweetheart. Every child who romps through the picture has a distinct individuality. The grown-ups—the father, mother, teacher, minister, young lady sister, and Iris the colored cook—are just as true to life as is the young boy who lives and moves and has his being among them.

"Twelve of these two-reel come-

Goldwyn Is Giving Special Attention to the Matter of Continuities

RECOGNIZING the importance of the photoplay continuity, Goldwyn is prepared to start the new season with an editorial department made up of a distinguished group of literary craftsmen. Headed by J. G. Hawks, managing editor, it includes such well known writers as Thompson Buchanan, Clayton Hamilton, Louis Sherwin, Elmer Rice, Charles Kenyon, E. A. Bingham, Gerald C. Duffy, Bessie F. Haas, J. E. Nash and Arthur F. Statter.

Of these Mr. Hawks heads the list as regards experience in photoplay editorial work. He is one of the most skilled continuity writers in the game—a veteran of his craft—and under his direction Goldwyn has established and is maintaining an unusually high standard in photoplay stories.

Thompson Buchanan, associate editor of the department, is a well-known writer for the stage; his "Civilian Clothes" is now playing on Broadway. Among his other plays may be mentioned "The Intruder," "A Woman's Way," "The Cub" and "Lulu's Husbands."

Elmer Rice was one of the first playwrights to introduce motion picture technique into the theatre. It will be remembered that "On Trial," one of his earliest plays, and which, incidentally, first brought him recognition, opens with the courtroom scene and then returns to the previous action. This is equivalent to the "flashback" that is so frequently made use of on the screen.

Clayton Hamilton, who has but recently joined the Goldwyn scenario department under a long-term contract to write original stories and continuities, is one of the country's leading authorities on the drama. He is also a contributor to the Encyclopedia Americana, the New International Year Book and to many magazines.

Another member of Goldwyn's scenario department, who is a noted writer for the stage, is Charles Kenyon, author of "Kindling." E. A. Bingham, continuity writer, was formerly a newspaper man. He has also been a frequent contributor of short stories to the magazines and has written two novels, "The Heart of Thunder Mountain" and "Art Thou the Man?"

The continuity for Octavus Roy Cohen's original story, "Dollars and Sense," was written by Gerald C. Duffy, who also did the scripts for "Officer 666" and "What Happened to Rosa," starring Mabel Normand.

Two Ben Ames Williams stories, "The Man Who Had Everything" and "Old Hutch," were prepared for the screen by Arthur F. Statter, and "Madame X" from the famous stage play, by J. E. Nash. Miss Haas is doing the scripts for Booth Tarkington's "Edgar" comedies.

dies are to be presented. Those already named are "Edgar and Teacher's Pet," "Edgar's Hamlet," "Edgar's Jonah Day," "Edgar Takes the Cake" and "Edgar's Sunday Courtship."

"Johnny Jones is the Edgar. He looks the part exactly, and in addition he has proved himself an excellent young actor. Lucille Rickson plays the part of Alice Little-

field in an engaging manner, and Buddy Messenger has the role of her brother and Edgar's chum. Others in the cast are Marie Dunn, Virginia Madison, Margaret McComber, Lucretia Harris, Ellison Manners, John Cosar and Fred Moore. The comedies have been produced under the direction of E. Mason Hopper and Mason Litson.



J. G. Hawks, head of Goldwyn's Scenario Department

Goldwyn to Release 26 Capitol Comedies

THE Goldwyn Distributing Corporation announces that during the ensuing year, the National Film Corporation of America, which produces Capitol Comedy two-reelers, will again make twenty-six comedies for release through the twenty-two exchanges of the Goldwyn organization. The producing and releasing plans will be similar to those of the past two years.

Mark Goldaine, who has directed most of the Capitol Comedies, will alternate this year with Harry Edwards in directing the Flanagan and Edward comedies and forces now in process of production. Mr. Edwards has directed the first five comedies. Mr. Goldaine will direct the sixth, which will be known as "Artistic Enemies."

Another addition to the Capitol Comedy plans is the association of Harry Wulze with the organization as a writer of original two-reel comedies.

The Capitol Comedies will be released every second week through the Goldwyn Distributing Corporation.



This cut and the one shown on the opposite page shows the Goldwyn studios at Culver City, California

Governor of Bay State Sees Scenes Filmed

Governor Calvin Coolidge of Massachusetts, vice presidential nominee of the Republican party, who recently established himself as a champion of the freedom of the screen by his vetoing of the state censorship bill in the Bay State, was an interested spectator of the first scenes taken by "Bobby" Ross, directing Tom Carrigan in the "Nick Carter" series.

The Governor accompanied the film party to one of the big Boston docks and watched, for the first time, he said, the "shooting" of a picture scene. He proved "camera-shy," however, when it was proposed that he face the camera's eye for a few moments. He promised Mr. Broadwell, president of the Broadwell Productions, which is producing the "Nick Carter" series, to visit the studios at Medford, Mass., as soon as he could secure sufficient time off from the exacting duties of State.

Howard Thurston Goes In for Production

Howard Thurston, the magician, who has organized the Thurston Pictures Inc. under the laws of New York State, has decided to begin operations at the Hal Benedict Studios at Village Point, L. I. The first picture he will make, and which he will personally supervise, will be based on psychic phenomena, the results of his own experience, it is stated.

Mr. Thurston has engaged a director-general for all his pictures. Mr. George Kelson, whose work in pictures for the Canadian government, for W. A. Brady, World Film, Mayflower and others is well known. The assistant director will be Leon d'Ussau, formerly of the International Film Co.

Shipman's Big Feature Going Big Abroad

"Back to God's Country" Ernest Shipman's picture of the far North, is having an enormous success in every country in which it is being shown, says the statement from the David P. Howells office, which follows:

"In Yokohama an admission price of two dollars per seat was charged and the picture played to crowded houses. So great was the demand for the production in both South Africa and Australia that extra prints had to be supplied in order that the numerous bookings could be properly filled."

Chandlee and Laub in Free-Lance Field

Harry Chandlee and William B. Laub are themselves authority for the statement that they have not signed and do not expect to sign any contract giving their exclusive services to any producing organization. Chandlee and Laub state that they expect to continue to definitely accept pictures for editing and titling for their established clientele and that they do not contemplate withdrawing from the free-lance field.

Activities of the Independents

STATE EXPORT

Equity Names Production "Whispering Devils" Stars Rosemary Theby and Conway Tearle

THE second of a series of special productions by Equity Pictures Corporation, of which the first was "Silk Husbands and Calico Wives" with House Peters as the star, is to appear under the title of "Whispering Devils," a six reel feature starring Conway Tearle and Rosemary Theby. In the cast are Sam Southern, Esther Ralston, Warren Millers, Lenore Lynard, Dr. Walker Byrdell and Hal Wilson. John M. Vosell is the director. The story is an adaptation of the novel of Henry Arthur Jones, "Michael and His Last Angel."

The mighty battle of a man against a modern Lucifer of the Land is said to be one of the unique chapters in the photodramatic art. The sensational rise of Conway

Tearle, to the forefront of stardom can be justly ascribed to his splendid performance in "Whispering Devils," a production that makes strenuous demands on his interpretative powers, as also to his former effort in "The Forbidden Woman," where he played the male principal opposite Clara Kimball Young.

To those who have grown tired of cut and dried plots with logical transparent conclusions and liberal doses of sobs and simpers, "Whispering Devils" will, it is said, be as welcome as rain in a desert. It is a drama of flesh and blood, not of puppets and paper-dolls. The imposing setting, in keeping with the emotional portrayal is marked by a sweeping dignity and grandeur that rivets the eye and compels unreserved attention.

First Serial Print Arrives "Tarzan" Company Well Up on Its Production Schedule, Says Report

A PRINT of the prologue and first episode of the "Son of Tarzan," the big animal and jungle serial which is being produced by the National Film Corporation for David P. Howells, arrived in New York last week. Director Harry J. Reyer writes that the company is well up on its production schedule, and the episodes will come along regularly from now on. Great difficulty is being found in selecting just the right kind of a girl for the part of Meriem, the heroine of the story, because of the hazardous character of the part, it is stated.

"The Son of Tarzan" is considered by Edgar Rice Burroughs, the author of the Tarzan stories, to be the best of the series for picture purposes as it not only contains the thrilling jungle action that has characterized the other stories but contains a beautiful and at the same time wildly exciting love story. The son of Tarzan early in his jungle career rescues a beautiful young girl from a predatory band of Arabs, and the two grow up together in the jungle, battling daily for their lives against both animal and man.

"The difficulty of finding the right and proper girl for a part as hazardous as this can be readily appreciated," says a statement from the offices of the David P. Howells office. "She must have all things be beautiful, and beautiful in her own right, because she will not have the advantage of stylish and fashionable clothes to aid her natural charms. As Tarzan's companion in the jungle she is garbed only in a short leopard skin and such a costume can hardly be considered as an aid to beauty."

"In order to find the best girl most beautifully endowed by nature to fill the requirements of this difficult role Director Harry Reyer has started an elimination contest. Up to the present time several hundred have applied and in each case Director Reyer has made a test picture. He has now about 6000 feet of tests and is still looking for the girl who will fill in every particular his ideal conception of the part. He is being assisted in this work by Edgar Rice Burroughs and Roy Sommerly who made the adaptation of the book."

Big Future Prophesied for Short Subjects

Jack and Harry Cohn, producers of the two reel series of Hallroom Boys Comedies, in which "Percy and Ferdie" are featured, are very enthusiastic regarding the future of theirs and other short subjects.

"With the announcement of the 1921 programs by the big distributors it can clearly be seen," state the Cohns, "that many of these companies are planning to discontinue their short subject releases. This is a decided change for the better in so far as the short subject producers are concerned."

"An exhibitor must have comedies. He has been in the habit of booking his comedies when he booked his bigger features. He did this because it was convenient to book them at the same place. He did not select, but took what was offered him."

"With the throwing off the list of these short subjects by these distributing organizations the independent exchanges are going to benefit tremendously. They are going to enjoy twice as much patronage from the bigger theatres as they did previously. Hallroom Boys comedies and other high-class wholesome mirthquakes are going to sell to these better theatres on their merits. Houses which never were offered them before are now going to seek them out, as they will offer comedies and short subjects of like calibre."

Arrow Sells Territory on Two Features

Last week the state rights in two of the most important territories were contracted for on "Woman's Man" and "The Golden Trail" two of Arrow's feature productions, according to an Arrow statement. Walter A. Baier, president of the exchange by the same name in Milwaukee contracted for the state rights to the two pictures for the Wisconsin territory.

F. O. Burke of the Midland Film Co., of Minneapolis was another visitor and buyer at the Arrow offices last week. He contracted for the two pictures named for three states, namely: Minnesota, and North and South Dakota.

Montgomery Touring Hallmark Exchanges

George N. Montgomery, general sales manager Hallmark Pictures Corporation, is on an extended trip through the Middle West, visiting Hallmark Exchanges in the special interest of the handling of the distribution of the series of fifty-two recreated since-Triangle productions to be distributed by Hallmark during the year.

Producers Feature Service Gets Comedies

The Producers Feature Service, Inc., with offices at 729 Seventh Ave., has acquired the rights to the Al St. John Comedies for New York and northern New Jersey. It is announced, following negotiations with Warner Brothers who are the producers.

Equity Prepares Good Musical Scores

A proof of Equity's pains in the direction of good musical scores was evinced two months ago, when Andre Dippel, the Chicago impresario and symphony conductor expressed his appreciation of the fine musical accompaniment prepared for "The Soul of Raphael," and made the announcement that that picture would make an excellent opera. It will be recalled that negotiations were immediately closed between Equity and Mr. Dippel for the preparation of a libretto for the contemplated opera. There is no doubt that the expert orchestration prepared for that production influenced the impresario's decision to adapt "For the Soul of Raphael" to opera.

Territories Sold on "Briggs Comedies"

Chadwick Pictures Corporation reports the sale of the Briggs Comedies as follows:—New York State and Northern New Jersey to Merit Film Corporation of New York; Eastern Pennsylvania and Southern New Jersey to Consolidated Film Exchange of Philadelphia; Western Pennsylvania and West Virginia to Exhibitors Film Co. of Pittsburgh; Michigan, Ohio and Kentucky to Standard Film Service of Cleveland; Illinois and Indiana to Celebrated Players Film Corporation of Chicago; Maryland, Delaware, District of Columbia & Virginia to Merit Film Corporation of Baltimore.

Sales Announced for "His Pajama Girl"

Mr. C. A. Meade, secretary and sales-manager of C. B. Price Co., Inc., returned on Monday from a trip to Ohio where he exhibited the latest Price release, "Billie Rhodes in His Pajama Girl." Mr. Meade sold the Ohio rights to this production to Messrs. E. Mandelbaum, president, and Walter E. Lust, Manager of the First National Exhibitors Circuit of Cleveland, Ohio.

Early this week, Mr. A. L. Ehrigott of the sales-force of the Price Company left for a trip to Philadelphia, Baltimore and Washington, D. C. On this selling tour Mr. Ehrigott carried with him a print of "His Pajama Girl."

Eugene Perry in Charge of Frisco Filming

Eugene L. Perry, manager of the Oakland T and D theatre for the Turner and Dahmken interests, acted as general superintendent of all picture-taking at the Democratic convention in San Francisco. He had a small army of cameramen under his supervision and held the exclusive rights to all motion picture work, scenes from which are now being given country-wide circulation, it is stated.

Grace Davison at Work as Independent Star

Work on Miss Grace Davison's first picture as an individual star was begun last week under the direction of Charles T. Horan. It is being produced by the J. G. Pictures Corp.

Production Plans Announced

CONTRACTS for the distribution through independent exchanges of twenty-six super-special productions a year have been closed by Fine Arts Pictures, Inc., it was announced this week. The new producing company will start production work on its first picture immediately, and it will be ready for distribution by September 30th. The pictures will be released at the rate of one every two weeks.

Arrangements have been made for the screen-rights on a number of popular, timely stories, which are bound to prove successful, says Fine Arts, and which should prove a revelation in the field of independent production and distribution.

Fine Arts has issued the following announcement concerning its picture plans:

"Arrangements have been made for the purchase of one of the largest studios in the East, and five companies will work simultaneously on the same number of productions. This will guarantee a consistent product to be distributed by Fine Arts and is bound to relieve to a great extent the difficulty now faced by the independent buyers in purchasing pictures of the highest calibre.

"The pictures will be directed by men whose past records prove their ability and by men who have some of the biggest successes of the past five years to their credit. The combination of screen stars of unsurpassed excellence, directors whose ability is unquestioned and stories written by leading writers of the day is bound to prove a sensation in the independent field."

"It has been evident from the start that bigger and better pictures must be put at the disposal of the independent distributor if he is to remain in the field," said Murray W. Garsson, president of Fine Arts, in speaking of the new enterprise, "and that is exactly what we are going to do.

"We are not going into the producing business, but we are offering the producer a new and suc-

Fine Arts to Release One Picture Every Two Weeks

ful outlet, both to the satisfaction of the producer and to ourselves.

"There is a big demand for real box office attractions on the independent market. That has been proved beyond possible doubt by the enthusiasm with which the comedy drama 'Up In Mary's Attic' has been received and by the demand for it from all parts of the country.

"A good picture now and then is not enough. The independent buyer must have good pictures continuously to realize the utmost from his endeavors and to build up the good will of his exhibitors clientele. To provide him with this product is the object of our endeavors.

"The fact that we have the right of rejection on any picture that does not come up to the standard that we think it should is a safety guarantee for the state right

buyer. If we are going to stay in the business we must provide the kind of pictures that are in demand, therefore we could not afford to risk even one production of the series that was not of the highest standard of excellence.

"Our new contract calls for the first production of the series to be ready not later than September 30 and one every two weeks for one year thereafter. The pictures are to be purchased outright and are to be disposed of at a legitimate profit, which should result in a greater success for the state right buyer and to the ultimate economy of the exhibitor.

"Between now and September 30 we will distribute a number of first class productions, announcements of which will be made in the near future. Each and every production will be backed by a complete "direct to the exhibitor," advertising campaign and this campaign will not be stopped as soon as all the territory is disposed of. It will be continued in order to assure the success of the territorial distributor, which in turn assures the success of the picture."

Schlank Plans Active Year Independent Producer Will Add Two Units to Forces During Year

AT least two more producing units will be included in the production activities of Morris R. Schlank during the coming year. This statement was made by Mr. Schlank who arrived in New York last week. Mr. Schlank, who produces the Hank Mann comedies, which are distributed by Arrow, planned to spend at least one week in New York making plans for the coming year. He made his headquarters at the Arrow offices in the Candler building.

Although reticent to disclosing in detail his plans for the coming year he volunteered information to the effect that his plans were to keep three companies busy all the time. This he stated did not mean more pictures, but better ones. "In fact,"

Mr. Schlank said, "I will decrease the number of pictures. My schedule now calls for eight more of the series of twenty-six two-reel Hank Mann comedies and when they have been finished a new schedule will be made. It will call for one Hank Mann a month and one comedy a month from each of the other companies. This will enable me to offer to the public some of the most successful comedy attractions made."

As a producer he is in touch with the independent field almost exclusively. He keeps a close watch on conditions and the demands of the exhibitors as well as the public. He expressed the opinion that the independent field is about to enter the biggest year in its history.



Executives of the Howell's Picture Corporation. Left—Ferdinand Lupovini; Center—David P. Howells; Right—Mario Lupovini

A. W. Alley Stroheim's Art-Director

Alfred W. Alley, one of the best technicians in the film industry, has been appointed by Erich Von Stroheim as the feature art director for that director-star's productions. In order to accept the offer from Universal City, Mr. Alley resigned as supervising art director for Metro Pictures Corporation, a responsible position he had held for six months.

Mr. Alley's status in his profession is indicated by the fact that foremost art designers for the screen, composing the membership of the Motion Picture Art Directors' Association, elected him president of that exclusive organization.



On location with Jack Gardner and his director, Arvid Gillstrom, who is producing five reel Westerns with Gardner starred

Tom Bret Is Writing Reelcraft Titles

Tom Bret, well-known picture title-writer, is at present laboring for the Reelcraft Pictures Corporation preparing the titles for the two-reel comedy productions of "Buggins," in which Leon Errol is the featured star, and which will be released as a part of the Royal Comedy Series now being prepared for the exclusive Short Subject program of Reelcraft.

Tom Bret has won considerable notice as a title-writer, and he is said by Reelcraft Pictures Corporation to have a record of more pictures to his credit than any other writer in the independent field.

Picture's Song-Number Is Put on Records

The new song sensation, "Up In Mary's Attic," based on the photoplay of the same name, now being distributed by Fine Arts Pictures, Inc., through independent exchanges, will be distributed throughout the country on phonograph records, says that organization.

Speaking of the novel tie-up, M. W. Garsson, president of Fine Arts said:

"In addition to this direct advertising for the picture it will give the exhibitors an excellent opportunity to tie-up with the various phonograph stores in his city."

Endorses State Right Comedy Release

"I believe that 'Up In Mary's Attic' is the biggest box office attraction released on the independent market this year."

This is, says Fine Arts Pictures, Inc., the indorsement given the new comedy drama by T. A. Burke, of the Midland Film Company, of Minneapolis, Minnesota, who this week purchased territorial rights on the production for Minnesota, North Dakota, South Dakota and Wisconsin.

Lewyn Gets Good Shots for "Screen Snapshots"

Jack Cohn, who, with Louis Lewyn produces "Screen Snapshots," the "all-star" single reel bi-monthly feature, reports that he is securing some very exceptional material for this novelty, which, aside from its "star" value, will be of unusual interest to the public.

Louis Lewyn, he reports, recently filmed the making of an underwater picture. By special effort he was enabled to catch the cameraman at this peculiar submarine task.

Olive Tell Brings Box Office Returns

Reports coming in to the home offices of Jans Pictures, Inc., indicate that the organization's latest feature starring Olive Tell, "A Woman's Business," is piling up exceptional box-office records for exhibitors.

It is confidently expected and predicted that the next—Jans-Olive Tell feature "Wings of Pride" will meet with even greater success than "A Woman's Business."

ALBERT E. SMITH
PRESENTS

EARLE
WILLIAMS

IN

"THE
PURPLE
CIPHER"

A story of dark deeds and queer twisted conspiracy plotted against that bizarre and baneful spot—Frisco's Chinatown. Threats of death, signed with the dread and fatal hieroglyphics of a Chinese tong come to a family of three—a father, son and daughter, the latter whose beauty arouses the latent lust of a tong leader.

Tangled threads of suspense, intrigue, romance and adventure bind and hold one thrilled and thrilled until the daring and surprising denouement straightens out the snarled skein.

"Carmen" In Third Week

Remains the Chief Attraction at
Moss's Big Broadway Theatre

"A BURLESQUE on Carmen," the last of the Chaplins, released by Victor Kremer, was the chief attraction at B. S. Moss's Broadway theatre, Broadway and 41st Street, New York, for the last two weeks and remains there for an indefinite run. While the balance of the program at the Broadway has been changed, "Carmen" more than keeps its own, says a report from the Kremer offices.

"Just as 'Carmen' is now crowding the B. S. Moss theatres 'Skinner's Dress Suit' will do the same to exhibitors everywhere," Ira H. Simmons, the general manager of New York Independent Masterfilms, tells his many friends, and he feels the record made at the Broadway theatre fully justifies him in making the statement. These two star productions mark the wind up of Victor Kremer's big list of re-created attractions.

And now Mr. Kremer has perfected arrangements to produce his own attractions which will be started in earnest next month. The first will be a series of twenty-six two-reel comedies and then a program of special Westerns, and six big dramas each six reels in length will also be made.

A statement from the Victor Kremer offices announces that while Mr. Kremer is not desirous of interfering with established independent exchanges in territories which have created for themselves a desirable following among exhibitors, yet it must be borne in mind that the distribution of the productions must be made under all circumstances. "If forced to open exchanges in each territory," says the statement, "it will be done that the exhibitors may receive that which they so greatly need."

The New York Independent Masterfilms of New York State and Northern New Jersey, handling

all of Victor Kremer productions, report great progress and are getting ready with an increased force of salesmen to launch a powerful campaign, it is stated.

Real Accident Made a Part of Picture

The Art-O-Graf Film Company reports one of its cameramen, while "shooting" the swift descent of three big cars down a mountain-side, got a view of a real "spill," when one of the cars became unmanageable and swerved into a wash-out at one side of the road. Except for some minor bruises, none of the passengers are said to have been hurt. The car suffered considerably, it is stated, as a result of the impact. The scene of the accident will be incorporated as a part of Art-O-Graf's latest production, "Out of the Depths."

Dorothy Devore Loaned by Christie to Ray

Dorothy Devore has been loaned by Christie to Charles Ray for an important part in "Forty-five Minutes From Broadway." It is said that Miss Devore is peculiarly fitted for this part. She has appeared in nearly fifty Christie Comedies.

Wistaria Prepares for New Production

Thomas de Vassay, vice-president of Wistaria Productions, Inc., announces that arrangements have been completed for the production of a new feature, which will be begun next week. Philip Van Loan, who has many screen successes to his credit, will personally direct the new picture, which is an adaptation of his own story, "The Honor of the House."

Berwilla Organization Completes Farce

Ben Wilson president and general manager of Berwilla Films Corporation departed for New York Wednesday June 30th with the remaining episodes of the serial "The Branded Mystery" which is to be distributed by the Selznick Enterprises. This serial is in fifteen episodes and features Ben Wilson and Neva Gerber.

While in the East on this short trip Mr. Wilson will take care of the marketing of two other serials now being made by the Berwilla organization and plans to be back in Los Angeles by July 15th. One of the serials is that featuring Jack Hoxie under the direction of Murdock McQuarrie and will be titled "The Thunderbolt." The cast selected for this includes Marin Sais, as leading woman, Chris C. Frank, Leonard Trainer, Steve Clementi and Olie Hoxie. This company is now working on the fourth episode of the serial. The second producing unit has just begun work on a serial titled "The Master Criminal." Duke Warren who has just completed the work of directing the Wilson Gerber serial is now in charge of this and the fifteen episodes will feature Billy Rhodes and Truman Van Dyke. This serial will mark the return to the screen of Miss Rhodes who has not worked in pictures since the death of her husband, the late William Parsons, organizer of the National Film Corporation and who was featured in National Goldwyn comedies as "Smiling Bill."

Takes Over the Equity Exchange in Detroit

The Minter United Amusement Co., engaged in the distribution of pictures on a states-right basis, has taken over the Equity exchange in Detroit. This gives James M. Minter, who organized his exchange a year ago, the distribution of Equity releases, Pioneer films and a host of state-right releases, including "The Fall of Babylon," which has just concluded a five week engagement here. Mr. Minter has taken over the space formerly occupied by the Goldwyn exchange on the sixth floor of the film building

Kerr Becomes Director of Hank Mann

While in New York this week Morris R. Schlank announced that he had engaged Bob Kerr, formerly with the Mack Sennett forces, as an alternate director with Charles Parrott. The present series of Hank Mann comedies which are being distributed by Arrow will number when completed, twenty-six in all. Eight of the series are yet to be produced.

C. F. McGovern Will Exploit Production

Announcement is made from the office of Elmer J. McGovern that Charles F. McGovern will handle all advertising and publicity, including the exploitation, for his production, "The Woman Untamed," featuring Doraldina.

Inter-Ocean Buys Picture

Has Foreign Rights to "Whispering Devils"

In keeping with its recently announced policy of obtaining bigger and better productions for distribution in foreign film markets, Inter-Ocean Film Corporation announces this week the purchase of "Whispering Devils," the third of the Equity super-specials for exclusive foreign distribution.

Gus Schlesinger, manager of the Department of Foreign Film Sales of Inter-Ocean Film Corporation and Joseph Schmitzer, president and general manager of Equity Pictures Corporation, who negotiated the contract has been signed.

The first intimation that Inter-Ocean had taken over the exclusive foreign rights to "Whispering Devils" came in the following announcement from Gus Schlesinger of the Inter-Ocean organization:

"Inter-Ocean Film Corporation has acquired for exclusive foreign distribution the rights to "Whispering Devils" starring Conway Tearle and Rosemary Theby. This is the latest cinema acquisition to

the imposing array of American productions which this organization is bending every effort to acquire for distribution in foreign territories.

"Whispering Devils" is the interest-arousing title given to the screen adaptation of Henry Arthur Jones' play, "Michael and His Lost Angel." The story which had a successful vogue on the stage and in novelized form is too well known to need repetition here.

"We have every reason to believe that "Whispering Devils" will prove a success in foreign countries. In point of story, cast and direction it is most satisfactory. But what is even of far more importance to us is the fact that the theme in the story is universally known and dis-

cussed. This means that the exploitation suggestions prepared on an elaborate scale in America can be duplicated with effective results in foreign countries. And the value of this phase of the production is not to be underestimated.

"We are going to push this production as much as possible in foreign markets with an advertising and publicity campaign of far-reaching significance. We are also at present preparing an extensive sales campaign which will embrace every motion picture territory in the world."

Commenting upon the sale of "Whispering Devils" to Inter-Ocean, Mr. Schmitzer of the Equity forces, said: "We are happy that the Inter-Ocean distributing organization has taken over the foreign releasing rights to our latest special production, and we have every reason to believe that they will dispose of the foreign territorial rights in a manner which will more than do justice to our latest offering."

Reelcraft to Enlarge Producing Facilities

That production activities of Reelcraft Inc. are to be materially enlarged was made known by general manager of production Nat Spitzer this week. The company has purchased an additional acre of ground adjoining their studios at 1100 N. Bronson Ave. Hollywood and here will build additional stage space, shops and property rooms. This work will be started immediately upon the arrival of Milton L. Cohn president of Reelcraft who is expected on the coast within the next ten days. At the present time two companies are working at the Reelcraft studios. The Alice Howell comedies company has been transferred to Hollywood from Chicago and production is going forward under the direction of Dick Smith. The other company at work is that headed by Billy Franey.

"Other plans are now being formed," Mr. Spitzer stated to a News representative, "and when these are completed we will materially enlarge the scope of Reelcraft Inc."



Scene from "The Son of Tarzan," the National Film Corp. serial picture soon to be released

Photo Products Export Two Pictures Sold for Foreign Fields

Photo Products Export Corporation is about to market a series of new two-reel dramas, called the "Copperhead Series." Titles, releasing dates, and further particulars will be announced later.

"Jekyll and Hyde" Burlesque on Market

The comic travesty on "Dr. Jekyll and Mr. Hyde" which Nathan Hirsh, president of The Aywon Film Corporation, announced that he would soon have ready for release, has been completed, and territorial rights are now being contracted for.

"When Quackel Did Hide", which is the title of the take-off on the original photodrama, is said by the producers to be one of the most laughable films ever made. It is in four reels. The leading role is enacted by the well-known comedian, Charlie Joy.

Alvin Wortham for the foreign sales department of Bech Van Sien & Co., Inc., has sold "The Adventures," featuring Julian Eltinge for England, France, Belgium, Switzerland, Japan, Australia, New Zealand. "The Stecker-Caddock Wrestling Match" has been sold for South Africa, India, Dutch East Indies, Strait Settlements, Federated Malay Peninsular, Siam and China.

Kann and Kamm Open New Local Agency

"Mc" Kann and Phillip Kamm have bought out and taken over the Motion Picture Branch of the New York Theatrical Exchange, founded in 1900 by Louis Hallett. Messrs Kann and Kamm have opened offices at 235 West 49th Street and have already contracted to cast productions for two prominent Motion Picture companies.

~ PERCY AND FERGIE

SAIL THRU LIFE
ON A TAXLESS
INCOME WITH
A CARGO OF
NERVE! COOL
YOUR SUMMER
AUDIENCES WITH
THESE CYCLOPS
OF MIRTH!

HALL
ROOM
BOYS
COMEDIES
Produced by JIMMY HARRY COHN
1520 BROADWAY, N.Y.

Carrigan at Work on Second of Series

Thomas J. Carrigan, star of "Checkers," and the principal supporting member of Lionel Barrymore's cast in "The Copperhead," is now working on the second Broadway Production "Nick Carter" story, "The Crooked Eye," at the company's studio in Filmland City, Medford, Mass. Mr. Carrigan will impersonate the famous character of Nick Carter in a series of two-reel detective dramas being produced by the Broadway Productions, Inc.

First of "Nick Carter" Series Completed

"The \$100,000 Kiss" scenarioized by Jack Glavey, and the first of the famous "Nick Carter" stories to be screened, has been completed at the Broadway studios at Filmland City, Medford, Mass. This picture, the first to be produced by Broadway Productions, Inc., is now being cut and titled under the supervision of Mr. Glavey.

Many Inquiries Concerning Comedies

In response to the large number of inquiries which have been received from foreign buyers regarding the type of production the Hall Room Boys Comedies feature, Inter Ocean Film Corporation, exclusive foreign distributors of these comedies wish to state that the Hall Room Boys Comedies are not animated cartoons; they feature the antics of Percy and Ferdie in the flesh.

Press Books on Kleine Revivals Available

For the series of 20 George Kleine revivals, which the Photo Products Export Company of 220 West 42nd street, New York City, are offering to United States and Canadian state-right buyers, a press book is being prepared containing the necessary publicity matter; synopses; list of subjects; illustrations, etc. This press book will be sent to buyers and exhibitors on application to the company at the above address.

"Get it now!"



"Screen Snapshots"

- the "all-star" single reel bi-monthly hit!

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with MITCHELL LEWIS

VICTOR KREMER presents
CHARLIE HAPLIN
IN
ARMEN
WITH BEN TURPIN
A HILARIOUS BURLESQUE IN 4 ACTS

(On Stage)
MIDNIGHT ROLLICKERS
A SNAPPY SUMMER REVUE OF SONGS, DANCES & JAZZ

Now New York's Broadway theatre is featuring the Victor Kremer Chaplin-Carmen Special

Leonard Company Come from Los Angeles

The final episode of the Benny Leonard serial, "The Evil Eye," has been completed. The directorial staff, consisting of Wally Van, J. Gordon Cooper and Al Hall, arrived in New York from Los Angeles this week. Stuart Holmes, who played the "heavy" throughout the serial remained on the coast. He has been retained for a new Metro special.

Viola Dana Revivals Being Released

Besides the Shirley Mason and other revivals released by George Kleine through the Photo Products Export Company, 220 West 42nd Street, New York City, there are three Viola Dana revivals "The Innocence of Ruth," "Children of Eve," and "The Cossack Whip."

Rod La Rocque Is Cast for Lead in "Life"

Rod La Rocque, featured player in Hallmark's "The Discarded Woman," will play the leading heavy role in William Brady's screen-production of "Life." Mr. La Rocque has just completed "The Common Sin," a Burton King production, in which he is featured with Grace Darling.

"Wings of Pride" Now in Editing Stage

B. A. Rolfe of Jans Pictures, Inc., has completed the filming of the third Olive Tell feature for his organization, "Wings of Pride." Mr. Rolfe is now busily engaged in cutting, assembling and making the feature ready for public presentation.

Flora Finch Back in Pictures Once More

After three years in retirement Flora Finch, who starred some years ago with John Bunny, famous comedian in two-reel comedies, has come back to the pictures as a member of the cast built up by Edward Hemmer, president of Hemmer Superior Productions, Inc., who is now working on the initial production of the new organization.

"Love's Flame" Sold to Elk Photo Play

William G. Smith, general manager of Fidelity Pictures Co., reports the sale of "Love's Flame" for the territory of Greater New York and Northern New Jersey to Elk Photo Play, Inc., New York. The sale was made immediately after a screening for one of the officials of the company.

King Production to Be Released Soon

"For Love or Money," the second of a series of Burton King productions, is scheduled for release by Frank G. Hall, president of Hallmark Pictures Corporation, following "The Discarded Woman" released in June.

Virginia Lee is starred. Harry Benham is leading man.

A New "News" Service
and See Page 660

Hemmer to Introduce New Method

A departure from recognized methods in motion picture production is promised by Hemmer Superior Productions, Inc., now engaged in making its first feature film. Edward Hemmer, president, plans to turn out a minimum of four big productions a year and has surrounded himself with a cast that numbers among its members the most widely known screen stars of the silent drama. The first production according to Mr. Hemmer will be ready for release in the very near future.

When discussing his plans for the future Mr. Hemmer pointed out that in forming the present company he had decided to introduce into his methods radical changes which he considered necessary if his productions were to live up to the standard he had set for them.

Ludwig Film Exchange Buys Radin Picture

Arrangements were completed last week whereby the Ludwig Film Exchange of Minneapolis will distribute the five-part dramatic feature, "Thru Eyes of Men," starring Frank Mayo, in the states of Minnesota, Wisconsin and North and South Dakota. Radin Pictures, which is selling this feature on the state right basis, report an increasing demand for this young star and expect shortly to dispose of the little remaining unsold territory, having many bids on hand from several of these localities.

Territory Selling Rapidly for "Mary's Attic"

Territory on "Up In Mary's Attic," the comedy-drama sensation being distributed by Fine Arts Pictures, Inc., through independent exchanges, is rapidly being sold off, according to an announcement this week from the Fine Arts office. The following territory has been disposed of:

Georgia, Florida, Tennessee, Alabama, North Carolina, South Carolina, Colorado, Utah, Wyoming, New Mexico, Texas, Oklahoma, Arkansas and Upper New York State.

Elmer McGovern Buys "Woman Untamed"

Elmer J. McGovern has been literally "snowed under" at his office at 130 West 46th street, N. Y. C., with telegrams received from his friends, congratulating him on his purchase of "The Woman Untamed," and incidentally on his entry into the State Rights Field.

Willard Mack Story in Hallmark Releases

The screen version of an original story by Willard Mack, is announced as an August release by Frank G. Hall. It is titled "The Common Sin" and co-stars Grace Darling and Rod La Rocque. Anders Randolf, seen in an important role in Griffith's "The Idol Dancer," has the role of the "heavy" opposite Darling and La Rocque.

VITAGRAPH

A SCORE of carpenters began the construction of a new stage, 100 x 200 feet, with a clearance of 26 feet, at the Vitagraph plant. Other improvements to be started in the next few days will be the building of a large garage for the company's service cars and new dressing rooms involving the expenditure of \$100,000.

After the completion of the "Purple Cypher," directed by Chester Bennett, Earle Williams was granted a vacation which he is spending in Catalina Islands, while J. Grueb Alexander completes the preparation for the script for Williams' next play. No title has been selected.

Director Jesse Robbins has completed the filming of the Jimmy Aubrey comedy titled "His Taking Ways," in which 125 chorus girls of the "Fivolities of 1920" company took part and Robbins has now taken up the making of "Paradise Alley."

One of the thrills made this week for the coming Larry Seemon comedy was climbing from a motorcycle traveling at seventy-five miles an hour on to a rope ladder suspended from an airplane. Five cameras were used on the scene.

William Duncan is spending his vacation between serials in getting his parents pleasantly located in the new residence he purchased for them in Hollywood and before returning to the studio the director actor will make a tour of Southern California ostensibly for pleasure but with the intention of selecting locations for future productions.

The Antonio Moreno serial company is returning this week from Truckee, where a number of sequences were made and the William Bertram company filming the "Hidden Danger" have returned to the studio after two weeks on exterior locations during which time aeroplanes were used in scenes daily and to secure supplies from the studio.

UNIVERSAL

UNIVERSAL CITY for the past few days has been thrown open to the public because of the great number of prominent visitors in Los Angeles. On one day there were more than 8,000 visiting Shriners entertained at the big U plant and for several other days the delegations consisted of San Francisco Democratic convention delegates and their friends, in many instances including bands.

Val Paul who has been with Universal for the past five or six years, first serving as an actor, playing juvenile and leading man roles and for the past eighteen months serving as assistant director, was this week promoted to the position of megaphone wielder and his first subject will be that featuring Harry Carey and titled "Sundown Slim." Director Paul will have a big cast of western players who have been seen in a number of Carey productions and the subject will introduce a new leading woman for Carey, who is to be known on the screen as Mignonne. The story was writ-

ten by H. H. Knibbs, who is author of Carey's recent success, "Overland Red."

The technical staff is building four blocks of San Francisco Chinatown which are to be used by Director Tod Browning in the Priscilla Dean subject being filmed under the title of "Outside the Law."

Two Universal productions have been completed so far as the making of scenes. These are "In Folly's Trail," directed by R. S. Sturgeon and vehicle for Carmel Meyers, and "Hitchin' Post," directed by Jack Ford with Frank Mayo as lead. Jacques Jaccard continues at work on short Canadian north woods subjects in the vicinity of Bear Valley and this week shipped to the studio all negative for "When the Devil Laughs" which features Virginia Faire and Leonard Clapham.

Preparation work is going forward on scripts for three new subjects. Eddie Lyons and Lee Moran have the film version of Edgar Franklyn's story "Once a Plumber" almost ready for filming and Director Reeves Eason is working with the manuscript department on the Edith Roberts circus story, "Out of the Sky." Script for the first few episodes for the serial "The Queen of Diamonds" to feature Eileen Sedgwick is nearing completion. These subjects together with the coming Eric Von Stroheim feature "Foolish Wives" will be put in production within the next ten days.

Eddie Polo has made a confession that the story for his next serial to be titled "Circus Life" will consist of a number of circumstances and experiences which befell him while he was working under the big top, Polo having spent a number of years with a circus. Polo will direct the serial himself with the assistance of Lester Manton.

Hoot Gibson with Leo Maloney as director is filming a two reel western titled "A Gamblin' Fool" and Horace Davies is making a domestic comedy with Bartine Burkett and Howard Austin titled "Who Is Crazy Now?"

Hope Loring, for more than eighteen months in charge of scenario department for serial and short western subjects, has resigned so that she may devote her time to free lance screen and story writing. David E. Epstein, who served as assistant to Miss Loring, has been placed in charge of the department.

News Notes from the West Coast

By J. C. JESSEN

Lyons and Moran will introduce a new feature in their coming production, "Once a Plumber," by each of the comedians having two sweethearts instead of one as was the case in previous subjects. The four leading women selected are Lillian Hackett, Edna Mac Wilson, Florence Lawson and Ethel Ritchie. The Lyons-Moran second release, "La La Lucille," is now in the final editing stages and when in the nine thousand foot length was given the approval of a very critical audience made up of players, scenario writers, directors and executives of Universal City.

While in Los Angeles during the past week en route to San Francisco to attend the Democratic National convention as representative for the McClure Syndicate, Fannie Hurst, the magazine writer and novelist, made a contract with the Universal Film Manufacturing Company to write a special story suitable for the talents of Priscilla Dean and this story will no doubt be used as a vehicle for Miss Dean upon the completion of her present subject, "Outside the Law."

INCE

PLANS at the Thomas H. Ince studios made known this week provide for the addition of two more producing units to begin work within the next two or three weeks. It is understood these units will begin the filming of the first Ince release for Associated Producers Distribution organization.

The final scenes are being made for the Ince special "Beau Revel" and this film will be ready for the editing department's final work within a week. Cast composed of Margaret Livingston, Wade Boteler, Edith Yorke, Charles Mailles and Molly McConnell has been selected to support Douglas MacLean in the Charles Belmont Davis story "Johnny Comes Marching Home."

Fire on one of the Ince stages caused almost total destruction of one of the handsome sets built for "Beau Revel" but spread of the flames was prevented by the Ince fire department under the direction of Capt. George Minnick. The fire was discovered by Director John G. Wray about 10:30 Saturday evening.

The last Fuid Bennett Ince production titled "I Wonder If" is being edited and although not due for release for several weeks it will be completed within the next week. Miss Bennett together with her director husband Fred Niblo is in New York completing negotiations for future releases and the general understanding in Los Angeles is that future productions will be made at Universal City.

After viewing the final print of "The Jail Bird" featuring Douglas MacLean, Thomas H. Ince this week issued the statement that it is the best picture the young star has made since the release of "Twenty Three and a Half Hours' Leave." This subject was made under the working title of "Shakespearean Clancy."

Special national exploitation campaign is being prepared for the Thomas H. Ince special "Home Span Folks" which will introduce Floyd Hughes as an Ince star. Release date of this subject is not known.

METRO

THE Metro plant presents unusual activity this week as all producing units are at work on productions, the past week having seen two new stories started on the stages. One of these is the all star play "Someone in the House" from the stage play of the same name which is being made under the direction of John Ince. Metro officials believe they have an exceptionally strong cast for this picture. Edmund Lowe who has played in numerous Metro stage productions was brought from New York to play the leading man in this, following his most recent engagement in Norma Talmadge's production "The Woman Gives." Leatrice Joy who has played in previous Metro productions and is featured in the coming George Loon Tucker production "Ladies Must Live" will be the leading woman. Helen Weir will take the part of Molly Brent and other principals announced are Edward Connelly and William Irving who appeared in Nazimova's "Heart of a Child" and "Billions." This story has to do with a safe blower known as the "Dancer" as he goes into other people's safes by attending social functions. To provide correct detail Metro officials secured the services of a former professional soup man from the East who spent a week at the studio teaching the players tricks of the trade.

The complete cast for "Body and Soul" which is to star Alice Lake is announced to be composed of Stuart Holmes, Myrtle Owen, J. Farrell McDonald, Carroll Gerald and others and Charles Swickard formerly a member of the Metro directorial forces has been engaged to direct the making of this picture. "Body and Soul" gives Miss Lake a Jekyll-Hyde part in the psychological drama, many of the scenes of which are laid in Paris. The play is from the stage production by William Hurburt prepared for the screen by Hayden Talbot and Marc Robbins.

An art collection said to be valued

at \$100,000 has been secured by Metro for use in a number of scenes in "Hearts Are Trumps." The collection consists of both paintings and pieces of sculpture, the most highly valued one being worth \$7,000. Director Rex Ingram plans to complete this feature within the next few days, the last scene to be made being that of an alpine avalanche which will be taken in the foot hills north of Hollywood. The complete cast is composed of Franchette Billington, Abbie Terry, Joseph Kington, Frank Brownlee, Thomas Jefferson, Binsley Shaw, Edward Connelly and Norman Kennedy.

Edward Sloman has been selected to direct the first Doraldino Metro picture but prior to the time of filming that will direct the making of a third Jack London story titled "The Star Rover." Thelma Percy has been engaged to enact one of the leading roles in this and other principals selected for the cast are Dwight Crunden, Jack Carlyle and Doc Cannon.

Viola Dana under the direction of Dallas Fitzgerald is working on "Blackmail" and Mae Allison is playing in "Are All Men Alike?"

In preparing for the first Doraldino production Metro has engaged Walter Kolomonok and his Hawaiian orchestra to furnish music during the filming of all scenes as well as to take part in a number where the script calls for Hawaiian musicians. This play titled "The Passion Fruit" will be in production early in July.

The engagement of two additional writers to be permanent members of the Metro scenario staff is announced this week, the writers being Waldemar Young and Hayden Talbot. Young has been identified with the west coast industry for the past three years, writing for Universal, Goldwyn, Luce and Lewis B. Mayer and is author of Mary Pickford's latest release "Suds." He has been assigned by Bayard Veiller to prepare continuity for the Edgar Selwyn play "The Double Cross" which will in all probability be an all star production. The other new permanent member of the staff is Hayden Talbot who recently completed the adaptation for "Body and Soul." Talbot has written a number of original plays for the screen, the best known being "Matrimony," and is author of several stage plays, the most recent being "Her Bachelor Husband" which will be produced in New York this fall.

Benny Singer has been appointed

casting director at the Metro studio following affiliation with Triangle, Keystone, Katherine MacDonald and other studios.

The title for the first Buster Keaton Metro comedy will be "One Week" and this film has been completed in every respect and forwarded East. Director Eddie Cline and Jean Havez are now preparing story for the second release and this subject it is expected will be started within the next few days. Sybil Seely is to continue as leading woman for Keaton.

BRUNTON

Announcement is made by Mayflower of the title selected for the sixth and last subject directed for Mayflower by Allan Dwan which is to be known as "The Sin of Martha Qued." In this Mary Therman plays the title role with Niles Welch as leading man. Dwan is doing the final editing in this subject which will be finished within a week.

George Loan Tucker is doing the final editing on "Ladies Must Live" and the Sidney A. Franklyn production featuring Sylvia Breamer in "Athalie" has been shipped to the New York office of Mayflower.

The first statement to be made by George Loan Tucker respecting the differences with Mayflower officers was made this week and was to the effect that the Tucker-Mayflower combination is one of happiness and harmony.

The second release of the Dial Film Company for W. W. Hodkinson was completed this week by director Roy Clements of the Brunton studio and is titled "The Tiger's Coat." This film play is adapted from the Elizabeth Dejeans novel of the same name. This author is also responsible for "The House of Fame" and "Life Builders," which will probably be filmed at a later date. The cast for "Tiger's Coat" includes Myrtle Stedman, Lawson Butts, Tina Madotte, Jaquel Lanoe and Helen Sullivan.

Hewling Mumpers, vice president of the B. B. Hampton company with headquarters at the Brunton studio, left for New York this week to complete negotiations that have been carried on by mail for the National exploitation and distribution of future Hampton productions.

William Allen White, author and editor, spent several days with B. B.

Hampton at the Brunton studios this week in conference respecting the production of the White novel, "A Certain Rich Man."

Victor Bateman, former stage star who played in Shakespearean roles with Salvini and Mansfield and for two years was starred on Broadway in Brady productions, has been engaged by Robert Brunton to play an important role in his first all star production, "The Devil To Pay."

"The Double Adventure" serial company being directed by W. S. Van Dyke for Robert Brunton, is now at work on the ninth episode. The leads for this are Charles Hutchinson and Josie Sedgwick.

The Selznick organization report the completion of the Olive Thomas subject "Nobody," directed by Larry Trimble and the Selznick star has gone to New York to begin work on future productions.

GOLDWYN

FUTURE plans of the Goldwyn California producing organizations were made known this week when information was given out concerning the activity of members of the scenario department respecting the preparation of scripts for future productions. Charles Kenyon is working on the Graham Moffett play "Bunty Pulls the Strings" which is to be directed by Reginald Barker; Elmer Rice, author of "The Trial," is writing continuity for Madge Kennedy's next play "The Scoop;" E. A. Bingham is preparing the Peter Clarke McFarland story "The Guyle of Women" which will be the next vehicle for Will Rogers; Arthur F. Statter is writing script from the Rupert Hughes novel "The Canavan" to be directed by Harry Beaumont; J. E. Nash is preparing script of "The Concert" by Herman Bahr which is to be an all star production directed by Frank Lloyd and Barbara Kent is at work on scenario for "An

African Interlude" which will probably be an all star production. "Stop Thief" the Tom Moore picture was finished last week by Harry Beaumont and with the exception of the Normand company making "Head Over Heels" under the direction of Victor Schertzinger all Goldwyn units are at work on exterior location. Frank Lloyd and the "Great Lover" company are in San Francisco; Director Al Green, Jack Pickford and "Just Out of College" company are in Southern California mountains; Director Reginald Barker and company filming "The Black Hawk Pawl" are at Santa Cruz Islands waiting for a vicious sea storm, that correct scenes may be filmed for one of the sequences of this play, and the Will Rogers company is working on "Old Hutch" at Wilmington, California.

CHRISTIE

THIS week saw the completion of the first of the Robertson-Cole series of Arsene Lupine detective stories which featured Wedgewood Nowell and was directed by Scott Sidney. The title of the first release is "813." Continuity has been prepared for the second of this series but title has not been announced.

Director general Al E. Christie has begun the actual filming of "So Long Letty." The entire cast was assembled for first this week Dorothy De Vere who has been featured in Christie comedies for the past two years has been loaned to Charles Ray Productions and will play a leading part in "Forty-Five Minutes From Broadway."

Pat Dowling, in charge of the publicity and advertising department as well as exploitation of Christie comedies and other productions from this studio, is on a trip East and before he returns will visit Chicago, Cleveland, Buffalo and New York in connection with special exploitation work of coming Christie productions.

Preparing for New Venture

Tourneur to Start on Associated Producers' Schedule by July 15

MAURICE TOURNEUR is preparing to start production of his initial photoplay for the Associated Producers, actual camera work to begin before July fifteenth. He is now completing the last picture which his present contract calls for. It is an adaptation by Jack Gilbert of Sidney Toler's play, "The Tiger Lady," and has Hope Hampton, in the title role. As soon as this story is finished Mr. Tourneur will commence active work on his new feature, which is said to be a story taken from a popular old American book, the name of which is being kept secret.

Mr. Tourneur has overhauled his studio at Universal City, added new artists and enlarged his force of craftsmen. Associated with him in close co-directorship will be Jack Gilbert, who has been writing Tourneur scenarios for some months. This move was made be-

cause Gilbert's clever continuities and ability to direct. He has been signed for a period of years. Mr. Tourneur will give Gilbert a company shortly and have him produce under supervision. Mr. Gilbert has written the scripts for the last two stories and has also co-directed. In "Deep Waters" he played an important part.

Barbara Bedford, who was cast for the lead in "Deep Waters" performed so well that she has been also put under contract and will play the leading roles in the forthcoming pictures.

Henry Cronjager, expert cameraman, who was with Marshall Neilan, has been signed for a three-year stretch. The art director will be Floyd Mueller, who has been with the Tourneur organization for some time in that capacity. Clarke Irvine is to handle the exploitation. James B. Elliott and Charles Dorian are the assistant directors.

JANE JENNINGS

Mother Parts

Prospect 2270



Clift, of Fox Forces, to Travel Abroad

Denison Clift, who has been story and scenario writer, head of the scenario department, besides for a time being a director for the William Fox West Coast studios, sailed for Cherbourg, on the 20th of this month to make a general tour of Europe, gathering material for stories and making observation of motion picture conditions while abroad.

He will go straight to Paris, daily a while along the Riviera, and especially at Monte Carlo, since this is the first vacation he has had in four years. Later he will spend considerable time touring in Italy, visiting Rome, Venice and Florence and other places of artistic and literary interest, and thence journeying to enjoy the beauties of Switzerland before going to Belgium and France.

Mr. Clift will then make a prolonged and indefinite stay in London, getting right down to close touch with the motion picture business, studying and observing conditions there. In all probability, Mr. Clift will write some stories in London and has already one or more in mind that he will probably develop for William Fox production.

Comedian's Car King of Motordom

Roscoe (Fatty) Arbuckle, the famous rotund comedian, who by arrangement with Joseph M. Schenck is now starting in feature productions for Paramount, produced at the Lasky studio, has always said that one of his principal hobbies was good automobiles.

He is now gliding about Los Angeles and over the boulevards of Southern California in what is declared by many in a position to know, to be the most beautiful and expensive motor car which ever graced the highway. It is said to be the crowning triumph of the automobile industry, the ultimate in motor-car construction.

Percy Marmont Cast in Featured Role

Percy Marmont is to be featured in a new Vitagraph production, just started under the direction of Tom Terriss. Opposite him is being cast Catherine Calvert. The title of the new picture is "Dead Men Tell No Tales." This rise of Mr. Marmont to the status of a featured player follows a steady ascendancy in reputation and popularity won by the actor in his leading parts opposite Alice Brady, Geraldine Farrar, Marguerite Clark, Corinne Griffith and Alice Joyce. He has also appeared opposite Billie Burke in "Away Goes Prudence" and Norma Talmadge in "The Branded Woman" completed last week.



Penrhyn Stanlaws, former artist, who is to direct for Paramount

Artist Turns to Screen

Penrhyn Stanlaws Will Work with Fitzmaurice for Famous Players

THE announcement of Penrhyn Stanlaws' retirement from the illustrating field to woo the fickle goddess of the films, while coming as a surprise to the public had long been anticipated by his friends, who had known of his growing interest in motion picture production for some time. Many of Mr. Stanlaws' intimate friends are connected with the film industry, and have called upon him from time to time to aid them in perplexing problems of interior decoration and lighting for studio sets, as well as advice points of dramatic technique arising in the construction of scenarios and adaptations of certain stage successes for the screen. It was in this way that Mr. Stanlaws was first led astray.

Oudia Berger, the well-known scenarist, who in private life is Mrs. George Fitzmaurice, had been one of the many photoplaywrights who had called in Mr. Stanlaws for aid in the planning of her distinctive scenic effects; and had also read the manuscript of his new play, a dramatic version of "Maurice Levesque." She and Mr. Fitzmaurice accordingly made up their minds that there was just one place for a man of Mr. Stanlaws' abilities, and that place was in the Famous Players-Lasky studios. They told him with all the engaging frankness of a friendship of long standing that he was wanted—just letting a whole lot of cracker-jack motion picture material go to waste; that the films needed a man like him; and if a number of prominent artists and decorators could only be persuaded to look favorably

upon the screen as another medium for their art, the whole tone of the pictures would be elevated a hundred per cent.

The combination of Penrhyn Stanlaws and George Fitzmaurice is indeed a happy one. Mr. Fitzmaurice, whose productions of "The Avalanche," "A Society Exile," "On With the Dance," and "The Right to Love" have attracted an unusual amount of attention by virtue of their extraordinary beauty and dramatic intensity, has risen in the past year to enviable prominence in the front rank of present-day directors.

Star Said to Be Uncertain as to Plans

"Dollars and the Woman," a current release, was the first Vitagraph production in which Robert Gordon appeared in the leading masculine role, with Alice Joyce. His work therein was of such merit that Vitagraph arranged with Commodore J. Stuart Blackton, with whom Mr. Gordon is under contract, to appear in another special production, just completed.

At the termination of his contract with Commodore Blackton, Mr. Gordon had expected to head his own company, for which negotiations were put under way some months ago. Mr. Gordon is now reported to face a flattering situation. It is to determine whether to go ahead with his own company, or tarry a while and accept one of the several offers from different producers for his services.

Gets Job as Salesman to Play Part Well

Realism is the fetish of character actors, reached a climax recently when Leo White worked for two weeks as a salesman in a popular Los Angeles modiste's shop in order to gain atmosphere for the part he has been engaged to play in "You Never Can Tell," the mutual Belie Daniels starring vehicle for Redart.

Mr. White has been named technical assistant to director Franklin in addition to his acting duties. He will have artistic supervision over details of the fashion show scene in "You Never Can Tell." This fashion show is promised to be one of the most unusual things of the sort ever incorporated in a motion picture.

直 米
輸 烟

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The most certain of all death knells—the threatening sign of a murderous and wrathful Chinese tong. It boded death for four. Three died but lived again! How? See—

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First National Studio Statistics

THE First National Pictures, Inc., has issued a statement setting forth the studio-statistics of the various producing companies with which it is associated. The First National statement follows in part:

"Maintaining the largest area of 'shooting' space, and consistently holding the highest records for all elements connected with production with the exception of the monthly payroll and number of settings used per month, the Allen Dwan and R. A. Walsh productions, which are being made in the Robert Brunton studios, require shooting space of 45,400 square feet in area. The various buildings and stages used by Mr. Dwan approximate 300,000 square feet.

"In the matter of space occupied by buildings on the studio location, the Dwan and Walsh production territory is almost equal by the space occupied by the buildings belonging to the Louis B. Meyer studios in which Anita Stewart and Mildred Harris Chaplin are making their productions.

"Also in the matter of studio employees, production staffs and actors and extras, the Louis B. Meyer forces outnumber those of the Brunton studios. Mr. Meyer employs an average of 105 persons for his production staff whereas Mr. Dwan employs but 85. Mr. Meyer has 750 actors and extras at his service, whereas Mr. Dwan maintains but 375. And the Louis B. Meyer payroll per month approximates \$90,000 whereas the Dwan payroll reads but \$50,000.

"Statistics show that Mr. Dwan shoots 12,000 feet of negative per month more than the 40,000 feet used by the Mayer studio. It is a matter of interest to note that Mr. Mayer requires the service of 20 electricians, whereas the Brunton studios use but 15; while the Dwan interests use 30 carpenters and Mr. Mayer employs but 25. This same thread of interest is shown by the fact that there are nine people employed in Mayer scenario department, but there are but four employed by the Dwan and Walsh interests, in spite of the fact that Mr. Dwan uses four more painters, five more carpenters, one more camera man and 12,000 additional feet of negative per month than the L. B. Mayer interests.

"It is interesting to note that Charles Ray has 34,000 feet of shooting space as against the 45,400 feet of the Dwan interests whereas the building forming his feet as against the 30,000 square feet studios occupy but 97,000 square

Interesting Figures Are Given in Statement in Production Units

used in the Brunton studios. The payroll of the Charles Ray productions reaches \$48,000 per month; 15 settings are used each month; 31,000 feet of negative are shot; and two camera men, 7 electricians, 12 carpenters, six painters, three laboratory workers and two scenario writers on his production staff, along with the 21 actors and extras kept almost constantly on hand.

"The extent of the effort being made by Mr. and Mrs. Carter De Haven coincident with the production of "Twin Beds" is shown by the scope of the production possibilities and staff employed by the De Havens. The studio used by Mr. and Mrs. De Haven provides for 30,000 square feet of shooting space. The buildings and stage occupy 145 square feet. Their production staff consists of 48 members, and 225 actors and extras are kept constantly on hand during the production of "Twin Beds." It is estimated that the payroll coincident with the production of "Twin Beds" will approximate \$30,000 per month. And also 12 carpenters and 9 painters and 9 electricians will build an average of 16 settings per month until the picture is completed. The three cameramen employed by the De Havens will shoot 35,000 feet of negative each month. There are 5 persons employed in the laboratory at the De Haven studio, and their scenario department is composed of three persons.

"There are 28,000 square feet of studio shooting space in buildings which occupy 64,000 square feet. Marshall Neilan, uses 30,000 feet of negative each month and employs a production staff of 52 persons, with an additional 200 actors and extras who are paid the sum of \$40,000 each month. Mr. Neilan uses approximately 14 settings each month and these are perfected by 5 electricians, 10 carpenters, and 8 painters. There are only 2 persons in the scenario department and 23 people in the laboratory in the Neilan studios.

"According to the survey of the payroll of the Charles Chaplin studios, it reaches \$42,000 each month. He is said to employ a staff of 42 persons directly dealing with the production of his pictures and a group of 125 actors and extras who

are at his call when needed. The Chaplin staff in the main consists of 2 camera men, 6 electricians, 14 carpenters, 6 painters, 3 laboratory employees, and two scenario writers.

"The Katherine MacDonald studios provide for but 500 less feet of shooting space than the 12,000 square feet at the command of King Vidor, who has just completed an adaptation of Ellis Parker Butler's "The Jack Knife Man" to be distributed by Associated First National Pictures, Inc. The building forming the Katherine MacDonald studios, occupy but 44,000 square feet; whereas the building at the King Vidor studio occupies 200,000 square feet. The MacDonald productions have a staff of 56 persons connected directly with the production, whereas King Vidor employs but 40 and Miss MacDonald has 160 actors and extras on her payroll, while King Vidor has but 100 actors and extras. The MacDonald payroll is exactly \$4,000 greater each month than that of King Vidor."

Vignola Discovers New Screen Methods

A new development in the method of conveying ideas and thoughts upon the screen, as important, it is said, as was the cut-back or flash-back when it was discovered by D. W. Griffith a few years ago, has been discovered by Robert G. Vignola and will be revealed to the public for the first time in "The World and His Wife," Vignola's initial production for Cosmopolitan Productions which will be released through Paramount-Artcraft in the near future.

While Director Vignola prefers to keep his revolutionary method secret until his first Cosmopolitan production is shown upon the public screen, he does say that it will make a radical change in the technique of the continuity as it is at present known in the studios.

Two important phases of the new idea, according to Director Vignola, are, first, that it will tend to minimize, if not wholly eliminate, the sub-title without in the least affecting its psychological value to the picture as a whole, and, second, that it will smoothen the continuity.

Wants a Benevolent Fund

Richard Stanton Advocates Movement to Help Needy in Filmworld

RICHARD STANTON, the director of many special features, advocates the production of an elaborate motion-picture spectacle to be made under the auspices of The National Association and The Motion Picture Directors Association, for the purpose of founding a hospital or a benevolent fund for the benefit of all the workers in the motion picture industry. Outlining his idea, Mr. Stanton says:

"Every branch of the theatrical business with the exception of the motion-picture field has an organization to dispense aid to its needy members. Therefore, why cannot we of the film world have such an organization of our own? I would suggest that a production be made comprising all that is best in our industry, an official motion-picture classic, to be known as such and sponsored by The Motion Picture Directors Association and The National Motion Picture Association, the entire proceeds of which

to be donated to some worthy motion-picture cause.

"The picture should be representative of the highest standards of the motion-picture art. It should be emblematic of our highest ideals and our strivings for the ultimate screen epic. In order to achieve such a result it would require the co-operation of each of the component parts of our field of endeavor. Therefore, I would suggest that the sets and studio be donated by the producers. The actors to give their services free of charge as well as the director who should be designated by The M.P.D.A. The story should be provided by a member of The Authors League of America.

"The aid of the exhibitors should be called upon for the bookings which would guarantee the financial success of the first standard motion-picture superfeature. In this way we would be presenting to the world a worthy monument to our art and everything for which it stands."

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Women Love!
Watch for the big First National Special

Projection — Camera — Music Hints and Ideas About

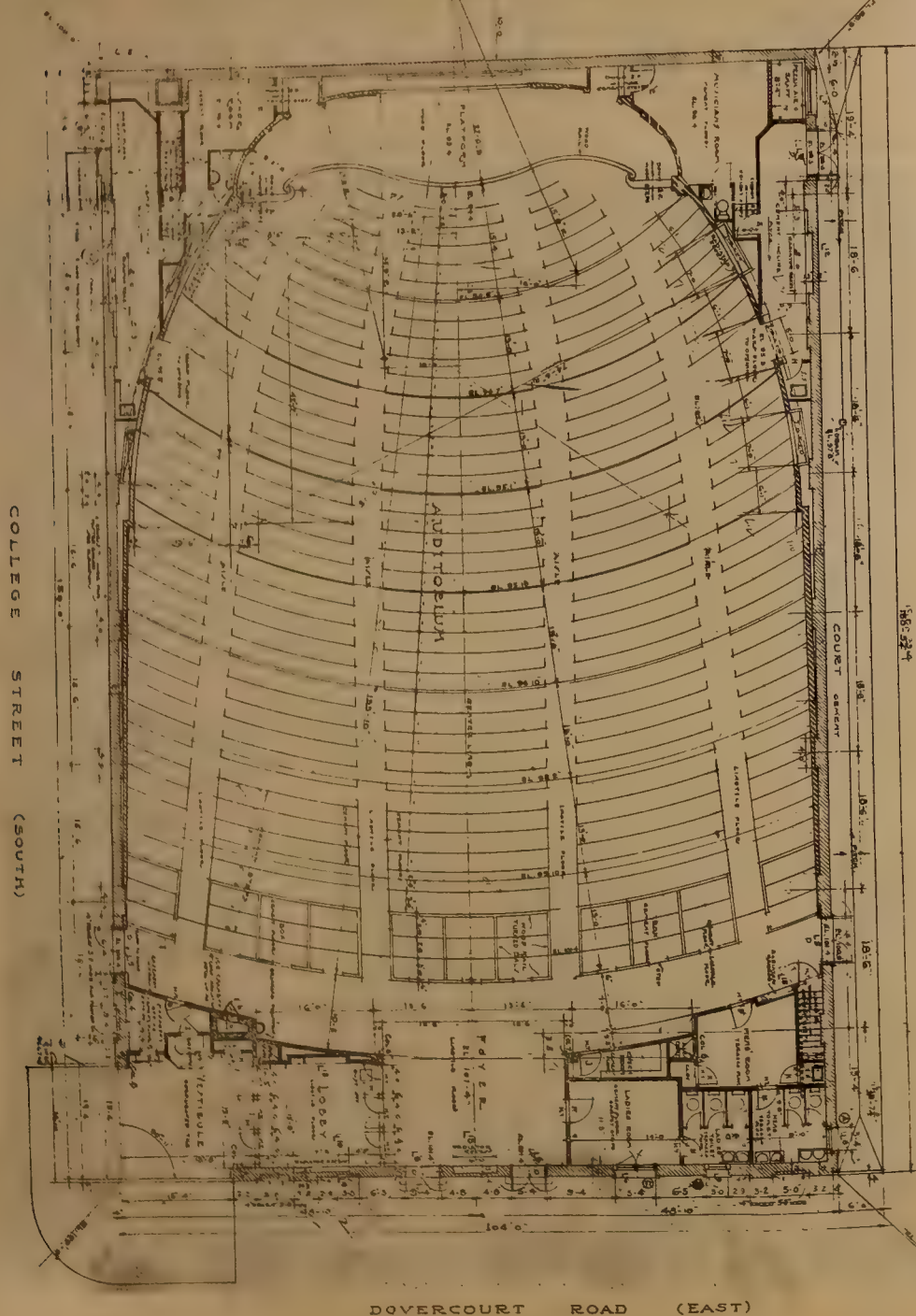
“New Theatres”

Pages 643-664



A master hand was behind this layout in the College theatre at Toronto

The Complete Floor Layout of the "College theatre"



The College Theatre—A Model of Modern Construction

A Single-Floor House with Stright-Away Projection

ON Monday, May 24th, Messrs. Jule and Jay J. Allen opened the most recent addition to their chain of over fifty theatres in the Dominion of Canada. This new house, located at the corner of College Street and Dovercourt Road, Toronto, Canada, represents the last word in theatrical construction. The College theatre has a seating capacity of 1,640 persons and it is constructed in its entirety of pressed brick and structural steel. It is absolutely fireproof.

The theatre occupies a site of 100' x 140' in size. The exterior structure is finished in Don Valley pressed brick and is ornamented with genuine cut stone.

Providing for a maximum of safety, the house is equipped with nine exits all of which are readily accessible. In the event of fire the theatre can be emptied in 2½ minutes.

The architectural lines of the College theatre follow the Adams period and are brought out prominently through the use of ornamental plaster, which is used profusely throughout the house. The decora-

tive scheme of the theatre is of the Allen standard colors, old rose and ivory, a very effective combination of tones.

The diffuser system of illumination is employed. By this method of interior lighting, the theatre can at any time be flooded with either a soft glowing light or with a powerful white illumination. The house fixtures are among the most beautiful in any of the local theatres. A feature of the diffuser system of lighting is the fact that the lights can be regulated to suit the picture being screened. A wide range of light can be enjoyed without conflict with the projection.

The lobby is twenty feet wide and thirty feet in depth while the vestibule is of a like width. Off the lobby is a foyer, ten feet wide. Directly opposite to the entrance of the lobby is a large and handsomely appointed ladies' retiring room, daintily equipped and handsomely furnished.

Off the north end of the foyer is an equally large gentlemen's lounging room, while the manager's private office is con-

veniently located close to the main entrance.

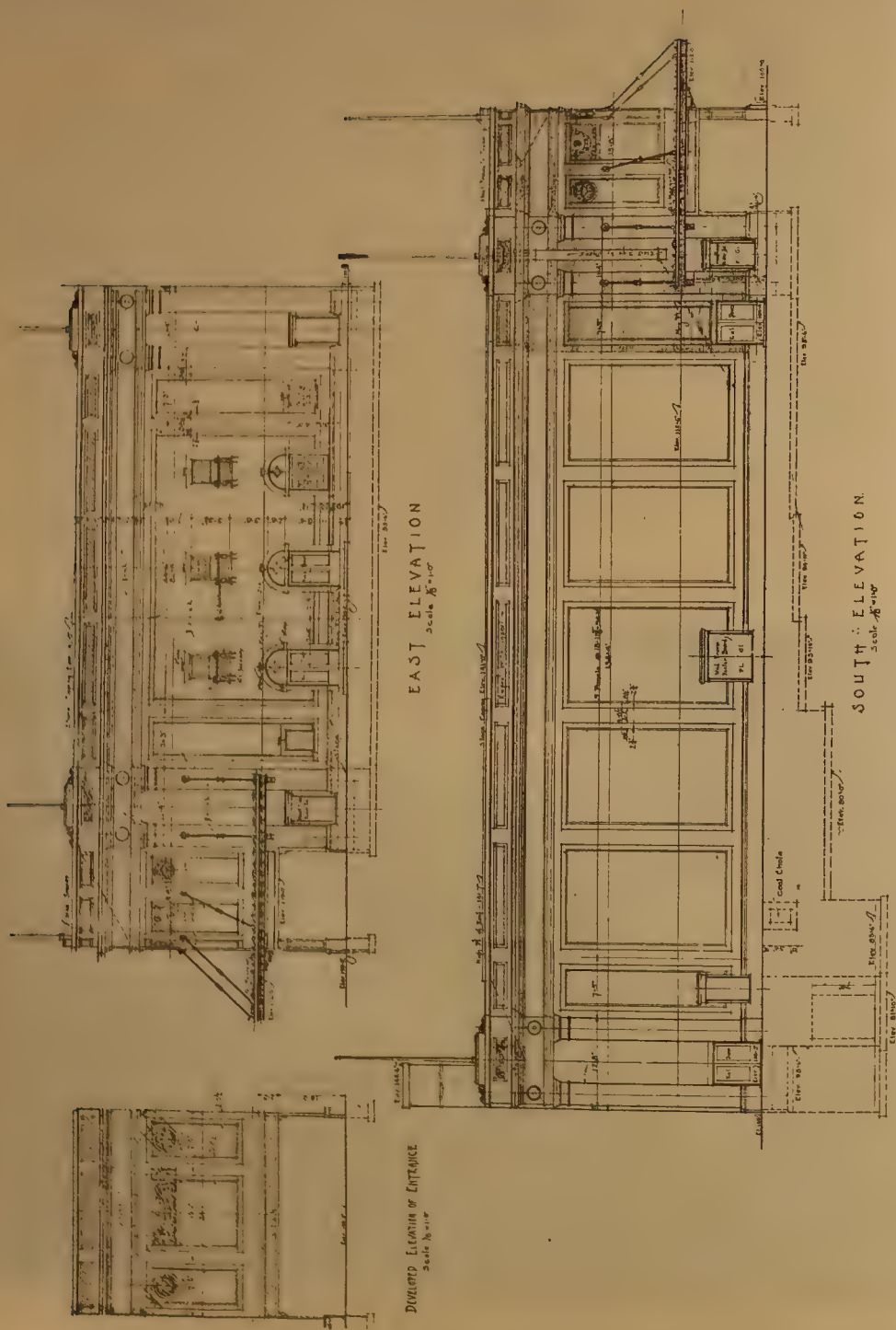
Topping the entrances is an ornamental three quarter sunburst marquee, which will afford protection to waiting lines at the box office during inclement weather. Directly above this marquee is hung a mammoth electrical display sign, standard to all Allen theatres.

The equipment of the College theatre embraces high class standard theatre chairs with special spring cushions, which afford a maximum amount of comfort. Velvet drapes and hangings form part of the decorative scheme, while a profusion of artificial as well as natural flowers and plants lend to the beauty of the interior.

The operating booth, "the heart of the motion picture theatre," will be fitted with the latest model Powers projection machines and Herber transmitters. Provision has also been made for the operator's comfort, and the booth as a whole is a model of its kind. It is absolutely fire proof.



Seldom does atmosphere show up as well as in these photographs of the new Allen theatre in Toronto. This is a view of one of the rest rooms



Three detail views of the College theatre in Toronto; C. Howard Crane, architect. This theatre is completely described on page 645

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The Tumble-In Garage

THE Fairbanks Company, which completely sold on the value of Industrial Films, have determined that in the future, all actors who have occasion to drive a car shall be real chauffeurs. This for the very good reason that in the taking of an Industrial Film lately, a certain young lady, while proving herself an excellent actor, failed to realize that a doorway is just so wide, and that a fire plug can make a nasty mess out of a fiver.

This company numbers among their many lines complete and up-to-date Ford repair equipment which is designed to not only permit better work but to accomplish it quicker and at less expense.

As an efficient means of exploiting this equipment, they decided on a Industrial Film and with the help of the Argus Enterprises, Inc., of Cleveland, have produced a film which easily ranks among the best of its kind ever produced. The film clearly shows the difference between the work done with Fairbanks Equipment and that accomplished with less modern tools.

The story starts with a collision between two Ford cars.

The one is driven to the Tumble-In Garage and the other to an up-to-date Fairbanks Ford Service Station. The comparison, tho very true to life, is at times quite ludicrous and is drawn from the entrance of the damaged cars clear thru the various repairs necessary to their delivery.

The entrance to the Tumble-In Garage, which by the way is an actual shop in New York City, proved disastrous. Instead of driving thru the doorway, the fair driver tried to take away a section of the door frame and on the exit from the Fairbanks Station she gracefully draped the car around a convenient fire plug.

The picture is intensely interesting thruout, even to the layman, giving as it does a complete visualization of the many operations necessary to repair a badly damaged car and showing the ease and efficiency and delay (and at times additional damage) occasioned when only a smattering knowledge and a full complement of brute force are the order of the day. Much credit is due to the Argus Photographer Don Canada, for the successful photography at some very difficult subjects.

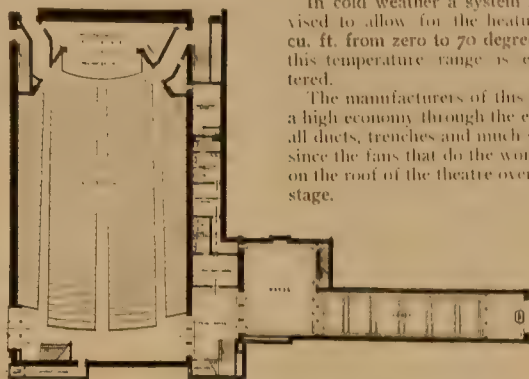
Argus and Fairbanks have worked out a very thorough distribution of the film which will be followed by another taken in Chicago.

Gets Good Ventilation

When the complete Monsoon Equipment is installed in the new Wilson Theatre, now being constructed in Baltimore, patrons will be assured of a daily supply of fresh air totalling to the almost unbelievable total of 23,000,000 cubic feet. By a scientific arrangement of the different fan units the blanket of air will be so proportioned that an even quantity will be supplied to every location in the theatre. Moreover, the large volume of air coming in will prevent any draughts from entering through the entrances thus causing inconvenience to those sitting in the back of the house.

In cold weather a system has been devised to allow for the heating of 40,000 cu. ft. from zero to 70 degrees, providing this temperature range is ever encountered.

The manufacturers of this system claim a high economy through the elimination of all ducts, trenches and much steam piping, since the fans that do the work are located on the roof of the theatre over balcony and stage.



Auditorium floor plan, new Wilson theatre, Baltimore, Md., P. G. Blanke, theatre architect

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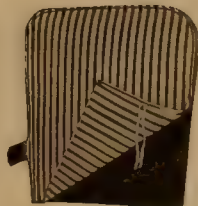
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Study Lessons for the Projectionists

Electro-Magnetic Circuits

MAGNETISM may appear without electricity but electricity cannot be present without producing magnetism. When an electric current flows in a wire it sets up a magnetic field about this wire, and it is due to this feature that electricity may be made to do work by being transformed into other forms of energy.

The direction of the lines of force about a conductor are dependent upon the direction of flow of the current. There are several rules which may be used to determine the direction of these lines when the direction of the current flow is known. If the current in a conductor flows away from the observer as shown by first of the accompanying sketches, this direction being indicated by the plus sign, then the direction of the lines of force will be in a clockwise direction. Also when the current flows toward the observer, as indicated by a dot, the lines of magnetic force will be in a counter-clockwise direction.

Another rule for determining the relation between the magnetic field and the current flow is that known as the "right hand rule." If the conductor is grasped with the right hand so that the thumb points in the direction in which the current is flowing, then the fingers point in the direction of the magnetic field produced.

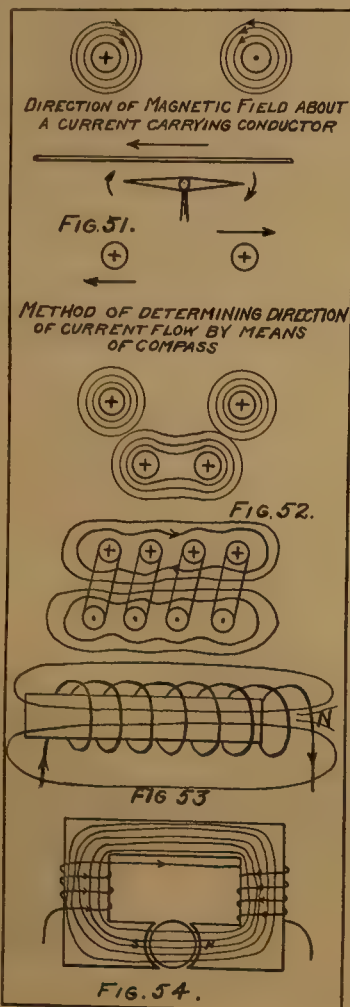
Since a current flowing in a conductor has a tendency to swing a compass needle at right angles with the conductor as shown by Fig. 51, it is possible to determine the direction of current flow by this means. If the north end of the needle swings to the left when held below the conductor, and to the right when held above the conductor, as illustrated by Fig. 51, then the current flow is away from the observer. However, should the needle point in the opposite directions then the current flow is toward the observer.

The lines of magnetic force are circles emanating from the center of the conductor and these increase in size with an increase of current flow. The lines of magnetism about parallel conductors in which the current is flowing in the same direction are shown by Fig. 52. If now these conductors are brought close together the lines between these conductors going in opposite directions neutralize and the resulting lines encircle all such conductors. Thus if a coil is made up of a large number of turns of wire the field of all these turns will combine and form a field encircling the group. All lines on the inside of such a coil then point in the same direction and a magnetic field is produced emanating from one end of the coil and entering the other, this field having properties similar to a bar magnet.

Such a coil as just described when wound in the shape of a helix is called a solenoid, and when supplied with an iron core is known as an electro-magnet. This magnet while having the properties of a bar magnet will be magnetized only as long as the current is flowing and is therefore a temporary magnet.

The polarity of a solenoid may be determined by the right hand screw rule which states that when the current flow is in the direction in which the screw turns then the North pole is in the direction of motion.

The field of a solenoid is shown by Fig. 53 and should an iron core be placed in this coil a magnet is formed such that the magnetic poles of the coil tend to draw the rod into the coil. This principle is made use of in the circuit breaker in which at a given current flow the



plunger is drawn into a solenoid and in so doing releases a catch allowing the circuit breaker to open and thus stopping the flow of current.

Electro-magnets and solenoids are made up in a great number of different forms depending upon the particular use to which they are to be placed, some of which are electric bells, telephones, relays, generators, motors, and lifting magnets.

As already stated the space occupied by the magnetic lines outside the magnet is known as the magnetic field. The number of lines per square centimeter in a surface at right angles to the lines is known as the field intensity of field strength.

A field intensity, the symbol for which is H , of 1 line per square centimeter is called a gauss. For example 25 gauss means a field having 25 lines per sq. cm. The total flux, the symbol for which is ϕ , in a given area is obtained by multiplying the field intensity H by the area A . This relation may be expressed by the equation $\phi = A \times H$.

The number of magnetic lines per sq. cm. in any substance is known as the *Flux Density* in that substance and is expressed by the letter B .

The permeability of any substance is the measure of the ease with which magnetic lines pass thru this substance, and may be expressed as the ratio between the number of lines of force per unit area passing thru a magnetized substance and the magnetizing force producing them. The Greek letter μ is used to signify permeability and may be stated as follows: $\mu = B/H$.

The strength of magnetic poles may be expressed as follows: Two magnetic poles of 1 sq. cm. cross section which when placed 1 cm. apart repel each other with a force of one dyne are said to be of unit strength.

The strength exerted between two poles is found to be equal to the product of the strength of the two poles divided by the square of the distance between them, and may be expressed by the equation

$$F = \frac{m m'}{d^2} \quad \text{in which } F \text{ is measured}$$

in dynes, m and m' the strength in unit poles and d the distance in centimeters.

The most important use of the electro-magnet is that in connection with generator and motors where it is used to create the field necessary for the transformation of electrical energy.

The cut Fig. 54 shows a two-pole machine which is made up of a yoke connecting the North and South poles between which the armature revolves. The armature itself is made up principally of iron so that the magnet circuit is nearly composed of iron throughout except for the small air gap between the poles and the revolving armature.

Rules applying to magnets and magnetism.

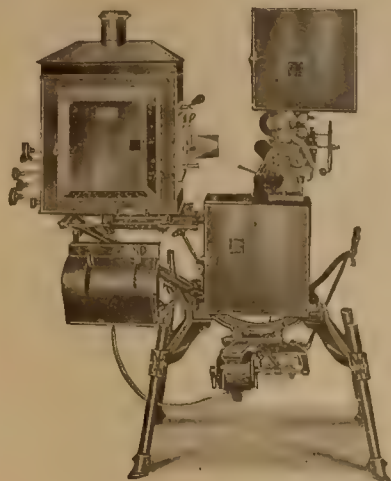
The intensity of a magnetic field is measured in gauss, or the number of lines per sq. cm. Symbol H .

Magnetic flux is made up of all the lines of force of a complete circuit. Symbol ϕ . Total flux $\phi = A \times H$.

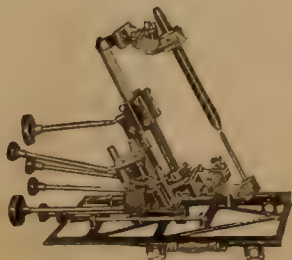
Like poles repel. Unlike poles attract.

The number of lines emerging from one unit pole equal 4π .

POWER'S 6B WITH TYPE E LAMPHOUSE



TYPE E LAMP



TYPE E LAMP AND LAMPHOUSE

The extra large area "cubical capacity" of Type "E" Lamphouse prevents overheating with arcs of high amperage, and permits ready access and adjustment. Ventilation is scientifically correct and two openings in front of lamphouse facilitate cleaning.

A heavy gray iron dowser inside lamphouse protects the condenser from flame and sudden heat when striking the arc. The condensers may be easily cleaned as condenser mounts are supported on strong gray iron frame hinged to the lamphouse—opening outwardly, thereby bringing mounts entirely clear of the lamphouse. Extra heavy gray iron holders insure a perfect alignment of the condensers, and to hold them firmly in place a "V" shaped edge fits securely into a "V" shaped groove on the condenser mount. The condenser nearest to the Arc adjusts from the outside of the lamphouse.

The lamp is very heavy throughout and thoroughly insulated. It has been severely tested by the National Board of Fire Underwriters up to 2000 volts A. C. Upper carbon holder accommodates carbons from $\frac{5}{8}$ " to $1\frac{1}{8}$ " inclusive; lower carbon holder sizes $\frac{5}{16}$ " to $\frac{3}{4}$ " inclusive and "V" shaped clamps assure a rigid hold on the carbons without breaking them.

Upper and lower carbon holders are equipped with clamp designed to replace lugs on the wires. The clamps having a series of interlocking corrugations, top and bottom, make a perfect connection when the wire is clamped between them. Clamp and carbon holders are made of one piece of metal to prevent arcing.

The lateral, backward and forward adjustments are made on lower carbon, so that when adjusting the lamp the crater remains unchanged.

A worm wheel and gear for raising and lowering the lamp gives additional rigidity.

Rack rods are heavy, square steel bars held with a spring cover to give greater wearing service and amply take care of expansion. This also prevents the rack bars binding when subjected to the intense heat of the Arc.

The strength of a pole may be stated in the number of unit poles it contains, symbol m , or the total flux where $\Phi = 4\pi m$

The force exerted by a magnetic field upon a pole placed within it is $F = mH$

Problems on Magnets

35. If one of two magnets which are 4 cms. apart has a pole strength of 5 units, what pole strength must the other have in order that there may be exerted between them a force of 89 dynes?
36. Two magnets are 5 cms. apart. m equals 280 unit poles. m' equals 500 unit poles. Find the force between them.
37. The area of a pole face of a motor is 600 sq. cms. The average field intensity is 5000 gauss. Find the total number of magnetic lines coming out of the pole face.
38. What is the field intensity where 400 sq. cms. area has a flux of 2,000,000 magnetic lines.
39. Find the flux density of a piece of steel set up by a magnetizing force of 18 gauss, if the permeability is 1200.

Compensarc Trouble

MR. C. A. CHRISTOPHER, Rochester, Pa., writes:

Have been going to write to you for the past two weeks, but it seemed as though I couldn't get started, so here goes with a few questions and a general cleaning up of all I have to say.

What I wish to tell you first is about the new compensarc which I installed here a few weeks ago.

I put a Fort Wayne compensarc in the booth in place of an old Hallberg transformer and wish to get a little "info" in regard to the running of the same.

You see we are troubled with low voltage here and when we were using the old transformer I could only get 25 amperes at the arc and not a single ampere more.

Now that we have a compensarc installed we are not just getting the results that we should.

In fact, that is my opinion of the matter, and maybe you will say that I am right and maybe you will say that I am wrong.

We cannot run the compensarc on 30 amperes, as the light will be so bad that you can't get enough screen illumination and on 40 amperes I can get a pretty fair light at times, and then again I won't, but on 60 amperes I get the finest light that a man would want on his screen.

I think, and, in fact, I know, that if a good light is wanted all the time the amperage must be at 60 all the time here, but I want to ask you a few things as to leaving it that way.

The company that sold us the compensarc said that with a $\frac{3}{8}$ cored carbon (that is the white a. c. carbons that they refer to) the amperage will be all right at 40, but I am using the white a. c. carbons and can only get satisfactory results when the amperage is at 60 and my light is steady, clear, bright and no noise at all, and so that is the reason I ask you if it will hurt the compensarc if I burn it at 60 amperes all the time.

The compensarc gets rather warm, but then not any hotter than any other transformer or economizer, and then I am using the one compensarc with one lamp house, so that will cause it to get hot, as it is in continuous use all the ten hours we are running.

I can hear you saying that it is a foolish idea to use one lamp house and all the like, but wait

and I will tell you why this must be.

You see both machines are screwed down to one large board and the machines are close together and the lamp house is moved back and forth on rods from one machine to the other, and the stereopticon attachment is in between the two machines, and if we put two lamp houses on the table, then we will not be able to show our slides.

Now I want you to tell me just what you can about the compensarc and if it will hurt it if I run it all day on 60 amperes and if it will cause any damage then what should I do.

I have written twice before and asked for some labels and also a button, which I never received when I joined and have never heard from you yet.

What is the matter? Has the N. A. M. L. given up its good work, or have the rules become too hard to keep?

Let's see how fast you can answer a letter and also don't forget to mention my name in the News once in a while, so as to let the boys know that No. 1118 is still fighting and will never give up.

I am located in the Colonial Theatre in Rochester now, having left the Regent Theatre in Ambridge early in March.

Will write you again and tell you just what kind of a place I am working in now and also the condition of things around here.

Am also having a lot of trouble with my shafting and motor drive and wish you could tell me how to change it so as to get the best results.

Am always having trouble with my belts slipping and also breaking, and would like to get away from it all if I can.

Am sending you a few drawings of the whole business and see if you can dope it out for a better way and let me have it when you answer the letter.

REPLY:

You should have one of the compensarcs with steps giving 30, 40 and 60 amperes at the arc when normal voltage is applied to the primary side of the device. The Fort Wayne compensarc is designed to run continuously on any one of these steps; thus you should be able to get 60 amperes from it for as long as you desire.

As a matter of fact, you are probably not getting 60 amperes, even when your switch is on point No. 3. This is due to your low primary voltage.

If the compensarc seems to be heating up get a reliable thermometer and lay it on the part that seems to be the hottest. Supposing your room temperature in the summer to be 80 degrees, then the thermometer on the compensarc should not rise above 150 degrees. If it does, quit using it and call in an electrician with ammeter and voltmeter to look for the trouble.

The fact that you are using it continuously for ten hours should have no effect. Transformers are designed for continuous rating and can be used twenty-four hours a day if desired.

That double-machine-one-lamp house arrangement doesn't appeal to us, but no doubt it doesn't to you, either. Some day, perhaps, you will be able to convince your manager of the advantage of two separate operating units.

No, the N. A. M. L. is far from "giving up the ghost." If you could see the quantity of labels that go out weekly you would agree with us. The Honor Roll has been published intermittently because of the need for space. Our records show that two supplies of labels were sent you. If you haven't received either, some one else is getting them. Ask for another lot.

How are we going to tell you how to fix your

shafting troubles if we don't know what kind of a projector you have? Neither did you send the drawings you mentioned. Send these along and we'll make suggestions.

Motor Behaves Badly

D. D. W., Michigan, writes:

I am in quest of information. I'm not going to say that there is a knock on the right side of my projector and ask you to tell me what the trouble is, but will try to describe facts to the best of my ability. Now—

I am running double reels and on one machine, after I start it, and after the reel has run about five minutes my motor seems to slow down, my machine seems to lose its speed and I have to bring up the lever and then push it down again. When I do this it picks up again and runs good for three or four minutes, when it repeats its performance.

I have adjusted the tension, have my take up set right, know that my motor is lined up right and have even taken off the disk carriage and cleaned it. My intermittent is set right and gets good lubrication. In short I have tried nearly everything that I could think of, and it still remains on the bum. I have two machines and the other one runs perfectly. They are Powers 6B and have been in service about a year and a half.

I forgot to mention the fact that I put in a new fiber disk about two weeks ago and my motor is well oiled. The only thing I can think of is that the motor (which is A. C.) is burned out. Would it act like this? Hoping to receive a reply soon.

Reply:

As usual in trouble of this sort there are several possible sources of trouble. You may have placed too much tension on thumb screw R-32 as it is called in the Powers catalog. Or it may be that the speed disc is out of shape and slips on the steel disc. To remedy this take an old knife and clean off the high spots from the leather disc. When taking this matter up with the Nicholas Power Company, Mr. Wrede of the repair department stated that recently he had been called in on similar trouble and found out that it could be corrected by replacing the self-oiling bearings with new ones at a cost of 40c.

A burned out motor would not act in the manner you have described, at least not for long. It is probable that you will find the real trouble in one of the places mentioned above.

If Shaking Coil Burns Out

I. B. J., Texas, asks a theoretical question regarding his mercury arc rectifier.

I WANT to know if the shaking magnet on my mercury arc rectifier should burn out could I run without it? If so how? Next, if I use a $\frac{7}{8}$ " condenser and a $\frac{6}{8}$ " condenser which should I use next to the arc? Next, what is the difference between a rheostat connected in multiple and one connected in series? I am a constant reader of the News and I think it the best trade journal published. I am also a member of the N. A. M. L. and I think it a great thing. Reply:

If you will study the diagram of the mercury arc rectifier you will find that the shaking magnet is energized through a short circuit. For this reason it has no effect on the operation of the rectifier if the magnet does burn out. When the carbons are brought together and the switch thrown the plunger makes contact which allows the current to flow through the circuit of the shaking magnet. When the magnet burns out

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the contact is made but there is no flow of current.

All that is necessary to do in such an event is to go ahead as usual with the exception that the tube must be tilted by hand. Simply bring your carbons together, throw the switch, tilt the tubes and draw the arc. For convenience sake, however, we would suggest that you send your magnet coil to the manufacturers and have it replaced by one suitable for the capacity of the tubes you are using.

In a condenser combination such as you men-

tion the lens of smaller focal length should be used next to the arc. This is for the purpose of allowing the arc to be brought nearer to the glass and yet have the rays after leaving the first lens practically parallel before entering the second or larger lens.

It is impossible to have one rheostat connected in anything but series. Two rheostats may be connected in multiple but not one. The simple sketches below illustrate the difference between rheostats connected in multiple and in series.

Van Duyne with 20 Years Experience Was One of First Men in Projector Game

Los Angeles Man Boasts of Many Years Association With Industry

AN organization has recently been formed which will apply the last and most particular coat of respectability to the film industry. Under the sharp eye of many of the leading college professors of this country, using the word "visual" as a dignified designation of their scientific activities, they intend that motion pictures shall receive the highest professional approval. This is their avowed intention and it is the word "visual" that brings motion pictures into these high circles. Every branch of learning is represented in the organization and—backed by eminent financiers, for learned societies strange to say do not function well without financial assistance—everything possible will be done to take the curse of commercialism off motion pictures. It will be a great thing for the films which have gone through the period in which no money could be made to the stage where there are so many millionaires in the business there is a growing ambition to be "recognized" in social and educational circles. It is certain that some of the professors will make a determined attempt to write the history of motion pictures. This is a good idea, for many of the pioneers are still hale and hearty and now is the time to get the facts from those who helped make them.

This week we have had the opportunity of

meeting Mr. H. E. Van Duyne of Los Angeles who represents the Nicholas Power Co. in Los Angeles and vicinity, through his firm, the Pacific Amusement Co., Los Angeles, Cal.

Van Duyne has been handling machines in California, principally around Los Angeles, since 1900 and we recommend him to all college professors and others who are looking for facts—past, present and future—regarding the world's film metropolis. Speaking in a light and figurative sense Van remembers when the first load of furniture drove up and Los Angeles commenced that phase of her glorious career which has made her known wherever motion pictures are shown. Just after the baker and grocer called, Van was offering a nice line of motion picture machines and was prepared to serve the family in the best possible way at the lowest possible prices consistent with quality. We will allow the professors to tell all about what kind of furniture this first producing firm had, what they looked like, how the ladies were dressed and other details dear to the heart of the historian but we advise them to get in touch with Van Duyne. According to a multitude of sources, H. E. Van Duyne sold the first motion picture projector used by the producing companies in Los Angeles. There have always been a few projectors brought in



H. E. Van Duyne

by traveling companies but Van Duyne knows all about the permanent installations. Edisons were used principally in the early days and it was before the introduction of safety devices; everyone was kept fairly busy preventing fires. When a fire did occur it was a good one and everything in and about the building was wiped off the map. Mr. Van Duyne has sold about all makes of projectors but for some years has been selling Power's exclusively, and recently issued an affidavit in which he stated that 95% of the machines used by the studios and laboratories are Power's.

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The News Cameraman of Today and His Increasing Opportunities

Some of the Problems That Confront the Ambitious Amateur

BY HERBERT E. HANCOCK, DIRECTOR, FOX NEWS

IT is a little over six years ago since the first news reel appeared upon the public screen. Its advent was as quiet and modest as the birth of some great genius who is not recognized as such until his power becomes apparent. The power of the news reel is becoming more evident every day, and is firmly establishing itself as a medium of expression more to be reckoned with than the greatest newspaper.

Unlike the newspaper editor, the man in charge of a news reel reflects through his works the likes, dislikes and feelings of all the people and not only a fraction as represented through a newspaper. His is a national task, not a local one, and his work is spread all over the country and into foreign lands, and not confined to one big city and its suburbs. Therefore the power of a news reel is world-wide and is becoming so to be considered by presidents, rulers and men of affairs of all nations.

I personally was a reporter and writer on some of the biggest newspapers in America for fifteen years, but I consider a news reel cameraman of far greater importance in his relation to the public in comparison to a newspaper reporter. No matter how careful or conscientious a reporter may be, his mental limitations always leave the possibility that his statements may not be entirely correct. Frequently we hear big men complain that interviews with them have been garbled, or the intent of their words misunderstood because of the reporter's phraseology.



Herbert E. Hancock

FOR many years before his venture into the field of the News Reel, Herbert Hancock was a newspaper man of wide experience. His success as head of the Fox News Reel caused us to ask him to set forth in print the story of the news cameraman. To our mind this is by far the best article ever printed on this subject.

A news reel cameraman cannot tell a lie in pictures. The camera does not lie unless it is made to lie by tricks or double exposure which, in a news reel, would instantly become apparent to the audience. No news reel is or ever has been accused of "faking a picture," interview or news event. When stop-motion is used showing people moving unnaturally, the motion picture public knows that this has been done for the purpose of amusement and that nobody is trying to "put over anything on them."

So keen has the competition become between the six weeklies now in the field, that a news cameraman must be trained in

several ways. He must be part director, part editor, part writer, since he has to describe his scenes, very much of an artist, and a top notch photographer, in order to be able to command high wages. So important has an all-around news cameraman become that he is today commanding three times the salary that he used to get four or five years ago.

When I re-entered the news reel field with Fox News after an absence of two years during which time I was trying to do my "bit" in the war, I found that the entrance into the field of several new news reels had made first-class news cameramen quite hard to get. I did manage, after some difficulty, in getting together a first-class staff, but there remained the possibility of losing a man every now and then for one reason or another, and it therefore became necessary for me to safeguard the interest of Fox News by a method which has proved most successful. I occasionally found in the Fox Film Studios, laboratories and other departments a young man interested in amateur photography who believed that he could become a cameraman if only given a chance—but where was this chance to come from? In more than half a dozen cases I gave a man a chance, and in every case they have made good. In one year we have trained eight of these men from various walks of life until they are today in a fair way to become the equals of any cameraman in the field. It was a hard road for them to travel at first, it being necessary for them to be little more than messengers or assistants to the other cameramen, picking up information and knowledge day after day, and centering along their line of en-



The cameraman stood in reptile infected water to get this "shot"



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deavor as much as possible. I managed to get hold of an old camera which, however, had a good lens and was in good working order, and whenever these men had a little time to themselves I would loan them this with some "short ends of negative" and let them get out and "shoot" some subject which would be of interest if photographed properly, but would be no great loss if the film was spoiled. In most cases they advanced in an incredibly short space of time until today I have a staff ready for any emergency, and capable of photographing any situation, big or little.



Ready for some "balloon stuff"

The explanation of this rapid advancement on the part of these men is somewhat explained when it is understood that camera work is fascinating to the extreme. The news reel cameraman, after he has learned photography, is put on his own mettle. When he is sent outright on an assignment, there is no director there to tell him what to do. He must use his judgment as to the news value of every scene he takes. He must be able to visualize his pictures upon the screen. He must use as little film as possible, and do his job quickly and well. Within the space of a few minutes, he may have to take several different scenes especially during an event where some national characters are present. Within a short space of time he may have to set his camera up in several different positions, change his focus and his exposure. Like the newspaper re-

porter he has to keep in mind all the time "I must not be beaten," and this means that he must not be beaten either in the excellence of the photography, his judgment, and his enterprise. Frequently, in order to out-do the other fellows, a cameraman will risk his life. I am continually receiving pictures where cameramen have taken all kinds of chances to get unusual pictures. Only recently one of my men made a most dangerous aeroplane flight over the Yosemite Valley, while another, in the Everglades of Florida, stood waist deep in a swamp alive with poisonous reptiles to get an alligator hunt. Others have climbed flag poles, hobnobbed with iron workers on the top of sky-scrapers, and have performed many other hazardous feats for the sake of glory and reputation.

That is the reason why I treat the 150 cameramen under me, who are scattered all over the world, as a body of brave, enterprising and intelligent men should be treated. A man who is not employed on a salary for news reel gets paid only when his film is accepted. These are what we call "the footage men." They are the "best friends" of the news reel editor for it is up to them to get the queer, unusual and unique news events that are constantly occurring in all parts of the world. To them also come the great hardships and risks attached to their work in the sparsely settled districts and uncivilized countries. To be a news reel cameraman you have to be "a man all through."

I want to make a special point of the "footage men." Their opportunity today in the news reel field is greater than ever before. Of first importance to them is the fact that they are getting more money for their product, the rate of payment having increased 100 per cent within the last two years.

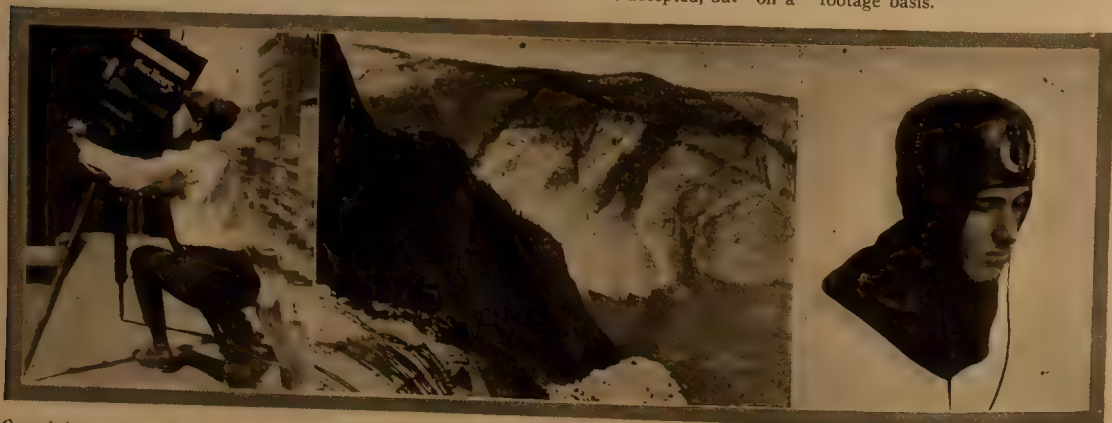
It must be taken into consideration, however, that the demands made on the footage men today are not what they used to be. In the old days a cameraman could send almost any old kind of a subject in to a news reel, and it would be accepted, but

today he must carefully consider the pictures he is going to take because there is a keen rivalry all over the world for a better class of film. The news reels today demand the highest quality of photography as well as unusual "shots," and sometimes the enterprise shown by a man will give him more space in a news reel than the actual news value of the subject. So that the future of a footage man is purely in his own hands. Every news reel editor is ready and willing to help him if he will help himself. A careless man, no matter what line of work he may be in, can never hope to get up very far.



Posing a real live "diamond back" for its close-up. Part of the everyday life of the News man

Within the last month Fox News mailed eight checks, or an average of two a week, of more than \$100 each, to footage men. Others are continually getting checks averaging from \$75 to \$85 a week so that men "in the field," if alert, and students of the news reel game, can very easily make a comfortable living. It also happens not infrequently that a footage man will produce such excellent results that he will be taken in on the regular staff. Several of the staff men on Fox News started on a "footage basis."



One of the cameramen for the Fox News reel makes a specialty of unusual airplane views. The center illustration shows a "still" taken from a plane passing down through the Yosemite valley

The army of news reel cameramen is constantly growing and becoming of more importance as the news reels themselves continue to grow in power. No longer does the slogan "the power of the press" occupy an isolated position. Today "the power of the news reel" is greater than it ever was, and is rapidly gaining the respect that is its due. I venture to predict that within the near future a news reel will develop many radical changes, and chief among these will be the development of an individual editorial policy, reflecting the ideas and judgment in picture form of the individual news reel proprietor. When this day comes the news reel will display a power of public expression that nobody will dare to combat or deny.

Philadelphia Bankers Build Theatres

Messrs. Stevens & Brown, bankers of Philadelphia, Pa., whose place of business is opposite their large and handsome Dunbar theatre, corner Broad and Lombard streets, a photograph of which is here shown, have purchased and taken over the New Lincoln theatre, at Twentieth and Jefferson streets, Newport News, Va., a picture of which is also shown.

The Lincoln theatre was erected about a year ago by Messrs. Ornum & Cohen Bros., of Newport News, and opened last August. Recently a fire destroyed a building adjoining the Lincoln, and as a



Upper view: The Dunbar

Lower view: The Lincoln

result of the fire the interior of the Lincoln was injured by water and smoke, and the theatre has been closed since undergoing repairs, and has just been redeco-

rated and is now opened by the above named gentlemen. It is said that the Lincoln is one of the prettiest theatres in Newport News.

The Dunbar theatre was opened December 29th and was built for legitimate shows, but the owners have purchased a booth, machines and screen and will open with moving pictures the first of June.

These same gentlemen are building beautiful 2,000 seat theatre on Church street in Norfolk, Va. The walls are up and work is progressing rapidly on the new structure. They are figuring on opening about September first.

Cameraman Gets "Impossible" Double Exposure

DON CANADY, Chief Cinematographer of the Argus Enterprises, Inc., of Cleveland, claims that he has succeeded in obtaining a double exposure which he says has been considered impossible.

He has his subject seated in a chair smoking. In a moment or two, the double appears on the scene, also smoking. After blowing smoke in each others' faces with the smoke ascending upwards, the double walks in back of and completely past the subject.

The usual mask lines are missing. During the run of 100 feet absolutely no movement, so Canady claims, can be detected that would indicate a double exposure. As the scene fades out, the double passes directly in front of the subject and out of the picture.

Canady has not yet divulged the secret but has promised to use this method the first time activities permit.

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The News Inaugurates a Service

By Charles D. Isaacson

WHEN the publishers of the News invited me to become contributing music editor, they indicated the freedom of expression which would be allowed me; but what was more to my liking, they advised me to "go the limit" in telling the story of music and its powers. They said that in every way they would back me up, in the development of a music service to the theatre exhibitors.

As a matter of fact, here's the way the News people phrased it: "If we have to engage you to go out and talk with exhibitors, to help them to start the musical idea in their own houses—in fact actually put you in the theatre to stage the musical program, we'll do it. You can use your own judgment on these matters. You can't do enough in actual service for our readers, to suit us."

Well, gentlemen of the theatres, I'm going to take the News people at their word, and I'm offering myself and my experience and my ideas to you, for you to call upon ad lib—carte blanche, as you please, or any other way you want to call it.

From aid in the selection of your musical director, to the choice of the weekly musical features, put the question up to me. That's my job on this publication. The articles I am writing in these pages are one part of my work—the actual thrashing out of your musical problems, as they affect you specifically, directly and individually, is the other part.

Consider me part of your musical staff, call me your Advisory Musical Director, or any other title you like, and then call on me!

WHEN the publishers were closing their negotiations with me, they asked "Would you object to the theatres using your name in their own advertising and programs? You know that you are pretty well known in every community in the country as a musical authority; and it would be mighty fine if the theatres which actually follow out your advice, could take advantage of your name, as an additional box office attraction."

Very willingly I assented, for there are so many fine personal hopes I have for the perfect mating of music and pictures, that I'm ready to do almost anything that's going to accomplish real results.

Ask Charles D. Isaacson About Music

These articles contain money-making ideas for motion picture theatre managers who are alive to their big opportunities. Mr. Isaacson is the best equipped man in the country to advise you on how to get the most out of music in your theatre. He is at your disposal—address him in care of the MOTION PICTURE NEWS.

"Now, when we're fairly launched on the department," the publishers ordered, "you go right ahead and tell the readers all about the plans, so they will know our attitude and so they will understand just what we're trying to reach. Tell it to them without personal feelings in the matter—just as if you were talking about somebody else who was trying to do the things you want to do."

So that's what this week's installment is to be—a careful, impersonal outline of our big hopes and offerings to you.

THE News Music Service, of which I am now to speak, has been developed and is now made ready for utilization.

The News Music Service will not be a cut-and-dried formal affair; it will be made to fit the different types of theatres and communities; made to fit the local conditions and the house capacity. The Service will not cost the exhibitor one cent (it will be part of his News values) although the Service will aim to indicate the methods by which the exhibitor can make his expenditures do the most good. The Service is not personally interested in any instrument, instruments, publisher, publishers, individual or organization, but it will be the intent of the Service to steer the exhibitor away from the worthless, and in the direction of the worth-while.

The Service will be published weekly in the News Music Section. In this manner the general advice will be carried; but the variations to fit the different theatres, will be handled by correspondence, or, where necessary and possible, in conference at the manager's office.

The Service articles will indicate a course of action to be followed by the *ideal theatre*—the theatre able to do anything and everything—the theatre big enough to get crowds, big enough to use ensembles on the stage, the theatre located where the finest artists can be obtained, where the best concert courses, operatic tours, orchestral routes, touch; the theatre surrounded by music schools, teachers, choruses, local music clubs—the theatre where newspapers and periodicals are favorably disposed to pay attention to music matters.

If you cannot do all that the Service articles each week suggest in the News, you can eliminate the difficult, the inappropriate, the impossible ideas, as applied to your needs, and use what you can.

But there is the other phase of the Service to be kept always in mind. It is at your disposal as an individual, made-to-measure proposition. That other phase is not intended to interfere with the duties of any existing or future music official—but merely as an adjunct to him. That other phase of the Service will not be thrust upon the theatre—it will only be given where it is requested, and then given as liberally as it is needed.

AS has been pointed out to us by letter already, this department is aiding the musical directors of theatres to "sell" their chiefs or to line them up more solidly on the musical proposition. Many musicians now attached to theatres are finding it a not always easy matter to convince the managers that music pays. They find themselves handicapped and limited in their powers—refused the opportunity to "spread." These artists, so proficient in their art, are not always so eloquent or as convincing as they would like to be when it comes to a discussion. Knowing all or most of the facts we present here, they are not at all times as expressive in summing the facts to their guidance. A musical director, who requested that his name be not mentioned, wrote last week "I've been trying to tell the manager about the music craze that's sweeping the country—but I couldn't make it convincing. Your article on that subject published in the News of June 26th just told it the way I wanted. I put the magazine

(Continued on page 662)



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(Continued from page 660)

on the manager's desk, open to the page and marked, and said not a word. A little later in the day, he came over to me and asked me if I wouldn't do something more to harness the music craze; and that we ought to get busy. The article had done its work!"

At any rate, the News Music Service is to be used wherever and in whatever way possible, to do the most good.

It is planned that the theatre may use the advice of the News Music Service without mentioning this publication in any way; on the other hand, if the manager feels that it will add prestige to his entertainments, he may publish in as wide a manner as he desires, that the music is along the lines recommended by the MOTION PICTURE NEWS. He may announce, that through an arrangement with the MOTION PICTURE NEWS, he has added the present writer to his staff, in the capacity of Music Adviser, or by inference, say that the present writer is in advisory charge of musical programs.

I am in touch with many thousands of musical enthusiasts in all parts of the country.* There is scarcely a city or town where I have not at the present moment some correspondents. I should be delighted to send you the names of the people in your community who have been in contact with my work, or who have written to me and urged me to come to their city, in the capacity of lecturer, musical interpreter or developer of concerts. These particular people, if informed by you, would be interested to watch the musical idea you set in motion with me or through me, and would be the sort of active enthusiasts who would help to spread word-of-mouth and often newspaper and periodical advertising, of your musical activities.

If you desire to carry through a policy of music, with a public announcement of the writer's advisory guidance, the publishers have informed me that they will be pleased to give you the data, in fact a complete story which you can use for your publicity and advertising. This probably would, because of its novelty, attract music lovers to your doors.

* Note—Mr. Isaacson is probably the most famous musical protagonist of the day. Every musical enthusiast, and almost every musician know of his work in New York City in making two million persons attend classical concerts for the first time in their lives. It is perhaps no exaggeration to say that the theatre which informed the musical authorities locally of Mr. Isaacson's connection with theatre music, would stir up a lot of discussion to say the least.

However, what Mr. Isaacson was referring to in this particular statement, is the work he has been doing in doing throughout the national publications for music. He is a contributor and has been represented regularly in a list of magazines which includes Pictorial Review (2,000,000 circulation); Collier's (1,500,000 circulation); Theatre Magazine, Forbes' Magazine, House and Garden, Physical Culture Magazine, School News, American Boy, Musical Courier, Capper's Farmer, Farmer's Wife, Hearst's Magazine, etc. Through these publications he has become for millions, the outstanding musical authority, and his name is synonymous with music in many homes. His correspondence with persons from all over the country has been voluminous, and he has required many assistants to handle the details of supplying men, women, boys and girls with the information they sought. His inquiries cover everything from questions about "should my boy start to study piano?" "now that my concert teaching is completed, how should I start my career?" "I have just finished a successful opera tour, and I want to know the best way to enter America."

—The Editors.



The orchestra of the Rialto theatre, New York; Hugo Reisenfeld, managing-director; Leon Vanderhelm, conductor

No matter what course of action you decide to follow, you will want to acquaint yourself with all that can be done under the plans of the Service. You will want to have clearly in mind your scheme of activity, so that you will understand clearly just what you are able to promise for, say the rest of the year.

A full outline of the News Music Service will be carried next week. Plan to use it to its maximum of possibility.*

(Tell Mr. Isaacson what you think of this department—and what you think it ought to contain. Tell him what you have done, are doing, or contemplate doing in a musical way. He can help you, and will be glad to do so.

Address Charles D. Isaacson, in care of the MOTION PICTURE NEWS.)

Questions, Answers and Discussions

Music Editor, The News:

Will you inform me if the enclosed letter is a society that has a right to charge theatre owners a license for playing music in their theatre, or is it another robbery?

Princess Theatre
Gillett, Arkansas

* Note—Recently the music editor was made an extraordinary offer to tie up with one theatre; but he refused it on the ground that he can accomplish more with a service of one kind, reaching multitudes of people, than to concentrate in any one place. The News feels that those of its subscribers who literally put Mr. Isaacson to work for them will be getting a high-salaried expert on their staff.

Music Editor, The News:

I am wondering if I can receive professional copies of music. I am manager of a small theatre, where we have a three piece orchestra. Please do not publish my name.

K. E. P.

Most of the publishing houses will be glad if you send your name to them, to put you on the lists for their catalogue and special numbers they send out. But most of the theatres and musicians are in the habit of buying the important music they need. I would say that you could get a lot of stuff, however, by sending in your name to the publishing firms—leastways, you will be in the way of receiving all the latest word of the big new hits.

C. D. I.

"THE GIRL IN THE RAIN"

(Universal)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Serenade Romantique" (And. con moto), Borch

- 1—Theme (4 minutes), until—S: At Screening
- 2—Continue pp (40 seconds), until—T: "Climb into your knickers"
- 3—Continue to action (30 seconds), until—S: Close-up of clouds
- 4—Half-Reel Furioso, by Levy (2 minutes), until—T: "Then the clouds released."

NOTE: pp during interior scenes

- 5—Continue to action (2 minutes and 30 seconds), until—T: "Be brave, Vera."

NOTE: pp during interior scenes

- 6—"Furioso" (For riot or storm scenes), by Kiefert (1 minute and 30 seconds), until—S: Interior of jail

NOTE: pp during interior scenes

- 7—Theme (2 minutes and 30 seconds), until—T: "Drowned I'm wise."
- 8—"Budding Spring" (And. Moderato), by Platman (2 minutes and 20 seconds), until—T: "There were three days of."

- 9—"Sinister Theme" (For scenes of impending danger), by Vely (2 minutes and 30 seconds), until—T: "Here's my dog whistle."

- 10—"Reve D'Amour" (Allegretto), by Zamecnik (2 minutes and 5 seconds), until—T: "Well, I guess you have the."

- 11—"Intermezzo Pateresque" (Allegretto), by Kocien (45 seconds), until—T: "That's the chug of my"

- 12—"Lento Allegro" (From Symphonette Suite), by Berge (2 minutes and 55 seconds), until—T: "Well, I ain't so young."

- 13—"Adagio" (From Symphonette Suite), by Berge (4 minutes and 30 seconds), until—T: "Hand me them keys."

- 14—"May Dreams" (And. con moto), by Borch (3 minutes and 10 seconds), until—T: "I want to get rid of that."

- 15—Theme (2 minutes and 55 seconds), until—T: "Overcome with sudden shame"

- 16—"Clematis" (From Boutonniere Suite), by Tanning (2 minutes and 10 seconds), until—T: "Vera will discuss the."

- 17—"Hurry" (For pursuit and races), by Minot (45 seconds), until—S: Shot is fired

- 18—Theme (2 minutes and 30 seconds), until—T: "I have run a great risk."

- 19—"Laughing Beauties" (Intermezzo), by Berge (1 minute and 5 seconds), until—T: "Be good to her."

NOTE: With ad lib. symphony rolls during storm scenes.

THE END

"THE NORTH WIND'S MALICE"

(Goldwyn)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Chant Frolique" (Dramatic Andante), Berge

- 1—"Half-Reel Furioso," by Levy (1 minute and 15 seconds), until—S: At Screening

- 2—Continue to action (35 seconds), until—T: "Man's most malignant."

- 3—"Fifth Nocturne" (Moderato), by Leybach (3 minutes and 45 seconds), until—T: "An Alaskan town."

- 4—Theme (4 minutes and 5 seconds), until—T: "We assume that the town."

- 5—"Andante Appassionato" (Depicting dramatic emotion), by Castillo (2 minutes and 5 seconds), until—T: "Malice delights by."

- 6—"King Solomon" (Overture on Jewish Melodies), by Tobani (3 minutes and 40 seconds), until—T: "And you had the nerve."

- 7—"Dramatic Recitative," by Levy (2 minutes and 15 seconds), until—S: Young man talking to Falsom

- 8—"Dramatic Suspense," by Winkler (3 minutes and 35 seconds), until—T: "The Sunset Road House."

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- 9—Theme (3 minutes and 45 seconds), until T: "Weeks lengthened into"
- 10—"Half Reel Furioso," by Levy (2 minutes and 35 seconds), until—T: "Once again malice"
- 11—"Gorgeous Mysterioso" (For infernal and witch scenes), by Borch (1 minute and 55 seconds), until—T: "With Spring came a."
- 12—Theme (4 minutes and 10 seconds), until T: "When you are safe with my"
- 13—"Estate" (Moderato Reverie), by Ganne (1 minute), until T: "I got a rich claim"
- 14—"Continue to action" (1 minute and 40 seconds), until T: "Henry Carter's home"
- 15—"Hurry," by Minot (1 minute and 30 seconds), until S: Paper catching fire
- 16—"Serenade Romantique" (And. con moto), by Borch (2 minutes and 55 seconds), until—T: "A burnt finger, a broken"
- 17—"Serenade" (Moderato), by Dingo (3 minutes), until—T: "In them look things went from"
- 18—"Kol Nidre" (Hebrew song) (4 minutes and 25 seconds), until—T: "The warehouse at the"
- 19—"Camelia" (From Boutonniere Suite), by Tanning (1 minute and 10 seconds), until—T: "No, it ain't, it's him from"
- 20—"Canzone" (Moderato), by Guldard (3 minutes and 3 seconds), until—T: "Continued hard luck"
- 21—Theme (1 minute), until—T: "More than a year went."
- 22—"May Dreams" (And. con moto), by Borch (3 minutes and 10 seconds), until—T: "Meanwhile history"
- 23—"Northern Serenade" (Moderato), by Olsen (1 minute and 45 seconds), until T: "Hall carved from brooding"
- 24—"Dramatic Conflict," by Levy (2 minutes and 45 seconds), until—S: Carter meets Rogers
- 25—"Roses That Die Bloom Again" (Sentimental ballad), by Levy (2 minutes and 20 seconds), until T: "I followed you from camp."
- 26—Theme (4 minutes and 15 seconds), until T: "Roger Falsom drove like"
- 27—Produce effects followed by "Love Song" (Dram. Moderato), by Plegier (4 minutes and 15 seconds), until S: Steam whistle blowing
- 28—"Maimelle Caprice" (34 Moderato), by Haton (3 minutes and 50 seconds), until—S: Mrs. Falsom meets Mrs. Guth and Dorothy
- 29—Theme (2 minutes), until—T: "This means I can find my"
- 30—"Dramatic Reproach," by Berge (2 minutes and 25 seconds), until—T: "The river bank over"

THE END

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Fred Rowe and Walter McGuire, Grand Theatre, Cambridge City, Ind., say: We would like to ask a question. We are planning on a new projection room. We are now throwing in a nearly straight line to the screen but we wish to shorten this distance and elevate the room about ten feet. What range is specified in degrees for the elevation. We understand 10° is the limit from center of screen to either side, or rather, what angle is the limit for downward throw?

Reply:

For side displacement the limiting angle is usually considered as about 12°. Beyond this figure the keystone effect becomes too great to allow correction.

For downward throw the limit is set by the tilting angle of the projector. This is around 23°, although by certain modifications in some machines this angle may be increased 50%.

Seeing that you did not give us the present throw we cannot tell you how much effect a slight shortening of throw and an elevation of ten feet will have on the projection. If your throw is now around 100 feet the difference will have little effect. By tilting the screen about 5° the keystone distortion will be hardly noticeable.

Shepard Now with Lucas

It will be good news to his many friends to learn that "Don" Shepard, former projectionist of New York City and later with the New York office of the U. T. E., is making good as equipment salesman for the supply house of Harry K. Lucas at Atlanta. He is now traveling through Louisiana and from all reports has impressed the exhibitors in that territory with the Hakuli line of goods.

Mr. Shepard started in the motion picture industry back in 1908 when he accepted a position as operator of an old Edison machine at Sacandaga Park. Later he was with the Darling theatre and the Family theatre of Gloversville, N. Y. Still another move took him to Albany and to a position with the Clinton Square theatre. Here he became interested in Union affairs and was a charter member of Local 324.

In 1917 Mr. Shepard came to New York and to the U. T. E. when the latter was under the management of Joe Hornstein. Leaving there he became a salesman for the Gardiner Screens, covering all of New York State. Next the Inter-Ocean Film Corp. claimed him and placed him in charge of projection. He remained with Inter-Ocean until he was offered and accepted a position as assistant manager of the N. Y. branch of the U. T. E.

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ROBERT BRUCE still "carries on," reproducing nature's grandeur in his inimitable way. His latest contribution, "The Great Mirror," may be called a tone-poem without music, since it expresses exquisite harmony through its scenic quality. The spectator catches the atmosphere and sits back in contentment as the vistas of God's cathedral are presented. One gazes upon quiet waters that reflect with distinct shadowy effects the overhanging hills and mountains. Solitude takes hold of the observer and he is truly transported.

There is an enchanting evening scene which for its colorfulness and grandeur has never been excelled by Mr. Bruce. And the excellent tinting embellishes it like an animated painting. The cloud effects, passing in fleecy formation, together with the reflections in the water, cast a spell over one which cannot be denied. It is a highly commendable offering and which set off by appropriate music furnishes the spectator a genuine treat.—LAURENCE REID.

"A Splendid Hazard"

(Allan Dwan—First National)

(Adapted from Harold MacGrath's popular novel—length, 6 reels.)

HAROLD MACGRATH's novel apparently has not lent itself well to the requirements of the best photoplay production but Allan Dwan has smoothed away all rough edges except one continuity. In this connection the picture jumps from one thought to another in such rapid succession that the average mind is at a distinct loss to grasp the real plot. The production is practically perfect from the standpoint of photography; the acting is good and in spots excellent, but it is essentially a class picture, a picture that will appeal only to those who have a background of Napoleonic history.

There is nothing orthodox about the theme of Mr. MacGrath's story. Rather it appeals to the baser emotions. Henry B. Walthall in the stellar role portrays the character of a human paradox with forcefulness and true realism. Cast as a Bavarian who discovers he has the blood of Napoleon in his veins, a man crazed with the one thought of becoming Emperor, he has exceptional opportunity to display the distinct qualities which have given him a high seat in "stardom."

The story begins in France, jumps to America and after several episodes of forced excitement and mystery, shifts back across the water to the Island of Corsica. A hidden treasure, a map and a search constitute the grounds for heralding the production as 'an action-crammed story of virile adventure.' The romance is

there too but the story is a tragedy. Some tragedies are fine from the box office point of view and some are not. If locations; probably the best acting Walthall has given us and MacGrath's name will balance the tragedy, then your audiences may be entirely happy after they have seen the treasure found but no explanation made of what was done with it.

Like all book pictures it gives splendid opportunity for exploitation stunts and will appeal to certain audiences. It would never go in a general community.

KEMPER F. COWING.

Reviewed at the Rialto Theatre, Washington, D. C.

"You Wouldn't Believe It"

(Mack Sennett Comedy—Two Reels)

THIS Mack Sennett two-reeler has come too quickly after "Married Life" to make it appreciated for what it is—a pure, unadulterated slapstick. Of course, it is being analytical to bring it into comparison with the aforementioned epic of tomfoolery. But searching for the Sennett touch one fails to find it. Any director with one-half his reputation or ability could have produced it. True it is elaborately staged and amusing after a fashion, but the chief weakness is its lack of real comic incident. There is nothing original about "You Wouldn't Believe It," the comedy being a series of stunts based upon a burlesque wedding.

The biggest spot in the picture is an antiquated bit done since time immemorial, but which is still capable of generating laughter. This shows nitro-glycerine blowing up and converting an automobile and its occupants into junk and tatters respectively. At other times the "chase" is well emphasized. The fun-makers are grotesquely attired and are involved in a sort of plot which doesn't ring with any particular note of humor. However, they indulge in facial grimaces and acrobatics and score as well as possible. The offering shouldn't have been shown immediately after "Married Life." It's like eating a pickle on the top of ice-cream.—LAURENCE REID.

"Foam Fantasies"

(Chester Scenic—Released by Educational—One Reel)

"FOAM FANTASIES," the initial Chester "Scenic" is a fanciful bit of film, selected shots of water, sky, etc., well put together with exceptional titles, and may well lay claim to being as artistic a scenic as is seldom seen on any program.

There is nothing to describe in the offering except that the views are well photographed, beautifully tinted and carry a suggestion of the "great outdoors" that goes well on any pro-

gram this time of the year. J. N. DICKERSON.

"You Tell 'Em Lions, I Roar"

(Century Comedy—Universal—Two Reels)

THE lions are having their musing of late in knockout comedy, and as far as presenting a series of thrills and furnishing some amusing moments one can say that they eclipse the stunts offered by certain slapstickers. "You Tell 'Em Lions, I Roar" doesn't get off to a very good start, but there is no denying the fact that it carries a big punch in its finale. The locale at first is a general store in the country with humor being generated by some grotesque comedians giving chase to one another. A case of linburger cheese is the piece de resistance, and its odor is enough to send the funmakers through all sorts of tricks. Finally the villagers turn up at the local opsy house where an animal trainer and his lions are the attraction.

The trainer is the genuine article to all appearances because he puts the ferocious beasts through their stunts, and cause them to snarl at the least provocation. There seems to be some suspense in the little audience, there is no denying that considerable is felt by the spectators out in front.—LAURENCE REID.

"Through the Keyhole"

(Sunshine Comedy Fox—Two Reels)

THIS burlesque upon the orthodox detective story has been excelled by various Sunshines in the past. There is a fairly good pace set in putting the "business" over, but the fact that it offers little variety makes it strike below the average. The comedians in the comedy are Dave Morris and Glen Cavender, who appear as the detectives of the absurdity. The action discloses them in their office with a stenographer.

The plot further depicts the adventures of the detective with a persistent book-agent, who manages to have as many lives as a cat regardless of the times he is hurled out of the office. Finally, Ed Kennedy in the role of a jealous husband employs them to obtain evidence regarding his wife's infidelity. They follow her to her rooms and succeed in photographing her in the arms of a man who proves to be their very client when they exhibit the proof to him. Cavender is later seen in a hospital where Kennedy, as the surgeon, is about to carve him to pieces. Some of this incident is quite original, although it fails to generate the requisite amount of laughs. The girls have been given a vacation in this release—a vacation richly deserved and they will be all the more appreciated when they return.—LAURENCE REID.

Index to Complete Plan Book and EXHIBITORS BOX OFFICE REPORTS

EDITOR'S NOTE Exhibitors will find here a complete list of all feature pictures for last twenty weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of *Motion Picture News* which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to March 6, 1920.

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK	PICTURE	BRAND	STAR	RELEASED	PLAN BOOK
ALARM CLOCK ANDY (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY					BUTTERFLY MAN, THE (GASNIER-ROBERTSON-COLE) LEW CODY				
Exhibitor Comment—"Charles Ray scores again as bashful youth."—M. P. News.			MAR. 27		Exhibitor Comment—"A splendid production with weak plot in society picture."—M. P. News.			MAY 29	
Exhibitor Comment—"A splendid picture, well directed with a good cast and excellent photography. Ray at his best. This combination always insures a big box office result. Played it one week to big business." "A good picture to extra big business." "An excellent picture with big draw this picture one week to average business." "A very good picture to average business five days and average two days." "A very good picture to average business two days." "A good picture to three days of big business." "Splendid picture to big business three days." "Consensus—"Good picture, good puller."				Exhibitor Comment—"A playing picture which should interest."—M. P. News.			APR. 24		
ALIAS JIMMY VALENTINE (METRO) BERT LYVELL			APR. 17		CHILD FOR SALE, A (IVAN ABRAMSON) GLADYS LESLIE			APR. 3	
Exhibitor Comment—"Good picture." "Played it three days to average business. An average feature." "A very good production which went big with the patrons who saw it. The hot weather, however, lessened the patronage and it did average business for one week." "Some liked it and some didn't. An average picture which played my house three days to poor business." "Consensus—"Average picture, average puller."				Exhibitor Comment—"Timely economic questions treated in dramatic story."—M. P. News.					
ALIAS MISS DODD (UNIVERSAL) EDITH ROBERTS			JUNE 19		CINEMA MURDER, THE (COSMOPOLITAN-PARAMOUNT) MARION DAVIES			JAN. 31	
Exhibitor Comment—"Little entertaining value in this slight story."—M. P. News.				Exhibitor Comment—"Conventional story lifted through splendid production."—M. P. News.					
AMATEUR WIFE, THE (PARAMOUNT-ARTCRAFT) IRENE CASTLE			MAY 8		Exhibitor Comment—"A good picture to average business for two days." "Newspaper publicity helped us to a wonderful Sunday business with a record-breaking Monday. The balance of the week took a gradual slump influenza may have had a little to do with the drop. Just an ordinary production. Some spots looked weak in the direction, but the photography was excellent. Cast good and star fair."				
Exhibitor Comment—"Poor box office value."				Exhibitor Comment—"Good picture, average puller."					
APRIL FOLLY (PARAMOUNT-ARTCRAFT) MARION DAVIES			MAR. 13		COMMON LEVEL, A (TRANSATLANTIC) EDMUND BREES-CLAIRE WHITNEY			MAY 8	
Exhibitor Comment—"Wild absurdities and pretty poses featured here."—M. P. News.				Exhibitor Comment—"Spectacular scenes will probably carry this through."—M. P. News.					
Exhibitor Comment—"Better than we expected from some of the reviews seen. Story good and interesting held up all along. Average business two days." "A fair picture to average business for three days." "My patrons did not like this one at all. Poor business one day." "Consensus—"Average picture, average puller."				COST, THE (PARAMOUNT-ARTCRAFT) SPECIAL CAST			MAY 1		
BELOW THE SURFACE (INCE-PARAMOUNT) RAYNORTH'S acting and graphic incidents make entertaining picture.			JUNE 19		Exhibitor Comment—"Disappointing through lack of moving moments." "An average picture." "Very good. Played it two days to average business." "Consensus—"Good picture, average puller."				
Exhibitor Comment—"Great—very entertaining; just what the public wants. Everything about it good. A sure fire box office attraction."				COURAGE OF MARGE O'DOONE, THE (VITAGRAPH) SPECIAL CAST			JUNE 12		
BLACK IS WHITE (FAMOUS PLAYERS-LASKY) DOROTHY DALTON			MAR. 20		Exhibitor Comment—"Circooda story makes vivid and vital picture."—M. P. News.				
Exhibitor Comment—"Unusual picture dramatically, but has ticklish sequence."—M. P. News.				Exhibitor Comment—"Well liked by my audience and went big. Played it one week to big business." "My patrons did not think much details, neglecting the good parts. The direction and acting did not appear to be up to standard." "Consensus—"Average picture, average puller."					
Exhibitor Comment—"A picture that seems improbable but my patrons liked it very much. Average business three days." "Receipts good but picture not so good." "An average picture to poor business for three days." "A good picture to big business three days." "A poor title which meant little to my patrons. Average feature to average business three days." "Played this feature one day to poor business." "Consensus—"Good picture, good puller."				CUP OF FURY, THE (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST			APR. 24		
BLACK SHADOWS (FOX) PEGGY HYLAND			APR. 3		Exhibitor Comment—"True and unconvincing theme; direction is poor."—M. P. News.				
Exhibitor Comment—"Story of sex intrigue has interesting moments."—M. P. News.				CYCLONE, THE (FOX) TOM MIX			JAN. 31		
Exhibitor Comment—"Ordinary picture. Star popular but her pictures weak. Poor business one day."				Exhibitor Comment—"Familiar formula makes fair picture for Mix."—M. P. News.					
BLINDNESS OF YOUTH, THE (FOUNDATION) SPECIAL CAST			JAN. 17		Exhibitor Comment—"Not up to Mix standard. Average business one day." "Good action, but story was left unfinished. Average business three days." "A great Mix feature which went over big to good business." "A fair production which I played three days to average business." "Mix falls down badly in this one, due to the quality of the story. Business under average for Mix and patrons disappointed." "It's a whirlwind of a picture, fit for any theatre. Average business two days." "My audience did not like this one. Played it three days to average business." "Consensus—"Average picture, average puller."				
Exhibitor Comment—"The love story has pictorial appeal."—M. P. News.				DANCIN' FOOL, THE (PARAMOUNT-ARTCRAFT) WALLACE REID			MAY 15		
BLOOD BARRIER, THE (BLACKTON-PATHE) BREMER-GORDON			APR. 10		Exhibitor Comment—"Some interesting moments in this frail Wallace Reid picture."—M. P. News.				
Exhibitor Comment—"Action and suspense will hold."—M. P. News.				DANGEROUS TALENT, THE (AMERICAN-PATHE) MARGARITA FISHER			MAR. 20		
BRAND OF LOPEZ, THE (HAWORTH-ROBERTSON-COLE) SES-ROLE MARLEY			APR. 10		Exhibitor Comment—"A crook play with a good story and love interest."—M. P. News.				
Exhibitor Comment—"Good picture."—M. P. News.				DANGEROUS TO MEN (METRO) VIOLA DANA			APR. 24		
BRIGHT SKIES (BRENTWOOD-ROBERTSON-COLE) ZA SU-PITTS			MAY 8		Exhibitor Comment—"A pleasant comedy, but the story suffered much in translation from stage to screen. Much of the original humor has been lost. Did big business for two days." "A good picture and good money that proved most entertaining." "A splendid feature to big business for three days." "Consensus—"Good picture, good puller."				
Exhibitor Comment—"Story story mixed with a bit of slapstick."—M. P. News.				DARDEVIL, THE (FOX) TOM MIX			MAR. 20		
BUBBLES (PIONEER) MARY ANDERSON			JUNE 26		Exhibitor Comment—"Mix breaks his own record as stunt artist."—M. P. News.				
Exhibitor Comment—"As light and transparent as a bubble itself."—M. P. News.				Exhibitor Comment—"Not up to Mix standard. Average business one day." "Played it one day to average business." "Consensus—"Average picture, average puller."					
BULLET PROOF (UNIVERSAL) HARRY CAREY			MAY 1						
Exhibitor Comment—"Two fast action in Harry Carey's latest."—M. P. News.									
BURNING DAYLIGHT (C. E. SHURTLEFF-METRO) MITCHELL LEWIS			MAY 29						
Exhibitor Comment—"London's vital story makes good audience picture."—M. P. News.									

Box Office Reports continued on page 668

"YES OR NO"

(Norma Talmadge—First National)

Two Ordinary Stories in One with Star Playing Dual Role

NORMA TALMADGE has succumbed to the epidemic of dual roles and the result is "Yes or No," practically two distinct pictures in one in which the versatile and talented star appears as young wives who are objects of attention by philanderers.

As the wife of the business man she listens to the tempter and when finally he casts her off commits suicide. As the working man's better half she repulses the villain's advances and lives happy ever after, husband inventing a washing machine which brings wealth.

The moral is, of course, that "the wages of sin is death" and "be good if you would be happy." Both stories are commonplace in plot and incident and only the work of a very good cast, good direction and a careful production make the offering at all interesting, unless the spectator expects that in the latter sequences the two stories will be merged by some unexpected twist and waits with curiosity for this to happen, which however doesn't. The only connection the two stories have is that a maid for the well to do wife is a sister of the other wife.

Miss Talmadge wears a wig and some fine clothes in the one character, and her own tresses and calico in the other role, with equal grace. Sister Natalie plays the maid we have mentioned, but doesn't make much of an impression either as to looks or ability. The direction is by R. William Neil, who has carried both stories along by cutting from one to the other in sequences. The picture is an adaptation of a play which had a limited run on Broadway a few seasons past.

At best the offering is a vehicle to display Miss Talmadge's talents and if it succeeds it will be because of her personal popularity and undenied ability.—Length, 6 reels.—J. S. Dickerson.

THE CAST

Margaret Vane	Norma Talmadge
Minnie Berry	Frederick Burton
Donald Vane	Lowell Sherman
Paul Derrick	Edna Adams
Doctor Malloy	Rockcliffe Fellows
Jack Berry	Natalie Talmadge
Emma Martin	Edward S. Brophy
Tom Martin	

Directed by William Neil.

PRESS NOTICE—STORY

The question handled in this picture, "Yes or No?" which presents Norma Talmadge in a dramatic dual role, and which comes to the theatre next is of prime importance to every girl who stands on the threshold of maturity. At sometimes in her life every woman must answer "yes" or "no." The picture is adapted from Arthur Goodrich's play of the same name which raised a lot of comment when it appeared upon the stage. It is a splendid story—one that offers the talented star with abundant chances to show her emotional skill. The star is forced to answer "yes" or "no." The momentous question comes to her fraught with tragedy—fraught with happiness too. And it is a big responsibility—this decision.

The story may be called a study in contrasts. The spectator sees the social elite frittering away their time while a moment later, whisked by the magic of the camera a few blocks east, one encounters a working girl, laboring amid squalid poverty to keep her home in a manner worthy of the love of her devoted but preoccupied husbands. Miss Talmadge in the social life of East Side poverty, and charm—with that sure touch and directness of method which has always characterized her interpretations on the screen. Among the assisting players are Rockcliffe Fellows, Frederick Burton and Lowell Sherman, all finished actors. William Neil has the picture with excellent taste, besides seeing to it that no dramatic touches are lost.

PROGRAM READER

An adaptation of the successful stage play, "Yes or No?" which aroused so much discussion on the New York stage when it was presented a few seasons ago, will be shown at the theatre next with the talented Norma Talmadge finding expression in a dual role. It is a character study which tests her emotional skill to the utmost but she comes through with flying colors and again shows why she is called one of the real fine artists of the stage. The play depicts the social elite frittering away their lives in the vain pursuit of pleasure, and touches also upon the sordid life of East Side poverty. A deep, tense, pulsating drama, and one that compels the spectator to pay the strictest attention. Miss Talmadge is surrounded by a most competent cast. William Neil is the director.

SUGGESTIONS

Much can be made from the title of this play. And it can arouse curiosity if played up properly. Those who are unfamiliar with the fact that it was once a play will be kept in great suspense if you feature nothing else but the title with a huge question mark on the billboards or in newspaper space. You can bring out later with follow up notices that it is an adaptation of Arthur Goodrich's play of the same name. By all means concentrate upon the star and tell that she has a dual role which tests her histrionic skill to the utmost. But follow up with the fact that no role is too heavy for this talented artist. Feature it as a tense, absorbing drama of today—the contrast between the vain pursuit of pleasure and the work-a-day world. Play up the supporting cast. The assisting players are all well known.

CATCH LINES

There comes a time in every woman's life when she is forced to answer "yes" or "no." Norma Talmadge answers it here and her decision brings forth a wealth of tense dramatic moments. See "Yes or No?"

See the screen's most capable actress, Norma Talmadge, in one of her greatest performances. See "Yes or No?" an adaptation of the play.

"THE BEST OF LUCK"

(Metro—Screen Classics)

Impressive Production, But Wild Melodrama in Plot

THE first half of this is rich in atmosphere with house parties, dances, good clothes, beautiful scenic locations in abundance, all of which has made necessary the spending of a barrel of money in production, but which contains about as much drama as Ver's almanac. Following comes a fox hunt which is the real thing clean down to the fox. Next a dissolve tells the story of a raid of ancient pirates and explains about the treasure which was lost at sea. This sequence also has cost a great deal and is more than well produced. The last half of the offering is as wild and improbable melodrama as that which usually goes into serials.

Whether the picture as a whole will please audiences is something of a question. There are audiences which will call the melodrama great, but they are not the people who will be interested in the first half of the picture.

Metro's efforts to make this one of the biggest hits of the season is plainly evident. If they have succeeded it is from the care taken with every detail, from direction to lighting. If they have failed it is because the story of this famous English stage success is old stuff in pictures, and in plot the sort of material that producers entering to cheap houses quite often select.

After the cast, which is headed by Jack Holt, gets through "wearing clothes" individualities are largely lost in the melodrama. It is very carefully selected as to types, however, and entirely competent in every respect. Mechanically the picture is perfect. The storm scenes can not be excelled. The wreck of the automobile is excellent, although it is a long shot and loses in value for this reason.

The feature possesses unlimited exploitation opportunities especially from a musical angle. Length, 6 reels. J. S. Dickerson.

THE CAST

Leslie MacLeod	Kathryn Adams
Kenneth, Lord Glenayre	Jack Holt
Lady Blanche Westmore	Lila Leslie
Laurana	Fred Malatesta
The Countess of Strathaird	Frances Raymond
Blake, an American Attorney	Monnet King
John Grey	Robert Dunbar
Mail	Ethel Conway
The Footman	Jack Underhill

Adapted from the Drury Lane stage play of the same title by Cecil Raleigh and Henry Hamilton. Directed by Ray C. Smallwood. Scenario by Albert Shelby Le Vane. Photographed by Harold Westrum.

PRESS NOTICE—STORY

One of the biggest spectacular photoplays of the year, "The Best of Luck," adapted from the famous Drury Lane London melodrama, is booked for the theatre for a ———— days' engagement beginning ————.

All the thrills that ever been put into pictures are contained in this super production from the Metro studios. A big motor car rushing at full speed plunges from a high bridge, a motor cycle on which the heroine is speeding to aid her lover in recovering the lost treasure is wrecked with Kathryn Adams plunging down a steep embankment as a result, and other thrilling scenes of a spectacular nature are enacted that have never been excelled in any picture.

There is a little of everything in this special production, even to a wonderfully exciting fox hunt, with the hounds going in full cry and horses and riders following along the trail. An all star cast headed by Jack Holt smashes the various roles. However, the picture is essentially a spectacular production and as such rivals such other great plays from the same source, such as "The Whip," another Drury Lane success which patrons of theatres will remember.

PROGRAM READER

Booked for a ———— days' engagement at this theatre beginning ———— is one of the outstanding photoplays of the season in the Metro Screen Classics production, "The Best of Luck," adapted from the famous Drury Lane stage success of the same name. Patrons will remember "The Whip," another Drury Lane melodrama which has been produced in pictures and realize what splendid photoplay material these English melodramas are. "The Best of Luck" is offered as a fitting successor to "The Whip" in full belief that it equals that production if not excelling it.

Thrills that have seldom found their way to the screen follow each other in rapid succession in this spectacular production. Not the least of these is a death fight on the bottom of the ocean many fathoms under the waves between hero and villain, a struggle for the hand of a girl and possession of a sunken treasure lost many centuries previously when a pirate ship was sunk off the coast of Scotland. While the locale of the picture is laid in the British Isles, the heroine is an American girl, direct descendant of a famous Scottish clan and who has crossed the sea to get acquainted with her illustrious relatives and make them love her for herself alone and not for the American millions she possesses. The cast is all star, headed by Jack Holt, as the last of a line of famous Scottish chiefs.

SUGGESTIONS

Exploit from the spectacle and thrill angle promising something out of the ordinary and referring to the fact that the production is from the Drury Lane melodrama. Take pains with your musical program using Scottish melodies as a basis. For a prologue number see other pages in this issue or description of a number staged by S. L. Rothapel at the Capitol theatre. Tie ups with music stores in connection with talking machine records, etc., should be easy. Advertising possibilities are presented in the "Mac" of our day, in which the Scottish dress and peculiarities enter are to be recommended. The bag pipe should not be forgotten either on the street or in your presentation.

CATCH LINES

Thrills that have not been duplicated since "The Whip," another adaptation from the same source, the Drury Lane melodrama stage productions, are to be found in this highly interesting story of the search for a sunken treasure which the scions of Scotland, Spain and America vie with each other for supremacy.

Exhibitors' Own Box Office Reports

(Continued from page 666)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK	PICTURE	BRAND	STAR	RELEASED	PLAN BOOK
DARK MIRROR, THE (INCE-PARAMOUNT) DOROTHY DALTON.....MAY 22					CIAL CAST MAY 8				
Exhibitor Comment—"This feature appeared to be rather too deep for my patrons. It was also hard to follow. Played it three days to average business." "An average feature to poor business for three days." "My patrons did not like this one at all. Played it four days to average business one day and poor three days."					Exhibitor Comment—"Poor opening day. An excellent picture. A real page from life. Well liked by my patrons. Big business three days."				
Consensus—"Average picture, average puller."					FIGHTING SHEPHERDESS, THE (FIRST NATIONAL) APR. 10				
DEADLIER SIX, THE (HAMPTON-PATHE) BLANCHE SWEET.....MAR. 27					Exhibitor Comment—"Very good picture. Did big business for three days." "Not much."				
Hypnotic story lacking in many points."—M. P. News					Consensus—"Good picture, good puller."				
Exhibitor Comment—"Played this feature one week to big business one day and average six." "This picture pleased but did only average business for three days." "Very good. Played it one week to big and average business."					FLAME OF HELL GATE, THE (ROBERTSON-COLE) BEATRIZ MICHELENA.....MAR. 20				
Consensus—"Good picture, good puller."					"Plenty of action in old-time picture of gun-play and bandits."—M. P. News				
DEADLINE AT ELEVEN (VITAGRAPH) CORINNE GRIFFITH.....MAR. 20					FLAMING CLUE, THE (VITAGRAPH) HARRY MOREY.....MAR. 27				
"Story of a girl reporter is highly interesting."—M. P. News					"Harry Morey has a vigorous melodrama here."—M. P. News				
DEAD LINE, THE (FOX) GEORGE WALSH.....MAY 15					FOR THE SOUL OF RAFAEL (GARSON-EQUITY) CLARA KIMBALL YOUNG.....JUNE 12				
"George Walsh will please in lead story."—M. P. News					"Colorful production carries little entertainment value."—M. P. News				
DEEP PURPLE, THE (R. A. WALSH-REARL) SPECIAL CAST.....MAY 15					FORBIDDEN TRAILS (FOX) BUCK JONES.....MAY 22				
"Fine adaptation of famous melodrama."—M. P. News					Exhibitor Comment—"Back done in good average western."—M. P. News				
DESSERT LOVE (FOX) TOM MIX.....APR. 24					Exhibitor Comment—"They liked it. Star growing in popularity. One day to average business."				
"Tom Mix furnishes plenty of thrills."—M. P. News					FORTUNE TELLER, THE (CAPELLANI-ROBERTSON-COLE) MARJORIE RAMBEAU.....MAY 22				
Exhibitor Comment—"Played this one week and it went big."					Exhibitor Comment—"Story of mother-love theme is nearly scamped with incident."—M. P. News				
Exhibitor Comment—"Played this one week and it went big." "Mix improving here. Played this picture one day to average business."					Exhibitor Comment—"Not very good. Played it three days to average business."				
Consensus—"Good picture, good puller."					FORTUNE HUNTER, THE (VITAGRAPH) MAR. 6				
DEVIL'S CLAIM, THE (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA.....MAY 22					"Famous stage success made into entertaining picture."—M. P. News				
"Japanese star in fantastic involved story."—M. P. News					Exhibitor Comment—"A good feature which pleased my patrons for one week. It did extra big business one day, big business three days and average business three days." "A good clean picture which would have done good business but we had a car strike which hurt our picture."				
Exhibitor Comment—"Played this picture one week to average and poor business. An average feature."					Consensus—"A very good picture. Big business two days, average one." "Picture played fairly good. Had comedy that took." "Three days to average business. Average picture."				
DEVIL'S PASS KEY, THE (UNIVERSAL) SPECIAL CAST.....APR. 17					Consensus—"Good picture, good puller."				
"Bitchin' key has another big photoplay here."—M. P. News					GARTER GIRL, THE (VITAGRAPH) CORINNE GRIFFITH.....MAY 22				
DEVIL'S RIDDLE, THE (FOX) GLADYS BROCKWELL.....MAR. 13					"Good combination makes a very pleasing picture."—M. P. News				
"Gladys Brockwell picture offers mild entertainment."—M. P. News					Exhibitor Comment—"Although this is just an average feature, it is far better than the star's previous work. Played it three days to average business."				
DISCARDED WOMAN, THE (HALLMARK) SPECIAL CAST.....JULY 10					GIRL IN THE RAIN, THE (UNIVERSAL) ANNE CORNWALL.....JULY 3				
"Dramatic melodrama with familiar old situations."—M. P. News					"Picture has many traits of the old time mela."—M. P. News				
DOLLAR FOR DOLLAR (KEENAN-PATHE) FRANK KEENAN.....MAY 1					GREAT ACCIDENT (GOLDWYN) TOM MOORE.....JULY 3				
"Keenan puts over another good picture."—M. P. News					"This would have hit the bull's eye had comedy been developed."—M. P. News				
DOLLARS AND SENSE (GOLDWYN) MADGE KENNEDY.....JULY 3					HARVEST MOON (GIBLARTAR-HODKINSON) DORIS KENYON.....APR. 10				
Exhibitor Comment—"Played this feature three days to average business. An average feature."					"Star makes play entertaining."—M. P. News				
DOLLARS AND THE WOMAN (VITAGRAPH) ALICE JOYCE.....JUNE 12					HEART OF A CHILD, THE (METRO) NAZIMOVA.....APR. 17				
"Character development emphasized in interesting picture."—M. P. News					Exhibitor Comment—"Going big so far." "Average picture to poor business three days." "Good picture to big business three days." "Very good to big receipts. The dancing in the feature was very popular." "A much better picture than her last one. It was a splendid feature which proved very popular. Capacity houses at all performances." "Not her best but O. K. Played it one week to big business."				
Exhibitor Comment—"A good picture which played to a fair house but no overflow."					Consensus—"Good picture, good puller."				
DON'T EVER MARRY (NEILAN-FIRST NATIONAL) SPECIAL CAST.....MAY 1					HELL SHIP, THE (FOX) MADLAINE TRAVERSE.....FEB. 28				
Exhibitor Comment—"Matrimonial comedy carries many bright moments."—M. P. News					"Interesting moments in this colorful sea story."—M. P. News				
"Good attraction." "Very good." "A good picture which was enjoyed by my patrons. Played it two days to big and average business."					HER FIVE FOOT HIGHNESS (UNIVERSAL) EDITH ROBERTS.....APR. 16				
Consensus—"Good picture, good puller."					"Will get by except as to logic."—M. P. News				
DOUBLE DYED DECEIVER (GOLDWYN) JACK PICKFORD.....JUNE 26					HIS HOUSE IN ORDER (FAMOUS PLAYERS-LASKY) ELSIE FERGUSON.....MAR. 28				
Exhibitor Comment—"Very good, the kind of picture that makes a genuine hit with all kinds of folks." "Neither my patrons nor myself liked this feature. Ran it one day to poor business."					"Famous stage play made into fair picture."—M. P. News				
Consensus—"Average picture, average puller."					Exhibitor Comment—"A very good picture with beautiful sets and a good story. Big business." "A good picture to big business one day." "Good picture to big business three days." "Fair picture. Many disappointed—no real plot. Average business three days."				
DR. JEKYLL AND MR. HYDE (PARAMOUNT-ARTCRAFT) JOHN BARRYMORE.....APR. 10					Consensus—"Good picture, good puller."				
Exhibitor Comment—"Seven acting in the highest form presented here."—M. P. News					HIS WIFE'S MONEY (SELZNICK) MAR. 6				
"Ran this picture three days to big business. Patrons liked it." "Played it one week to big business. An excellent picture." "Great." "Went very big. Played it a week to big business every day." "Good." "Played this feature one week to big business. A good picture." "A wonderful picture. Played it one week to extra big business." "A good production but it did not appeal to our patrons. Played it one week to poor business." "Very good. Played it two days to average business."					"Star cast and direction make very pleasing picture."—M. P. News				
Consensus—"Good picture, good puller."					Exhibitor Comment—"Only a fair picture." "An average feature which played my house three days to big business." "Best picture we have run for O'Brien. Picture well liked by all. Give us more like this and we will be well satisfied." "Fair only—one day to poor business."				
DREAM CHATEAU, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN.....MAR. 27					Consensus—"Average picture, good puller."				
"Balzac story, starring Kerrigan, makes clean, entertaining picture."—M. P. News					HOMER COMES HOME (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY.....JULY 10				
DUDS (GOLDWYN) TOM MOORE.....MAR. 27					"Charles Ray scores again in another homespun story."—M. P. News				
"Mystery tale has interesting elements which should excite."—M. P. News					HONEY-BEE, THE (FLYING A-A PATHE EXCHANGES) MARQUERITA SYLVA.....MAY 15				
Exhibitor Comment—"Not up to Moore's standard. Average business one day." "Poor title, story pleased. Good business one day."					"Good entertainment from picturized novel."—M. P. News				
Consensus—"Average picture, average puller."					HOUSE OF TOYS, THE (AMERICAN-PATHE) SEENA OWEN.....JUNE 5				
EVERYTHING BUT THE TRUTH (UNIVERSAL) LYONS-MORAN.....MAY 22					"Picture lacks moving moments through its overworked theme and draggy action."—M. P. News				
"Bedroom farce, only mildly amusing."—M. P. News					HUMAN STUFF (UNIVERSAL) HARRY CAREY.....JUNE 26				
EXCUSE MY DUST (FAMOUS PLAYERS-LASKY) WALLACE REID.....APR. 3					"Carey's latest, an average Western."—M. P. News				
Exhibitor Comment—"None better when it comes to entertaining."—M. P. News					HUMORESCUE (COSMOPOLITAN-PARAMOUNT-ARTCRAFT) SPECIAL CAST.....MAY 15				
Exhibitor Comment—"Star always goes big here." "A good picture which did big business for three days." "A good feature to big business for three days." "Very good." "Big business two days." "Played it three days to big business." "Good picture, well liked. Average business one day." "Good picture, good puller."					"Here is an undeniably fine entertainment."—M. P. News				
Consensus—"Good picture, good puller."					HUSBANDS AND WIVES (GAUMONT) VIVIAN MARTIN.....JUNE 12				
FALSE ROAD, THE (INCE-PARAMOUNT-ARTCRAFT) ENID BENNETT.....MAY 15					"Slight story carries few interesting moments."—M. P. News				
"Creak story is too tame and the action is wild and overdone."—M. P. News									
Exhibitor Comment—"An average picture to average business three days." "Played it one day to big business. Very good."									
FAMILY HONOR, THE (KING VIDOR-FIRST NATIONAL) SPE-									

Box Office Reports continued on page 670

"3 GOLD COINS"

(Fox)

Tom Mix Scores Again in Another Characteristic Role

THERE is no question about "3 Gold Coins" being one of the most acceptable offerings that Tom Mix ever had. Certainly it presents him at his darddevilish best, there being a plethora of incidents, fast-moving action, a good flavor of comedy, with the plot moving against a background as picturesque as the situations are colorful and exciting. H. H. Van Loan, the author, has again gauged the personality of the star correctly and has concocted a story which gives Mix plenty to do—and then some. "3 Gold Coins" is Western to the core and presents the star as a never-do-well who is always down in his luck, but who is resourceful enough to take care of himself. We prefer to see Mix in this type of subject rather than finding expression in straight legitimate drama. In fact he is more adaptable to serio-comic interpretations.

The action doesn't lose a minute in getting started and from the time that the hero shoots three gold coins from a fence at a goodly distance and ties them around his neck for good luck, there is measured out sample after sample of highfalutin incident. Mr. Van Loan has thought up some new stunts, but never do they dominate the action. Stunts which eliminate story interest make a picture resemble a vehicle. But "3 Gold Coins" is well fortified with romance, conflict and a deal of suspense. The hero owns what he believes to be a valueless piece of property, which is occasion to introduce the villains, who are disguised as get-rich-quick promoters. They sprinkle the land with oil and mulct the goodly natives out of their money in launching their project. And an effective climax full of two-gun work presents the star crasing the cloud of suspicion which has shadowed him and emerging as a wealthy and honorable hero.

The romance is not a negligible factor, as is often the case when a star is "stunting" through a picture, and it serves to act as a balancing note for the heavier portions of the story. The continuity of Alvin J. Neitz is arranged with compact sequences, and Cliff Smith has taken the situations and fashioned a praiseworthy Western. This director is well grounded in the art of picturizing a work of this character. Again he flashes some of his skill as a landscape artist, for his long shots are picturesque. The star is supported by his horse in several scenes—a horse quite as intelligent as Bill Hart's pinto. Good work is also furnished by Margaret Loomis and the other members of the cast. "3 Gold Coins" is interesting and will certainly appeal.—*Laurence Reid.*

THE CAST

Bob Fleming	Tom Mix
Bob Pat Duncan	Margaret Loomis
Betty Reed	Frank Whitson
Luther M. Rice	Bert Hadley
J. M. Ballinger	Duck Rush
Rufus Berry	Margaret Cullington
Mary Bimble	Sylvia Jocelyn
Peggy Benson	Bonnie Hill
Katherine Briggs	Bid Jordan
Boots	Walt Robins
Spike	Frank Weed
One-legged Townsman	

By H. H. Van Loan.
Scenario by Alvin J. Neitz.
Directed by Cliff Smith.
Photographed by Frank Good.

PRESS NOTICE—STORY

Tom Mix, the cowboy extraordinary, the screen greatest daredevil, will come to the theatre on _____ in what is considered by many his most exciting and adventurous picture, namely, "3 Gold Coins," an original concoction by H. H. Van Loan, the author of many stories for this Fox star who furnished the screen with the artistic "The Virgin of Stamboul." The author has gauged the star's personality correctly with the result that "3 Gold Coins" looms up as a praiseworthy offering. Mr. Mix plays the part of a devil-may-care fellow who is somewhat of a draftee. He reaches the end of his rope, when fate takes him in hand by presenting him with three gold pieces, the reward of man-servantship, and soon he is on the way to prosperity. Get-rich-quick promoters attempt to fleece him and his fellow citizens out of their wealth by promoting a fake oil stock, but good fortune is with the hero for oil really is located on his land. The action bristles with excitement and stunts skill in the saddle and with the lariat is brought forth again. All his old time written-being compact with incident and suspense. And there is a pleasant romance which gives it an adequate balance. The director has staged the picture amid picturesque scenes—scenes which are as appropriate as his action to the demands of the star. A well balanced cast is found in support.

PROGRAM READER

Tom Mix is coming. The daredevil of the screen—the cowboy extraordinary—is coming in H. H. Van Loan's exciting and adventurous story, "3 Gold Coins." This is said to be one of the finest stories in which the famous Fox star has ever appeared. The star is supplied with stunts which are absolutely new. He plays a devil-may-care sort of hero who has his ups and downs, but who profits by his rich sense of humor and good nature and eventually fortune smiles upon him. The star is seen in the saddle, lassooning an automobile, and other ambidextrous stunts. "3 Gold Coins" comes to the _____ next.

CATCH LINES

He was down and out. But when he shot three gold pieces off the fence his luck turned. See Tom Mix, the screen's greatest daredevil, in his most adventurous picture. See "3 Gold Coins."

See Tom Mix, the daredevil of the screen—the greatest horseman in pictures—in the exciting photoplay, "3 Gold Coins," by H. H. Van Loan.

"AWAY GOES PRUDENCE"

(Paramount Arcraft)

Good Idea Isn't Made the Most of Here

HERE is a story which carries a splendidly humorous idea which strikes us as not being well handled, even though it does offer some interesting moments. The sponsors have seen fit to give it a melodramatic twist which is all right enough, but it would have proven more entertaining had it been developed more broadly or more seriously. There is material here for a legitimate melodrama and also for a farce-comedy. The fact that it chooses a middle course tells it of certain color and vitality. Miss Burke, who is a comedienne, has sensed its values properly, but her supporting company is guilty of overplaying, with the result that the action and incident misses fire.

The story is based upon a kidnapping affair, the result of a runaway girl who will not stay locked in her room. Her fiance and parents endeavor to dissuade her from risking her life in an aeroplane. And she jumps out the window leaving a note telling them to deposit some money at a certain place and she will be returned to them. She finds refuge in the home of a former servant who calls up and gives away the secret. Then the fiance takes advantage of having her kidnapped in reality. His negotiations with the crooks are all right enough as far as the girl is concerned, even though he lands in the hospital with a badly damaged head. And Prudence takes to crime like a fish takes to water.

Dramatic license will excuse the bokum which makes the crooks respect her. She lives with them to all appearances and executes second story work attired in the regulation well fitting suit of men's clothes. And it is during this life of crime that the story sags and loses its vitality. The action here is considerably naive and theatrical. And the humor is relegated to the background except when the coppers are involved in catching the crooks and the adventurous heroine. Her parents and fiance trouble at the thought that their plan doesn't work out according to Hoyle, and just when they are on the point of sending the bloodhounds or a few-leuths after her, she bobs up in her own home with the cops in hot pursuit. The gist of the story is Prudence has her own way since she convinces them that she is capable of taking care of herself. We would have liked to have seen this picture as a farce-comedy or as a straight melodrama. The material is there, but it doesn't belong in a middle course. The technical side of the feature is entirely praiseworthy.—*Laurence Reid.*

THE CAST

Prudence Thorne	Billie Burke
Hewlett Harland	Percy Marmont
Aunt Prudence Thorne	Maude Turner Gordon
Mr. Thorne	Charles Lane
Mrs. Ryan	Dorothy Walters
Michael Ryan	Bonnie Hill
Chinaman	M. W. Hale
Jimmie Ryan	Albert Hackett

By Josephine Lovett.
Scenario by Kathryn Stuart.
Directed by John S. Robertson.
Photographed by Roy F. Overbaugh.

PRESS NOTICE STORY

Billie Burke, one of the most charming and talented stars of screen and stage, will appear at the _____ theatre next _____ in "Away Goes Prudence," a picture which is ideal in acting forth her captivating personality. Miss Burke has the part of Prudence Thorne, a society girl, who is infatuated with her sweetheart, Hewlett Harland. She takes a kidnapping in order to get money for her father for a new plane, but Hewlett turns the tables on her and arranges a kidnapping of his own. The crooks whose aid he has enlisted make a real kidnapping of it, and compel Prudence to walk a chalk-line delicately to prevent. Eventually, the crooks are captured and Prudence manages to escape to her parents' home. There, when she is about to be arrested, her father discovers her identity and Hewlett makes a shamefaced confession of the plot. It is most amusing picture and one which provides Miss Burke ample opportunity to present her peculiar style of captivating comedy. Percy Marmont, one of the popular leading men these days, appears opposite the star and gives a good account of himself. John S. Robertson, who won fame as the director of "Dr. Jekyll and Mr. Hyde," is in charge of the production which means that it is artistic in every way. Kathryn Stuart wrote the scenario from a story by Josephine Lovett.

PROGRAM READER

It is seldom that a motion picture offers a more exciting role for a star than does "Away Goes Prudence." Billie Burke's newest theme, which is to be the feature attraction at the _____ theatre next _____, the star has the role of a girl, mad about flying, whose fiance strives to break her of her pastime by arranging a kidnapping for her. How she is carried through a series of highly exciting adventures will be presented when the picture comes to the _____. Miss Burke plays her part with her characteristic charm and enthusiasm and prominent in her support is Percy Marmont, John S. Robertson is the director in charge—the same man who directed the memorable "Dr. Jekyll and Mr. Hyde."

SUGGESTIONS

In featuring this picture be sure to mention that it marks Billie Burke's return to the screen after months of absence. Bring out that she has the part which is highly original to say the least. Feature it as a come-romance which borders on the melodramatic at times. Use stills of the scenes and Miss Burke. Run stories of aviation in your local paper and feature a story of how women are taking as an aviator. Feature the director, telling that he was in charge of "Dr. Jekyll and Mr. Hyde," one of the most artistic pictures ever presented. This should attract patronage because the public is quick to grasp good work. Tell something about her leading man, Percy Marmont. Tell that Josephine Lovett wrote the story, and Kathryn Stuart, the continuity, both artists in their line.

The Index to The Complete Plan Book

(Continued from page 668)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK	PICTURE	BRAND	STAR	RELEASED	PLAN BOOK
IDOL DANCER, THE (FIRST NATIONAL) SPECIAL CAST. APR. 3 "Feature entertainers, but will not impress."— <i>M. P. News</i> Exhibitor Comment—"Very good." "Comparing this with Griffith's former picture, and finding it different in this one. Pleased big audiences for four days." "Exceptionally good; had exceptional dancing and lavish money." "Played this production one week to extra big business. A splendid picture." "A dandy picture which played my house three days to extra big business." "A poor Griffith subject. Played it one week to average business." "Wonderful in every respect. It was liked and well received by my patrons. Played it one week to big business."					LOVE'S HARVEST (FOX) SHIRLEY MASON. JUNE 5 "Dainty star in comedy drama of high order."— <i>M. P. News</i> .				
IF I WERE KING (FOX) WILLIAM FARNUM. JULY 10 "Continue play with Farnum as a romantic actor."— <i>M. P. News</i>					LOVE WITHOUT QUESTION (B. A. ROLEF-JANS) OLIVE TELL. APR. 10 "Crook melodrama, rich in mystery and surprise."— <i>M. P. News</i> Exhibitor Comment—"Quite a bit different from the ordinary run of pictures. Good story but after all is said and done, it seems a little too improbable."				
INFERIOR SEX, THE (FIRST NATIONAL) MILDRED HARRIS. MAY 8 "Fairly interesting drama with Mildred Harris."— <i>M. P. News</i> Exhibitor Comment—"A very good picture. Run this with 'Bringing Up Father' and we did have some program." "Played it two days to big business." "Fair picture to average business one day."					MADONNAS AND MEN (B. A. ROLEF-JANS) SPECIAL CAST. JUNE 26 "If you want a spectacular production, here it is."— <i>M. P. News</i> .				
IN RESEARCH OF A SINNER (FIRST NATIONAL) CONSTANCE TALMADGE. MAR. 20 "Constance Talmadge stars in highly entertaining comedy."— <i>M. P. News</i> Exhibitor Comment—"A very good feature to big business." "This feature gave unusual satisfaction and played to big business." "A good production. Played it one week to big business." "Played it one week to big business for three days and average business five." "To me it is the best Constance Talmadge picture on First National program. Cold weather kept us from going to the theatre. Big business two days." "Was excellent both from an artistic and box office point of view." "A fine picture. Played it two days to big and average business." "A remarkable picture which went big. Played it two days to extra big business." "This feature went very well and my patrons liked it very much. Played it one week to big business." "Consensus—"Good picture, good puller."					MAN THERE WAS, A (SWEDISH BIOGRAPH-RADIOSON) VICTOR SEASTROM. MAR. 13 "Powerful theme and rich background make fine picture."— <i>M. P. News</i>				
INNER VOICE, THE (AMERICAN-PATHE) E. K. LINCOLN. APR. 3 "Should satisfy any audience anywhere."— <i>M. P. News</i>					MANHATTAN KNIGHT, A (FOX) GEORGE WALSH. MAR. 27 "Crook melodrama makes lively picture."— <i>M. P. News</i> Exhibitor Comment—"It's a very good thriller. Poor business owing to very stormy and cold night." "Average picture to average business three days." "A good picture which played my house three days to big business." "Played this one on the bill with the Metro production, 'Shore Acres' to average business for one week. My patrons did not like this picture at all."				
IRON HIKARU (THE KODAK) THE KATSUMI. JUNE 12 "Conventional steel mill story does not convince."— <i>M. P. News</i>					MARY'S ANKLE (FAMOUS PLAYERS-LASKY) MACLEAN-MAY. MAR. 13 "Amusing farce from Mary Tully's stage play."— <i>M. P. News</i> Exhibitor Comment—"This is a whirlwind of a good picture. Played a comedy on the program with it and it made the comedy look tame for fun. Patrons should get more wholesome enjoyment out of this feature than out of a dozen so called comedy dramas. Extra big business one day to average two days." "A very good picture which pleased my patrons much that we extended its run from three days to one week. It did big business all week." "A good picture. Big to average business two days." "A good feature to big business for three days." "Excellent attraction. Three days to big business." "Good picture to extra big business three days." "Did big business for three days. Good picture." "Played this picture one week to average business. A fair feature." "Played it four days, to extra big business two days and big business two days. It was well liked by some." "A very good picture which was well produced. Has a good title." "Good business for one week." "Played it three days to big business." "Played this picture one day to average business."				
JACK STRAW (PARAMOUNT-ARTCRAFT) ROBERT WALSH. APR. 10 "Obvious light comedy has amusing moments."— <i>M. P. News</i> Exhibitor Comment—"Fair crowds during matinee and evening performances. Warfare in a popular favorite here and generally does big business." "A good picture to average business one day." "An excellent picture to big business for three days." "An average picture to average business." "This picture rather disappointed." "Did average business for three days. An average feature." "A good picture. Average business two days."					MARY ELLEN COMES TO TOWN (PARAMOUNT-ARTCRAFT) DOROTHY GISH. APR. 8 "Dorothy Gish scores in a homespun role."— <i>M. P. News</i> Exhibitor Comment—"Played this feature one week to big business one day and average six." "Star good. No plot to story. Played it three days to big business." "An average picture to average business for one week." "A good picture to big business one day." "Consensus—"Average picture, average puller."				
JENNY BE GOOD (REALART) MARY MILES MINTER. MAY 15 "A pleasing picture with many good points."— <i>M. P. News</i> Exhibitor Comment—"Just an average picture which played my house three days to average business."					MIRACLE OF MONEY, THE (HENLEY-PATHE) SPECIAL CAST. MAY 8 "A rather weak story which loses interest."— <i>M. P. News</i>				
JES' CALL ME IM (GOLDWYN) WILL ROGERS. JUNE 5 "Rogers has rich character study in story of homespun quality."— <i>M. P. News</i> Exhibitor Comment—"One of the best pictures ever run. Played it one week to big business and a very good picture."— <i>M. P. News</i>					MISS HOBBS (REALART) WANDA HAWLEY. JUNE 26 "Fruit story with a single-track idea, presents Wanda Hawley as a star."— <i>M. P. News</i> Exhibitor Comment—"Very pleasant—exceedingly good warm weather entertainment." "Very good. One week to big and average business." "Fair. Three days to average business."				
JOYOUS TROUBLE MAKER, THE (FOX) WILLIAM FARNUM. JULY 3 "William Farnum scores in light role, though entertaining value is rather weak."— <i>M. P. News</i>					MODERN SALOME, A (HOPE-HAMPTON-METRO) HOPE HAMPTON (FEB. 1). JAN. 31 "Satisfied from all angles."— <i>M. P. News</i> Exhibitor Comment—"An average picture which did big business for three days."				
KING SPRUCE (DIAL-HODGKINSON) MITCHELL LEWIS. MAR. 27 "Lumber story pleases despite complicated plot."— <i>M. P. News</i>					MOLLYCODDLE, THE (UNITED ARTISTS) DOUGLAS FAIRBANKS. JUNE 26 "Action, adventure and thrills are packed in Fairbanks' latest."— <i>M. P. News</i> Exhibitor Comment—"Great—best picture Fairbanks ever made. A wonderful entertainment from start to finish."				
LADY IN LOVE, A (PARAMOUNT-ARTCRAFT) ETHEL CLAY. MAY 29 "Ethel Clayton's charming performance the only redeeming feature here."— <i>M. P. News</i> Exhibitor Comment—"Fair to average business three days." "An average feature to three days of average business." "This feature went very poorly in my house. My patrons did not think much of it. Played it one week to poor business."					MOLLY AND I (FOX) SHIRLEY MASON. APR. 10 "Shirley Mason pleases in entertaining light comedy."— <i>M. P. News</i> Exhibitor Comment—"Very good picture. Mason coming along fine. Average business three days."				
LEAVE IT TO ME (FOX) WILLIAM RUSSELL. MAY 8 "Average farce comedy starring William Russell."— <i>M. P. News</i>					MOTHER OF HIS CHILDREN, THE (FOX) GLADYS BROCKWELL. APR. 17 "Triangle drama well produced and well acted."— <i>M. P. News</i>				
LET'S BE FASTIDIOUS (JACK-PARAMOUNT-ARTCRAFT) MACLEAN-MAY. JUNE 26 "Mild but pleasing picture with fine's costars."— <i>M. P. News</i>					MOTHERS OF MEN (FILM SPECIALS-REPUBLIC) CLAIRE WHITNEY. MAR. 13 "The movie is a great moment which should satisfy."— <i>M. P. News</i>				
LIFTING SHADOWS (PENNET-PATHE) EMMA WEHLEN. APR. 3 "Promising and good."— <i>M. P. News</i>					MRS. TEMPLE'S TELEGRAM (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN. MAY 22 "Bryant Washburn is fairly successful in adapted farce."— <i>M. P. News</i>				
LITTLE CAFE, THE (PATHE) MAX LINDER. JUNE 12 "A pleasing comedy with an amusing story."— <i>M. P. News</i>					MY LADY'S GARDEN (PARAMOUNT-ARTCRAFT) SPECIAL CAST. MAR. 27 "Mystery melodrama which should get by."— <i>M. P. News</i> Exhibitor Comment—"Run this feature one week only. An average picture." "Played it one week to average business two days and poor business five days." "They wouldn't come to see this one. Poor business one day."				
LITTLE SHEPHERD OF KINGDOM COME, THE (GOLDWYN). FEB. 28 "Old War period popular novel given fine production."— <i>M. P. News</i> Exhibitor Comment—"An average picture to average business. A good production which received many compliments as to its satisfaction. Big business." "Big three days. Picture is good and drew even better than we expected." "It did average business for three days." "A rather poor picture." "They liked it and it went over. Average business one day." "Very good; played it three days to big business." "Pleased in a mild way but nothing to rave about. Played it three days to average business." "Not such a good picture. This star has given us in many a day. Certainly will help to bring him back in popular favor. Three days to big business two days and average one."					NEGLECTED WIVES (WISTARIA) SPECIAL CAST. APR. 24 "Careful production overcomes trite theme."— <i>M. P. News</i>				
LOCKED LIPS (UNIVERSAL) TERRY AOKI. APR. 24 "Antique story and comic touches provide weak entertainment."— <i>M. P. News</i>					NOTHING BUT LIES (TAYLOR HOLMES-METRO) TAYLOR HOLMES. MAY 29 "Farce picture drags and carries very little humor."— <i>M. P. News</i>				
LOVE HAND, THE (ALEXANDER) SPECIAL CAST. MAR. 20 "A good Western with many thrilling and gripping moments."— <i>M. P. News</i> Exhibitor Comment—"Good."					NO. 39 (BRUNTON-HOBINSON) J. WARREN KERRIGAN. MAY 29 "Obvious but interesting photoplay to Kerrigan's latest."— <i>M. P. News</i>				
LOVE EXPERT, THE (FIRST NATIONAL) CONSTANCE TALMADGE. MAY 8 "Constance Talmadge in romantic comedy."— <i>M. P. News</i> Exhibitor Comment—"Excellent." "Only fair receipts." "Went very well. Three days to big business." "Extra good. Played it for one week to average business." "They said it was mighty fine. Played it one day to average business."					NURSE MARJORIE (REALART) MARY MILES MINTER. APR. 3 "Old English atmosphere pleases."— <i>M. P. News</i> Exhibitor Comment—"Only fair."				
CONSENSUS—"Good picture, good puller."					NOTORIOUS MRS SANDS, THE (ROBERTSON-COLE) BESSIE BARRISCALE. JUNE 19 "True story with interesting and dramatic moments."— <i>M. P. News</i>				

"A MASTER STROKE"

(Vitagraph)

Average Program Offering with Bad Plot Angle

IN spite of the fact that this offering is painfully convenient and made to order in story, runs exclusively to titles which explain in detail the plot in lieu of doing this with incident, it will in all probability please the star's personal admirers since it has all the tried and true "movie" stuff, including handsome hero wearing good clothes, and winsome heroine working as a stenog, to say nothing of a plot which is very "intricute."

It is part of this plot which forms our principal objection to the picture. Grand larceny in the first degree is given implied justification for no greater reason than that the hero used the stolen bonds to help a friend to whom he was under obligation. What very easily might have been murder, the deliberate wrecking of an automobile with two passengers, is used without attempt at justification as a sequence in furtherance of the development of the plot. The first mentioned especially looks to us to be dangerous if we are to accept as a fact the influence of the motion picture.

"A Master Stroke" as a production is excellent. The sets and photography are out of the ordinary, many beautiful locations have been secured. The direction and continuity are above reproach and the cast which supports the star is flawless. Length, 5 reels. J. S. Dickinson.

THE CAST

Yale Durant, ...	Earle Williams	Vola Vale
Minnie Patten, a secretary	Lee Hill	John Elliot
Jack Millington, a young financier	H. A. Barrows	Rhea Hanes
Sam Millington, his father	John Elliot	Frank Clayne
George Trevor, a young financier	John Elliot	Paul Wiegler
Blanche Trevor, his daughter	Rhea Hanes	
Harry Chapman, a social parasite	Frank Clayne	
Hodge, Millington's confidential man	Paul Wiegler	

By Frederic Van Rensselaer Dey.
 Scenario by H. Thompson Rick and Lucien Hubbard.
 Directed by Chester Bennett.

PRESS NOTICE-STORY

"A Master Stroke," a Vitagraph production starring Earle Williams, will be the feature attraction at the _____ theatre for _____ days beginning _____. In book form under the title of "The Three Keys," it had a wide sale and the producers have brought Frederic Van Rensselaer Dey's story to the screen with all its color and dramatic incident. The author is thoroughly conversant with the subject of finance and he has woven his knowledge into a most satisfying fabric of romance, intrigue and suspense. Mr. Williams has the role of a ne'er-do-well who has come to the end of his rope—a role similar to that he enacted in "The Fortune Hunter." Yet in many respects it is entirely different. He appears as Yale Durant who is prevented from committing suicide by the private secretary of his friend. Becoming involved in financial difficulties he appropriates securities of his employer to help an enemy. His employer learns of the transaction and puts the matter up to Yale. The latter declares that the securities are in the safe. Then follows a wild race on the part of the young promoter to secure the stocks and return them to the safe before his employer arrives on the scene. Chester Bennett is in charge of the production and his direction is capable throughout. H. Thompson Rick and Lucien Hubbard made the adaptation.

PROGRAM READER

If you found the man you loved taking bonds that did not belong to him from your employer's safe would you consider him dishonorable? That is the situation that confronts the heroine in "A Master Stroke," a Vitagraph production which comes to this theatre next _____ with Earle Williams as the star. He believed himself a thief, but the girl thought differently when she understood. "A Master Stroke" carries such vital elements as intrigue, adventure, romance, and suspense, and is capably adapted, directed and played. The role enacted by the star is similar to those he interpreted in "The Hornet's Nest," and "The Fortune Hunter," yet in many respects it is entirely different. Frederic Van Rensselaer Dey, one of the popular fictionists, is the author.

SUGGESTIONS

If you played "The Hornet's Nest," "The Black Gate," and "The Fortune Hunter," you can tell your patrons that Earle Williams has a similar story here. Again he appears in a role of a young man who has reaped the end of his rope. Make much of the central situation outlined in the Program Reader and use it to create discussion. Bring it out in appropriate catch lines. Make mention of the author and state that he is one of the most popular writers of the day. Feature the story as a moving drama of high finance and the abiding faith of woman and that such elements as romance, intrigue, action and suspense are featured. Mention the other players.

CATCH LINES

He had reached the end of his rope, then love came unexpectedly. What happened? See Earle Williams in "A Master Stroke."

How can a woman know that a certain man could not be a criminal, even though she caught him robbing a safe? Is it her feminine intuition? See "A Master Stroke," with Earle Williams.

"THE RED LANE"

(Universal)

A Pleasing Picture which Should Interest

IN "The Red Lane" Holman Day has written a story that should appeal and please, not that it is strong and vivid in its own function, but in the fact that it has a combination of elements which are interesting and at the same time different.

Canadian border life is taken as the theme and the author has mixed his romance and thrills in a convincing manner.

The locale is laid in the Maine north woods, on the border of Canada, and is a splendid background for a story which is concerned principally with the lives of the French peasantry who inhabit that country.

The star, Frank Mayo is a pleasing type in the role of the young American customs officer Norman Aldrich, who is determined to overcome all obstacles in his efforts to put right what might.

When the townfolks are being evicted from their home by a scheming lumber company, he takes a hand in the affair and in a thrilling manner with the help of the "people" overcomes the paid hirelings of the company and is rewarded by his election to office.

Romance is also introduced, when a young girl, the daughter of a smuggler, falls in love with Aldrich. The scenes leading up to where he rescues her from the band as she is about to be married to the "villain" are exciting and thrilling.

Capable direction and a good cast help to make this feature one which should please and thrill most audiences, especially in the neighborhood districts. Length, 7 reels. Frank Leonard.

THE CAST

Norman Aldrich	Frank Mayo
Marie Beaubien	Lillian Rich
Dave Ross	James L. Mason
Vestal Beaudin	Jean Hersholt
"Happy"	James O'Neill
Henni Billedeau	Karl Formes
Father Leclan	Paul Weigel
Blanc	Frank Thorne
Joe, the Deputy Sheriff	Harry Luntont

Story by Holman Day.
 Scenario by Violet Clark.
 Directed by Lynn Reynolds.

PRESS NOTICE-STORY

Frank Mayo in his latest Universal production, "The Red Lane," will be the attraction at the _____ theatre on _____ of next _____. It is a gripping story of the north woods and its primitive people, told by Holman Day, whose success in writing tales of this description is said to be supreme.

In this story Mr. Day has again chosen the American Canadian border as a locale for adventure and romance and has filled it to the brim with incident and action.

A few of Holman Day's previous works are "Pine Tree Ballads," "The Mayor of the Woods," and "Old King Spring."

In this feature Frank Mayo is seen in the role of a young American customs officer who is in love with the daughter of a border saloon keeper, the latter being none too scrupulous about his honesty and his associates.

The star has many trials with the inhabitants in his efforts to put right above might but is successful in the end when he is elected to the assembly. His troubles with the smugglers, his tireless efforts in putting down mob rule and his romance with the girl of his dreams are thrilling and exciting.

In the cast are Lillian Rich, James L. Mason, Jean Hersholt, James O'Neill, Karl Formes, Paul Weigel, Frank Thorne and Harry Luntont.

PROGRAM READER

If you like pictures of the Canadian border and the great North Woods with plenty of action and incident coupled with romance, you should see "The Red Lane," Universal's latest feature with Frank Mayo as star.

The story was written by Holman Day, whose tales of border life have always made interesting matter for red-blooded Americans, and whose previous works, "Pine Tree Ballads," "The Mayor of the Woods," and "Old King Spring," have furnished delightful reading in printed form.

In this feature Frank Mayo is seen as a young American customs officer in love with the daughter of a none too scrupulous saloon keeper. His troubles with smugglers, his tireless efforts in putting down mob rule and his bitter fight for a seat in the assembly, are only a few incidents in a story intermingled with romance.

SUGGESTIONS

This picture might be called a good program feature with enough thrills, suspense and romance injected to make it interest and excite the emotions. Be sure and tell your patrons that it is a story of the Canadian border but be sure and tell your patrons that it concerns principally the lives of the French peasantry who dwell in that part of the country.

Holman Day, the author has drawn his characters true to life, so you need not be afraid to exploit this point in your advertising.

The big scenes in the story are the hero's fight with the lumber company's paid hirelings in which he is backed up by the townfolks and his efforts to rescue the heroine from the villains who are about to marry her to a member of the band. You might run strong catch lines on these scenes without any fear of a comeback.

Of course, the star and cast should be played up for they are good both as to types and playing ability.

CATCH LINES

Did right conquer over might and was the young man elected to the assembly after a more bitter fight? See "The Red Lane," it will tell you.

Her father had promised her in marriage to a smuggler. How did the young girl escape this marriage? See "The Red Lane."

The Index to The Complete Plan Book

(Continued from page 670)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK	PICTURE	BRAND	STAR	RELEASED	PLAN BOOK
OLD LADY 31 (METRO) EMMA DUNN.....			APR. 10		SHERRY (EDGAR-LEWIS-PATHE) SPECIAL CAST.....			JUNE 5	
"Tells the story of a girl who is a splendid comedienne."—M. P. News.					"Has interesting moments, but rather long drawn out."—M. P. News.				
ORPHAN, THE (FOX) WILLIAM FARNUM.....			MAY 8		SHIPWRECKED AMONG CANNIBALS (UNIVERSAL) SOUTH SEA ISLANDERS.....			JULY 10	
"Widest of westerns with little plot."—M. P. News.					"Good picture, but should have been better."—M. P. News.				
Exhibitor Comment—"This is a rather poor production but it went over big and was well liked by my patrons. Played it one week with the Goldenrod production. Part of the night to be closed. As it might be called an average production. Played it three days to average business."					SHORE ACKES (METRO-SCREEN CLASSICS) ALICE LAKE.....			APR 3	
Consensus—"Average picture, average puller."					"Famous New England drama, well adapted."—M. P. News.				
OUT OF THE STORM (GOLDWYN) SPECIAL CAST.....			JUNE 26		Exhibitor Comment—"A good picture which I played three days to average and poor business." "This picture did not appeal although Alice Lake was well liked. Played it on the program with the Fox production, 'A Manhattan Knight,' to average business for one week." "This feature did average business for three days. It is a good picture, however."				
Exhibitor Comment—"A good production which played our house for one week. Did not go very well the first half but picked up the last half of the week."					SICK ABED (PARAMOUNT-ARTCRAFT) WALLACE REID.....			JULY 3	
PARIS GREEN (INCE PARAMOUNT-ARTCRAFT) CHARLES RAY.....			MAY 1		"This lively comedy is a sure laugh provoker."—M. P. News.				
Exhibitor Comment—"A splendid picture. Standing room only at all afternoon and evening performances." "Went very well and my patrons liked it. Played it three days to big business." "One of Ray's best which played well and was enjoyed by all." "One day to big business." "Charles Ray is a favorite here and this picture was well received by my patrons. Played it one week to big business."					Exhibitor Comment—"Very good; went over with a bang, to big business for three days."				
Consensus—"Good picture, good puller."					SILK HUSBANDS AND CALICO WIVES (HARRY GARSON-EQUITY) HOUSE PETERS.....			MAR. 13	
PARTNERS OF THE NIGHT (EMINENT AUTHORS-GOLDWYN).....			MAR. 13		"Good production of familiar stage and screen material."—M. P. News.				
"Detective story with an adequate punch."—M. P. News.					SILVER HORSE, THE (REX BEACH) SPECIAL CAST.....			MAY 22	
Exhibitor Comment—"Exceptionally good. Did big business for one week." "Exceptionally good. Played it for one week with the Fox feature, 'The Elephant,' to big business every day. My patrons liked it very much."					Exhibitor Comment—"A splendid picture to extra big business three days." "Played it three days. A good picture to average business."				
Consensus—"Good picture, good puller."					Exhibitor Comment—"Excited about the average amount of interest from my patrons. Played it three days to average business."				
PASSERS BY (BLACKTON-PATHE) HERBERT RAWLINSON.....			JULY 3		Consensus—"Good picture, average puller."				
"Exceptional character study film of ordinary life."—M. P. News.					SIMPLE SOULS (HAMPTON-PATHE) BLANCHE SWEET.....			MAY 8	
PATH SHIR CHORKE, THE (UNIVERSAL) ANNE CORNWALL.....			MAY 29		"Good picture, good picture, good picture."—M. P. News.				
"Interesting despite slight story."—M. P. News.					SINNERS (REALART) ALICE BRADY.....			MAR. 27	
PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO (MAR. 1).....			JAN. 31		"Director missed chance to make big picture."—M. P. News.				
"Good production of mechanical and unreal plot."—M. P. News.					Exhibitor Comment—"Better than 'The Fear Market.' Drew well and picture well liked by a large audience. Two days to big business."				
PHANTOM MELODY, THE (UNIVERSAL) MONROE SALISBURY.....			JAN. 31		SIX BEST CELLARS, THE (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN.....			MAR. 26	
"Fantastic story of love and vengeance."—M. P. News.					"Bryant Washburn has a knockout here."—M. P. News.				
Exhibitor Comment—"Average picture to average business three days."					Exhibitor Comment—"A splendid picture to extra big business for one day." "An average feature which did big business for three days."				
REMODELING HER HUSBAND (NEW ART-PARAMOUNT) DOROTHY GISH.....			JUNE 19		"Great. Played it a week." "A very good picture to poor business one day."				
"Multi-act story lifted by Dorothy Gish's admirable humor."—M. P. News.					Consensus—"Good picture, good puller."				
Exhibitor Comment—"Played this feature one week to big and average business. An average picture."					SLAM, BANG JIM (AMERICAN) FLYING A" WILLIAM RUSSELL.....			APR. 24	
RESTLESS SEX, THE (COSMOPOLITAN-PARAMOUNT-ARTCRAFT).....			JUNE 26		"Good laughs in mixture of farce and western."—M. P. News.				
"Latest production of 'Seven Chambers' story which carries interesting moments."—M. P. News.					Exhibitor Comment—"Played it a week to average business. Just an average feature."				
RETURN OF TARZAN, THE (NUMA-GOLDWYN) GENE POL-LAR.....			JUNE 12		SLIM PRINCESS, THE (GOLDWYN) MABEL NORMAND.....			JULY 10	
"Fantastic picture fails to meet expectations."—M. P. News.					"Normand in kind of role which made her famous."—M. P. News.				
RIDERS OF THE DAWN (BENJ. HAMPTON-HODKINSON) SPECIAL CAST.....			MAY 15		SOONER OR LATER (SELZNICK) OWEN MOORE.....			MAR. 27	
"Colorful action picture for plot shortcomings."—M. P. News.					Exhibitor Comment—"Farceful drama but fairly amusing."—M. P. News.				
Exhibitor Comment—"This picture went very well because it was a North-western picture and full of exciting stunts. It appears to be good for a second run."					Exhibitor Comment—"Good feature to average business three days on account of bad weather." "Very good. Big business three days." "Pleasing entertainment but same situation through the entire picture. Average business two days." "They liked it. Poor business one day." "Average picture to average business three days." "A first class comedy. Very good business one day."				
RIO GRANDE (CARNEW-PATHE) SPECIAL CAST.....			APR. 24		Consensus—"Good picture, good puller."				
"Should give satisfaction wherever shown."—M. P. News.					SPORTING DUCHESS, THE (VITAGRAPH) ALICE JOYCE.....			MAR. 13	
ROAD TO DIVORCE, THE (UNIVERSAL) MARY MACLAREN.....			MAR. 13		"Entertaining picture made from Drury Lane melodrama."—M. P. News.				
"An interesting picture which should give satisfaction."—M. P. News.					Exhibitor Comment—"A big picture to big business for three days." "This feature did average business for three days, an average picture."				
Exhibitor Comment—"Played this one with the Goldwyn feature, 'The Strange Boarder,' to extra big business six days and big business one." "Has a good title but the story appears to be very weak and did not get over."					Consensus—"Good picture, good puller."				
Consensus—"Average picture, average puller."					STOLEN KISS, THE (REALART) STANTANCE BINNEY.....			MAR. 20	
ROMANCE (UNITED ARTISTS) DORIS KEANE.....			MAY 29		"Picture of sticky sentiment and obvious coincidences."—M. P. News.				
"Artistic production given up of love and sentiment."—M. P. News.					Exhibitor Comment—"A fair picture to average business." "My patrons did not like this one. They seemed to think there was nothing to it but high class photography and posing. Played it three days to poor business."				
Exhibitor Comment—"Fair rather poor entertainment, however. Too much sentimentality." "Went over big because it was well advertised and put over on a sale, but it seemed to be too deep for ninety per cent of the patrons."					Consensus—"Average picture, average puller."				
Consensus—"Good picture, good puller."					STRANGE BOARDER, THE (GOLDWYN) WILL ROGERS.....			MAY 1	
SAND (PARAMOUNT-ARTCRAFT) WILLIAM S. HART.....			JULY 3		"Will Rogers makes another entertaining picture."—M. P. News.				
"William S. Hart and his puns score in characteristic picture."—M. P. News.					Exhibitor Comment—"Played this one with the Universal feature 'The Road to Divorce' to extra big business six days and big business one." "My patrons did not like this one and as a result, it did not get over. Played it one week to poor business." "A rather poor picture to three days of poor business."				
SCRATCH MY BACK (GOLDWYN) SPECIAL CAST.....			JUNE 19		Consensus—"Average picture, average puller."				
"Scratch my back is a sure-fire hit."—M. P. News.					STREET CALLED STRAIGHT, THE (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST.....			MAR. 20	
SEA RIDER, THE (VITAGRAPH) HARRY MOREY.....			JUNE 5		"Popular novel loses its subtlety on screen."—M. P. News.				
"Seafaring tale carries an adequate punch for Morey."—M. P. News.					Exhibitor Comment—"Went good. Big business three days."				
SEA WOLF, THE (FAMOUS PLAYERS-LASKY) SPECIAL CAST.....			MAY 29		SUDS (UNITED ARTISTS) MARY PICKFORD.....			JULY 10	
"Good action, melodrama typical of Jack London."—M. P. News.					"Large character study and artistic lightings lift slender and commonplace story."—M. P. News.				
Exhibitor Comment—"Fair too thrilling for the summer show." "An average picture to big and average business two days." "An average picture to average business."					TARNISHED REPUTATIONS (PARRIT-PATHE) DOLORES CAS-SELL.....			MAR. 13	
SEEING IT THROUGH (BRENTWOOD-ROBERTSON-COLE) ZASU FITS.....			FEB. 28		"Dolores Caswell burlesque with shop-worn story."—M. P. News.				
"Heart interest, story line of love and sentiment."—M. P. News.					TATTLERS, THE (FOX) MADAME TRAVELER.....			APR. 10	
SEX (J. PARKER REID-HODKINSON) LOUISE GLAUM.....			APR. 10		"Society melodrama too heavy for general entertainment."—M. P. News.				
"Powerful theme, clever acting and rich production."—M. P. News.					TERROR, THE (FOX) TOM MIX.....			MAY 29	
Exhibitor Comment—"A big production which was well produced and as a result did big business for one week." "A satisfactory picture which days to extra big business." "Played it three days to capacity business." "Good. Played it three days to big business." "A splendid picture which pleased all. Three days to big business." "A splendid picture."					TERROR ISLAND (PARAMOUNT-ARTCRAFT) HOUDINI.....			MAY 8	
Consensus—"Good picture, good puller."					"Reminds a wild serial in incident and action."—M. P. News.				
					Exhibitor Comment—"An improbable picture which I played one week to poor business. It seems to be composed of serial stuff done five years ago." "A good serial. Played it one day to average business."				
					Consensus—"Average picture, average puller."				
					THIRD GENERATION, THE (ROBERTSON-COLE) SPECIAL CAST.....			JAN. 31	
					"Fairly interesting picture of a domestic type."—M. P. News.				
					Exhibitor Comment—"Average picture to average business one week."				
					THIRD WOMAN, THE (ROBERTSON-COLE) SPECIAL CAST.....			MAR. 27	
					"Highly criticized as fair entertainment."—M. P. News.				
					Exhibitor Comment—"Did average business for three days. An average feature."				

Box Office Reports continued on page 674

"THE LADDER OF LIES"

(Paramount-Artcraft)

Story of Woman's Self-Sacrifice Is Interestingly Told

WHEN a story is based upon a woman's spirit of self-sacrifice brought about by dishonoring her name to protect the home of a man who once loved her and whom she holds in the highest esteem, it is always certain of carrying sufficient appeal to enlist the sympathy of the average reader. When it is depicted upon the screen with its dramatic possibilities realized to the utmost, it takes on an interest the force of which cannot be denied. There are certain loopholes in this story of how happy married life can never rest upon a foundation of lies. While it is reasonable to believe that a woman would take the course that is depicted here, it isn't hardly within reason to expect the men in her life to act so utterly callidish.

She lies and therefore compromises herself to spare her erstwhile fiancé the misery of learning about the weak and vapid character of his butterfly wife. They have been such good friends that he is still an influence in her life and she makes promises to him to save herself from degradation at the hands of a philanderer. The good woman becomes engaged to the partner of her friend and when the ceremony looms up in the offing, the latter imparts the information which he has discovered—namely her past conduct, never realizing that it is his own wife who has trespassed. The villain finally makes amends with her second fiancé, and the story is back where it started.

As far as saving her friend her spirit of self-sacrifice has availed nothing. And it looks to us as if both men are not deserving of such a good woman's friendship and love. The picture is well told, the interest being held through sequences of cumulative dramatic power with the high lights standing out like beacons. It is easily the best offering Miss Clayton has had in several months. And she seems to have appreciated it through the sincerity and enthusiasm which mark her portrayal. The star always gives poise and dignity to her roles and such virtues are necessary in a story of this character. Clyde Fillmore as the figure who married the butterfly, Charles Meredith as the second lover and Irving Cummings as the adventurer in hearts, are all effective in their roles. Tom Forman's direction is skilful in every department. Edith Kennedy's scenario is well arranged.

—Laurence Reid.

THE CAST

Edith Parrish	Ethel Clayton
Peter Gordon	Clyde Fillmore
Dora	Jane Acker
Ralph Brent	Irving Cummings
Eliane	Charles Meredith
Maid	Ruth Ashby

By Harold Vickers.

Scenario by Edith Kennedy.

Directed by Tom Forman.

Photographed by William Marshall.

PRESS NOTICE STORY

Ethel Clayton's new starring vehicle, "The Ladder of Lies," by Harold Vickers, which will come to the theatre beginning — is interpreted as the ladder upon which man climbs to happiness. It is shown that this ladder must be founded upon truth, for if it rests upon a lie, it will surely fall ere man has reached the top. This is one of the most powerful themes which Miss Clayton has interpreted for some time. "The Ladder of Lies" may be defined as the old story of woman's sacrifice for a man, but done with an entirely new twist. In this tale, the heroine doesn't love the man for whom she is risking her good name, but is just his good friend, anxious to shield him from the fact that the woman he married is unfaithful.

When her own honor is impugned, as the result, in the eyes of the man she loves, the heroine is silent, until the way is unexpectedly opened to her happiness. Miss Clayton was never more attractive than in "The Ladder of Lies" and never has she revealed such a mastery of her art. The picture presents ample opportunities for the display of her talent. It is also well fortified with a splendid moral. The star's support is praiseworthy, including such favorites as Charles Meredith, Irving Cummings and Clyde Fillmore. Tom Forman, for some time a leading man, branches out here as the director. Edith Kennedy, an experienced scenarist, attended to the adaptation.

PROGRAM READER

Have you ever climbed a ladder and stubbed your toe on one of the rungs? Have you ever climbed one that rested in soft earth and felt it sway under you as you climbed upward? This same illustration can be applied to the ladder of life. Before humanity starts climbing upward the ladder should first be inspected. This, briefly, is the theme of Ethel Clayton's newest Paramount-Artcraft picture, "The Ladder of Lies," which comes to the — theatre next —. Miss Clayton is said to contribute some of the finest work she has ever flashed on the screen and her supporting cast is entirely adequate. Tom Forman, erstwhile leading man makes his debut here as a director. The story was written by Harold Vickers, and scenarioized by Edith Kennedy. It is a genuine treat in picture entertainment. It presents the tale of woman's sacrifice in a new way.

SUGGESTIONS

The exhibitor should feature that this picture treats of woman's sacrifice for man in an entirely new way. He should exploit it as an appealing tense feature in which the emotional and charming Ethel Clayton has one of the finest roles which she has ever been identified with on the screen. The fact that Tom Forman, erstwhile leading man, is the director should not be overlooked. And the supporting cast should come in for good notices. The exhibitor should emphasize the central situation in his copy. And bring out the illustration emphasized in the program reader. The names of the author and adaptor should be made prominent. An appropriate prologue based upon the theme should be a stimulant toward enjoying the feature.

"A BROADWAY COWBOY"

(Hampton-Pathe)

William Desmond Has an Entertainment Comedy Here

THAT William Desmond has qualified as a light comedian has been testified to before, but his latest release, "A Broadway Cowboy," by Byron Morgan, brings out his versatility in this direction as it has never been brought out before. In keeping tabs on the star we must say that the picture is about the best thing he has had since "The Mints of Hell." Where the latter presented him in a straightforward Western role, his newest offers him in a take-off on the conventional cowboy. It's a good story—one which has a gaiety and sparkle that cannot be denied and it has all the appearances of being quite original.

Mr. Desmond portrays the part of a stage Westerner, the third act of the play holding New York spellbound through its primitive action. When the show takes to the road, the star is forced to go through the identical situations in real life that he enacted behind the footlights. The heroine is an infatuated actress girl who has come to New York from Montana to enter a finishing school. The high lights do not wait to present themselves. A fruitful moment is arrived at when the star loses his trunk and is forced to wear his cowboy disguise. And the local sheriff of the girl's town, being extremely jealous of his romantic ardor, sees to it that the resourceful thespian is rendered hors-d'combat. Which is occasion to score again with some delicious humor.

The show is billed for the cowboy, but the hero is locked up in a neighboring jail on general principles. But he turns the tables on the officers and escapes, however, not before they are given a taste of his medicine. The picture has all the appearances of a regulation Western here, though dressed up with satirical points. A time comes when the jealous sheriff catches him with a stolen horse and events boom up black for him. He is about to be strung up just as he was in the third act of the play when the heroine rides into the scene, climbs a tree unmotivated, and cuts the rope, and the "cowboy" gallops away to safety. Here is a new twist to present a scene having a make-believe character and to duplicate it in reality. And the actor being versed in it is able to make himself adaptable. There is a deal of rousing action and considerable suspense and the atmosphere of the great outdoors is always effective. Mr. Desmond plays the part in a spirited fashion and his support is adequate. Joseph Franz' direction is praiseworthy. —Laurence Reid.

THE CAST

Burke Randolph	William Desmond
Sheriff Dan McGann	Thomas Delmar
Colonel Jordan	J. P. Lockney
Sheriff Sims	Clarke Comstock
Archer-at-Large	Paddy McGuire
Betty Jordan	Betty Francisco

By Byron Morgan.

Directed by Joseph Franz.

PRESS NOTICE STORY

The versatile William Desmond, who is equally at home in comedy roles as he is in straight drama, will come to the — theatre next — in "A Broadway Cowboy," which is said to be one of the most amusing pictures that the popular star has ever had. This is an original contribution by Byron Morgan and the story places Mr. Desmond as a cowboy of the stage. The action unfolds a western melodrama, the third act of which has fascinated New York for a whole season. And among the hero worshippers at the shrine of the star is Betty Francisco, a Montana girl, who is attending school in the metropolis. Eventually the play takes to the road and is billed for the very town in which Betty lives.

But the actor has a rival in the person of Dan McGann, and the latter sees to it that Randolph is arrested in a neighboring town. The thespian has lost his trunk which forces him to wear his stage disguise of a cowboy. And to he is forced to act his western melodrama in real life. The picture is a fast-moving comedy which scores from inception to conclusion and the scenes and situations are rich in incident. Mr. Desmond acts the pseudo-Westerner with acceptable spirit and his support which includes the personable Betty Francisco, Thomas Delmar and J. P. Lockney, is entirely capable. The director has staged the picture with appropriate backgrounds. —Byron Morgan is the author.

PROGRAM READER

He was only a stage cowboy but something about his manner and his ability to handle two guns attracted a Western girl in the audience. When the show took to the road he lost his trunk and was forced to wear his cowboy disguise. Then one day she learned that the play was coming to her Montana town much to the disgust of the local sheriff. How the latter attempts to frustrate the actor's romance—how the actor adapts himself to his environment and ably takes care of himself through his experience in playing his Western role are events which lead to a most appropriate climax. "A Broadway Cowboy" is original to the screen—a comedy-drama which carries plenty of action and incident. William Desmond is the star. The picture will play the — theatre next —.

SUGGESTIONS

You can tell your patrons that William Desmond has the best picture since his "Mints of Hell." Bring out that the star is as talented in giving expression to comedy parts as he is in straight drama. Tell that the story is highly original and depicts the adventures of a stage cowboy who is forced by circumstances to play his character in real life. Play up the title. Tell that the star is supported by Betty Francisco, a newcomer to the screen, and an actress with oodles of personality. Feature the picture as a comedy-drama of the stage and the boundless use the catch lines based upon the double role the hero has to play. He is forced to wear his cowboy suit and encounter the same experiences off stage. You might stage the identical situation of the third act of the play for a prologue.

"BAB'S CANDIDATE"

(Vitagraph)

Fairly Interesting Story which Drags Considerably at Times

THIS story is said to have won a prize for its author for displaying a technique closely approaching that of O. Henry. Whatever merits it possessed originally are not successfully brought out in the screen version. Which may be due to the adaptation, or the direction, or both. There is no question that it is decidedly more interesting via the printed page than translated into film entertainment. For one thing it lacks moving moments since it presents very little action and incident. The situations and climaxes are few and far between. Which sort of emphasizes the weaknesses—one of which is its draggy development. The author has hit upon the germ of a good idea—an idea which has its humorous possibilities. And in bringing out a mirth-provoking glow occasionally, the director has caught the spirit of the piece at its best.

Some of this credit belongs to George Fawcett, who gives another of his cameo portrayals in a quaint character study. And there is no denying that Corinne Griffith gives it tone and quality by the aristocracy and good taste that she puts into the role of the young heroine who basks in the glamor of politics. She is engaged to a certain youth who is ambitious to be elected to the state legislature, but her father, a United States Senator, is unable to see his qualities as a law-maker. The old "fire-eater" finally encourages his daughter to dabble in politics, and before she is through her fiance goes down to ignominious defeat. The senator, a power in his community, decides that the village pauper is the proper candidate, and Bab as his campaign manager brings him through a winner. Naturally the fiance appreciates the fact that he is more fitted to be a good lawyer and father gives his consent.

One can readily see that the picture has a sound and logical idea, and had it been more spontaneously developed it would have scored as one of the bright offerings of the year. There is evidence of padding in several scenes and bits of action don't offer anything more than close-ups of Miss Griffith's lovely personality. Her charm and ability to wear mildred's wardrobe certainly add to the picture's worth. There is a deal of local color and atmosphere which tone up the offering not a little. *Laurence Reid.*

THE CAST

Barbara Marvin.....	Corinne Griffith
Senator Merritt Treadwell Marvin.....	George Fawcett
David Darrow.....	Webster Campbell
Ben Cogswell.....	William Holden
Henry Dawes.....	Charles Abbe
Jabez Prosty.....	Roy Applegate
Aunt Celia.....	Blanche Davenport
Shackleton Hobbs.....	Harry A. Fisher
Eben Sprague.....	Walter Horton
Old Eph.....	Wes Jenkins
Mamie.....	Frances Miller Grant

By Forrest Crissey.
Scenario by Lucien Hubbard.
Directed by Edward Griffith.

PRESS NOTICE—STORY

"Bab's Candidate," a Vitagraph production, starring Corinne Griffith, which will be shown at the _____ theatre next _____ is a screen adaptation of "Gumshoe 4-B," a story by Forrest Crissey, which appeared originally in Harper's Magazine and which was allotted a prize in the O. Henry Memorial Contest offered by the American Society of Arts and Sciences. The tale is woven around political life as it is found in small towns. The heroine is the daughter of a Senator, who controls the political wires of his community. And she attempts to present her father in a favorable light with the fiery lawmaker to little effect. But David Darrow is convinced that he has the makings of a good legislator, is elected to office, while the senator is equally convinced that it will bring about his ruin.

Barbara, or Bab as she is familiarly called, undertakes the plan of disillusioning her fiance by exploiting the personality of the town pauper. She engineers the candidacy of the latter and when he is elected the townspeople are happy since a candidate is transferred to the state. The senator never allows a defeated candidate to become miserable in mind and David is given his consent to marrying Bab under the promise that he will not talk but pay strict attention to his profession. The picture carries a deal of local color and homespun touches and these are emphasized by a cast of genuine types. Miss Griffith again reveals her delightful personality and prominent in her support are George Fawcett, Webster Campbell and Charles Abbe. Lucien Hubbard wrote the scenario while Edward Griffith directed.

PROGRAM READER

The author of "Bab's Candidate," Forrest Crissey, received recognition with this story because he developed a style, plot and treatment closely approaching the technique of O. Henry. After it was published Vitagraph secured the rights to it and the result is a highly satisfying entertainment which presents the charming Corinne Griffith as the star. The picture is woven around political life as it concerns petty politicians and a United States senator and a novel note is struck when a feminine hand is seen in control of nominations. The picture abounds with local color and a delightful romance accompanies the serio-comic action. Miss Griffith is supported by that able character actor, George Fawcett, Webster Campbell and others. At this theatre _____ and _____

CATCH LINES

See "Bab's Candidate," a picture which as a story won a prize. A story of a small town political life featuring the charming Corinne Griffith, the actress of a thousand moods.

"PARLOR, BEDROOM AND BATH"

(Screen Classics—Metro)

Stage Success Is Rather Weak in Its Screen Version

ANOTHER case in which a successful farce comedy upon the stage failed to score in its film translation is presented in "Parlor, Bedroom and Bath." Having seen both productions, we will say that there is no fault to be found with the adaptation. The high spot of the play have been reproduced upon the screen, but deprived of sparkling dialogue, and not taken to the utmost advantage of by the player, the offering is a weak substitute. For one thing the tempo has been gamped in the regulation farce-comedy manner. Which is lamentable. If a subject lacks idea or novelty, the virtues must be covered up through a spontaneous development.

The plot isn't original, it being the visualization of a flirtatious husband endeavoring to be more devilish than usual in order to show his wife that she isn't sure of his affection. It is a single-track idea which doesn't offer enough variety to extend itself through five reels. Which, of course, introduces a lot of repetitious detail. And to make it broad, to give it color, plentiful slapstick is supplied and a tongue out or two. And so the treatment seems forced. Most of the action is told in subtitles with the majority lifted from the play. So everything is anticipated and surprise is missing. And humor can never be expressed in conversations when it is deprived of incident. Certain high notes are indulged in by the principals which met with response on the stage, but which are shown up here in all their bald nakedness.

Edward Dillon, the director, has done as well as could be expected with the material. Since he has proven his ability with farce-comedies before, the blame must not be attached to him. So it looks as if "Parlor, Bedroom and Bath" is not good screen material. It is primarily a subject of dialogue with emphasis laid upon delicate conversation. It is one of the bedroom farces and while this vague was emphasized a short time ago, there is no question that it has somewhat lost its punch. It is doubtful if more adaptable players could have brought out any of its original humor, because of the severity of amusing moments. Pictures must carry more than single-track ideas to get over nowadays. The leading character, in negligence, are compromised in a hotel bedroom. And there you are. The backgrounds are in good taste and entirely appropriate. Technically the picture is above reproach. But as a story it lacks spirit, color, action, suspense and humor. Mr. Dillon has kept it within bounds. *Laurence Reid.*

THE CAST

Reggie Irving.....	Eugene Pallette
Polly Hathaway.....	Ruth Stonehouse
Angeline Irving.....	Kathleen Kirkham
Jeffrey Haywood.....	Charles West
Virginia Irving.....	Dorothy Wallace
Lola.....	Helen Sullivan
Ferdie Eaton.....	Henry Miller, Jr.
Fred Leslie.....	George Pennington
Nita Leslie.....	Josephine Hill
Barkis.....	Graham Pettie

By C. W. Bell and Mark Swaen.
Scenario by June Mathis and A. P. Younger.
Directed by Edward Dillon.
Photographed by W. M. Edmond.

PRESS NOTICE—STORY

"Parlor, Bedroom and Bath," the screen farce which sets forth the misadventures of a model husband who won his wife under false pretenses of devilishness, will be the feature attraction at the _____ theatre beginning _____. This farce in its original version captivated Broadway for several months and scored one of the hits of the season. It has been said that the play has lost none of its gayety and sparkle in the screen translation. The central idea deals with the matrimonial troubles of Reggie Irving who, to prove to his wife that he is an expert romancer, conspires with Polly Hathaway, girl reporter on a society scandal paper, to blemish his own reputation.

But the young bride discovers the deception and from this amusing complication is precipitated a score of comic incidents—all of which are calculated to rouse the risibilities of an audience. Eugene Pallette, who will be remembered as the model husband in "Fair and Warmer," plays the part of the devilish husband with plenty of fervor. Others who assist him are Ruth Stonehouse in the part of the reporter, Kathleen Kirkham and Henry Miller, Jr., Edward Dillon, the director, has brought forth all the high lights that were found in the original and has kept it sparkling with a good comedy touch. June Mathis and A. P. Younger adapted the picture.

PROGRAM READER

Do you want to see a hilarious farce—a farce which on the speaking stage scored a decided hit and convulsed New York with laughter for many months? Then come to the _____ theatre next _____ and witness the Metro picture, "Parlor, Bedroom and Bath." This offering, the adaptation of which was made by June Mathis and A. P. Younger, and which was directed by Edward Dillon, comes to the screen with all its original sparkle and gayety, and we have no doubt of its mirth-provoking powers. It is a tale of a husband who wants to appear more devilish than what he is in reality. How he enters into a series of misadventures which drive him nearly to the danger line is told in scenes and situations of sure-fire action. Eugene Pallette heads the excellent cast.

CATCH LINES

He wanted to show his wife that he was devilish knowing that she would have a higher regard for him. What happened? See the amusing farce-comedy, "Parlor, Bedroom and Bath."

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

Peggy Rehela (Mary Miles Minter).....	5
The Week End (Margaret Fisher).....	6
A Live Wire (William Russell).....	6
The House of Toys (Sylvia Owen).....	6
The Thirtieth Piece of Silver (Margaret Fisher).....	6
Sham Hang Jun (William Russell).....	5
The Honey Bee (Marguerita Sylva).....	6

ARROW FILM CORPORATION

Love's Prong (Ora Carey).....	5
Woman's Man (Romaine Fielding).....	5
The Brandy Car (Glen White).....	5
The Trail of the Cigarette (Glen White).....	5
The Unseen Witness (Glen White).....	5
The Wall Street Mystery (Glen White).....	5

SPECIALS

The Lurking Peril (Anne Luther-Geo. Lurkin) 15	Episodes.....
The Fatal Sign (Claire Anderson-Harry Carter) 15	Episodes.....
Litigating Brice (Jack Hoxie-Anne Little).....	15

WESTERN DRAMAS

Blazed Trail Prods. (one every other week).....	2
Long Star Westerns (one every other week).....	2

ONE AND TWO-REEL COMEDIES

Hank Mann Comedies (one every other week).....	1
Howl (Eddie Boudien-Lillian Vera).....	1
Tracyan (Felix D'Amico-Heri Tracy).....	2
Hank Mann (Hank Mann-Madge Kirby).....	2

AYWON FILM CORP.

Blind Love (Lucy Cotton).....	6
Days of Daring (Tom Mix).....	6
Persuasive Peggy (Peggy Hyland).....	6
Eternal Penalty (Henry Kolker).....	6
She Pays (Julia Drayton-Louise Huff).....	5
Justice (Cyril Scott).....	5
The Guilty Woman (Marie Empress).....	5

CELEBRATED PLAYERS CORP.

(At State Right Exchanges)

THE GUMPS

Ice Box Episodes.....	1
Andy Fights the High Cost of Living.....	1
Milant Mm.....	1
Accidents Will Happen.....	1
Andy the Model.....	1
Andy Decorates the Flat.....	1
Andy's Inter-Remun Guest.....	1
Andy's Mother-in-law Pays Him a Visit.....	1
Andy on Skates.....	1
Andy Visits the Osteopath.....	1
Andy and Min at the Theatre.....	1
Andy's Night Out.....	1

CANYON PICTURES CORP.

VANISHING TRAILS

(Twelve Two-Reel Westerns Featuring Franklin Farnum)

Twelfth, The Cowboy and the Rajah.....	2
Eleventh, Cupid's Roundup.....	2
Fourth, Wall Happen.....	2
Ninth, Brother Bill.....	2
Eighth, When Pals Fall Out.....	2
Seventh, Shackles of Fate.....	2
Sixth, The Funcher and the Pup.....	2

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy).....	1
Four Sisters (Dancers).....	1
The Dying Swan (Skating).....	1
Free Hand and Love (Acrobatics).....	1
Five Living He Armadas.....	1
Reynolds and Geraldine (Aesthetic Dancers).....	1
Hundeller (Balancing).....	1
Three Whistle Sisters (Boxing and Wrestling).....	1
Everson's Comedy Circus (Pony, Dog and Monkey).....	1
Harry Collier Co. (Comedy Bicycle Novelty).....	1
La Meen Boys.....	1
Marie DeWald (Aerial Girl).....	1
The Arabian Whirlwind Troupe (Tumbling Acts).....	1

EDUCATIONAL FILMS CORP.

(Released Through Educational Film Exchanges)

CHESTER COMEDIES

An Overall Hero.....	2
Four Times Filled.....	2

CHRISTIE COMEDIES

Kiss Me, Caroline (Bobby Vernon).....	2
A Seaside Siren (Fay Tincher).....	2

TORCHY COMEDIES

Torchy (Johnny Hines).....	2
Torchy Comes Through (Johnnie Hines).....	2

MERMAID COMEDIES

A Fresh Start (Marcel Ruc).....	2
Duck Inn (Lloyd Hamilton).....	2

SPECIALS

The Why of a Volcano.....	1
The Valley of Ten Thousand Smokes.....	1
A Day With Carranza.....	1
Modern Centaurs.....	1

ROBERT C. BRUCE SCENICS

The Castaway.....	1
The Great Mirror.....	1
The Hope of Adventure.....	1
Falling Waters.....	1
Solitary.....	1
By Schooner to Skagway.....	1
The Song of the Paddle.....	1
The Log of the La Viagera.....	1
The Wanderlust.....	1
The Chilkat Cub.....	1

CIESTER-OUTING SCENICS

Take in Borders.....	1
Pyrennes and Wooden Legs.....	1
Bear With Us.....	1
Drums Come True.....	1
Pigs and Kava.....	1
Wanted, an Elevator.....	1
Adam and Eve in the Andes.....	1

SCREENICS

Foam Fancies.....	1/2
Duck Days.....	1/2
In a Naturalist's Garden.....	1/2
Horsehoe and Bridal Veil.....	1/2
Barks and Skippers.....	1/2
Forbidden Fences.....	1/2
Infant Icebergs.....	1/2
Troubadours of the Sky.....	1/2

EQUITY PICTURES CORP.

Whispering Devils (Conway Tearle).....	6
Keep to the Right (Edith Taliaferro).....	6
For the Soul of Alaced (Clara Kimball Young).....	7
The Forbidden Woman (Clara Kimball Young).....	7
Silk Husbands and Calico Wives (Houses Peters).....	6
Eyes of Youth (Clara Kimball Young).....	7

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

July—The Sins of St. Anthony (Bryant Washburn).....	4565
July—Away Goes Prudence (Billie Burke).....	5046
July—Let's Be Fashionable (Douglas MacLean Doris May).....	4555
July—The Ladder of Lies (Ethel Clayton).....	4501
July—Homer Comes Home (Charles Ray).....	4271
July—The Fourteenth Man (Robert Warwick).....	4555
July—Old Wives for New (DeMille-Reisue).....	6702
July—Below the Surface (Special Cast—Ince).....	5563
June—Paris Green (Charles Ray).....	4259
June—Remodeling Her Husband (Dorothy Gish).....	4848
June—The City of Masks (Robert Warwick).....	4704
June—Sick Abed (Wallace Reid).....	4788
June—Sand (William S. Hart).....	4869
May—A Lady in Rance (Clara Clayton).....	4607
May—The Dancin' Fool (Wallace Reid).....	4124
May—The Dark Mirror (Dorothy Dalton).....	5084
May—The Sea Wolf (George Melford Special).....	6097
May—The Temple's Telegram (Bryant Washburn).....	4318
May—Why Change Your Wife (De Mille Special).....	6355
Apr.—Dr. Jekyll and Mr. Hyde (John Barrymore).....	7175
Apr.—The Toll Gate (W. S. Hart).....	5590
Apr.—Terror Island (Houdini).....	5813

ARTCRAFT

June—Rebecca of Sunnybrook Farm (Mary Pickford).....	5382
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PARAMOUNT-ARBuckle COMEDIES

Jan. 11—The Garage.....	2
Nov. 16—The Hayseed.....	2

PARAMOUNT-SENNETT COMEDIES

July 4—The Quack Doctor.....	2
June 27—You Wouldn't Believe It.....	2
June 6—By Golly.....	2
May 23—Let 'er Go.....	4
May 2—Fresh From the City.....	2
Apr. 18—The Gingham Girl.....	2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning.....	1
Dec. 21—Those Dirty Cousins.....	1
Dec. 7—After the Circus.....	1

PARAMOUNT-DE HAVEN COMEDIES

June 13—A Model Husband.....	2
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May 30—Beating Chesters.....	2
May 9—Spring.....	2

PARAMOUNT-HOLMES TRAVEL PICTURES

July 25—In Flanders' Fields.....	1
July 18—Frenchifying Metz.....	1
July 11—The Land of Laos.....	1
July 4—Parisian Holidays.....	1
June 27—Battlefields of France.....	1
June 20—The Lake of the Sun and Moon.....	1
June 13—The Lure of the Loreley.....	1
June 6—Beautiful Bruges.....	1

PARAMOUNT-BURLINGHAM

Dec. 28—Winter Sports at St. Moritz.....	1
Dec. 14—Down the Strand in London.....	1

PARAMOUNT-POST NATURE PICTURES

Dec. 21—From a Piscatorial Angle.....	1
Dec. 7—Memory Lane.....	1
Nov. 23—Sunshine and Shadows.....	1
Nov. 9—A Night in June.....	1

PARAMOUNT MAGAZINE

July 25—Unpopular Science.....	1
July 18—The Kingdom of Night.....	1
July 11—The Movie Lure.....	1
July 4—The Transatlantic Night Express.....	1
June 27—Outrigger the Prophets.....	1
June 20—A Forest Fancies.....	1
June 13—Portraits from Acid.....	1

TRUAX AND OTHER COMEDIES

Apr. 11—Ship Ahoy.....	2
Mar. 28—Cleaning Up (Al St. John).....	2
Dec. 28—To Good to be True (Ernest Truax).....	2
Dec. 14—Speed (Al St. John).....	2

FILM MARKET, INC.

(At State Right Exchanges)

The House Without Children.....	7
The City of Purple Dreams.....	4
Who Shall Take My Life?.....	7
Zongzi, the Pure Devil of Romance.....	3
The Natural Law.....	6
The Grain of Dust.....	6
The Lust of the Ages.....	6
Has a Man the Right to Kill?.....	3
Beware of Strangers.....	6
Persuasive Peggy.....	6

FIRST NATIONAL EXCHANGES

45 Minutes from Broadway (Charles Ray).....	6518
The Jackknife Man (King Vidor).....	6038
Curtain (Katherine MacDonald).....	5923
The Yellow Typhoon (Anita Stewart).....	9962
Passion's Playground (Katherine MacDonald).....	6518
The Love Expert (Constance Talmadge).....	6038
Don't Ever Marry (Marshall Neilan).....	7033
Rolly of the Storm (Mildred Harris).....	5884
The Woman Givers (Norma Talmadge).....	5695
The Idol Dancer (D. W. Griffith).....	5954
The Family Honor (King Vidor).....	5485
The Inferior Sex (Mildred Harris Chaplin).....	5884
Fighting Shepherds (Anita Stewart).....	5884
In Search of a Sinner (Constance Talmadge).....	5884
The River's End (Marshall Neilan).....	5884

FOX FILM EXCHANGES

BIG PRODUCTIONS

The Strongest (Special Cast).....	6
Should a Husband Forgive? (Special Cast).....	7
Evangeline (Special Cast).....	7
Mavourneen (Theda Bara).....	7
Checkers (Special Cast).....	7

WILLIAM FARNUM SERIES

The Joyous Troublemaker.....	6
The Orphan.....	6
The Adventurer.....	6087
Heartstrings.....	6
Wings of the Morning.....	6

THEDA BARA SERIES

Lure of Ambition.....	5
La Belle Russe.....	5

TOM MIX SERIES

Three Gold Coins.....	5
The Terror.....	5
Desecrated Love.....	5
Three Gold Coins.....	5
The Daredevil.....	5

FOX ENTERTAINMENTS

Her Honor the Mayor (Eileen Percy).....	5
Firebrand Trevison (Buck Jones).....	5
The Rose of Nome (Gladys Brockwell).....	5
The Little Wanderer (Shirley Mason).....	5
The Square Shooter (Buck Jones).....	5
A Sister of Salome (Gladys Brockwell).....	5
A World of Folly (Vivian Rich).....	5
The Trains of Suffering Creek (Wm. Russell).....	5
White Lies (Gladys Brockwell).....	5
The Iron Heart (Madeline Travers).....	5

Advance Information on All Film Releases

(Continued from page 676)

The Spirit of Good (Madlane Traverce).....	5
Forbidden Trails (Buck Jones).....	5
Love's Harvest (Shirley Mason).....	5

SUNSHINE COMEDIES

His Wife's Celler.....	5
A Woman's War.....	5
Mary's Little Lister.....	5
Virtual Husband.....	5
Slimping Feet.....	5
A Little Bethlehem's Secret.....	5
Ten Nights Without a Barroom.....	5
Money Talks.....	5
Through the Keyhole.....	5

MUTT AND JEFF CARTOONS

The Breakfast Food Industry.....	5
The Mystery of the Gahamored Ashi Can.....	5
Departed Spirits.....	5
3 Ravens and a Cake of Yeast.....	5
One Round Jeff.....	5
The Xango Lancers.....	5
The Toy Makers.....	5
The Great Mystery.....	5

FROHMAN AMUSEMENT CORP.

(At State Right Exchanges)

TEXAS GUINIAN SERIES

Just Bill.....	2
The Boss of the Rancho.....	2
The Mystery of Cabin Mine.....	2
The Heart of Texas.....	2

MACK SWAIN SERIES

Nimrod Ambrose.....	2
Ambrose and the Bathing Girls.....	2
Ambrose in Bad.....	2
Ambrose's Winning Ways.....	2

GARSON-NEILAN PRODUCTIONS

(Producing for Open Market)

The Unpardonable (Sue Blanche Sweet).....	9
The Hushed Hour (Blanche Sweet).....	9

GAUMONT COMPANY

(At State Right Exchanges)

Husbands and Wives (Vivian Martin).....	6
Tuesdays—Gaumont News.....	1
Fridays—Gaumont Graphic.....	1
The Real Roseycoalt.....	2
Satan on Earth.....	2
The Hand of Vengeance (Serial, ten two-episode sodes).....	2

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS

Cupid the Cowpuncher (Will Rogers).....	5
The Slim Princess (Mabel Normand).....	5
Jes' Call Me Jim (Pauline Frederick).....	5
The Great Accident (Tom Moore).....	6
Dollars and Sense (Madge Kennedy).....	6
The Woman and the Puppet (Geraldine Farrar).....	7
The Strange Boarder (Will Rogers).....	7
The Woman in Room 13 (Pauline Frederick).....	5
Duds (Tom Moore).....	5
The Little Shepherd of Kingdom Come (Jack Pickford).....	6
The Blooming Angle (Madge Kennedy).....	5
The Faisler (Pauline Frederick).....	5
Water, Water, Everywhere (Will Rogers).....	5
Pinto (Mabel Normand).....	5

EMINENT AUTHORS PRODUCTIONS

Going Some (Rex Beach).....	5
Out of the Storm (Gertrude Atherton).....	5
Dangerous Days (Cecily Roberts Rinehart's).....	7
Partners of the Night (Leroy Scott).....	5

BOOTH TARKINGTON'S EDGAR SERIES

Edgar's Hamlet.....	2
Edgar and Teacher's Pet.....	2

CAPITOL COMEDIES

Apr. 18—A Fly in the Ointment (Neal Burns).....	2
Apr. 21—Rarobots (De Haven).....	2
Mar. 21—Matrimonial (Neal Burns).....	2
Mar. 7—Forget Me Not (De Haven).....	2
Feb. 22—One Dollar Down (Neal Burns).....	2
Feb. 8—Excess Baggage.....	2

FORD EDUCATIONAL WEEKLY

Mar. 21—The Alligator Hunt.....	1
Mar. 14—With Every Metal.....	1
Mar. 7—Broken Silence.....	1
Feb. 29—Tick Tock.....	1
Feb. 22—Silverac.....	1
Feb. 15—In Higher Spheres.....	1
Feb. 8—De-Light.....	1

GOLDWYN-BRAY PICTOGRAPHS

433—People You'd Like to Know (Mary Roberts Rinehart).....	1
432—Famous Detective (Robert Rinehart's).....	1
431—Guardians of Our Gateways.....	1

430—Professor B. Flat.....	1
429—Pheasants, Aristocrats of Birdland.....	1

GRAPHIC FILM CORPORATION

Moral Suicide (Mason Baird).....	7
Ashes of Love (Hackett Shinnott).....	7
When Men Betray (Gail Kane Stuart Holmes).....	6
Echo of Youth (Richman Baird Shepato).....	6
Someone Must Pay (Gail Kane Edmund Breece).....	6
A Child for Sale (Leslie Lail Connolly).....	6

GREIVER'S EDUCATIONALS (CHICAGO)

Serpent's Tooth.....	1
Speeding Through Dixie.....	1
Royal Ride.....	1
Colossus of Roads.....	1
The Spirit of the Birch.....	1
And.....	1
Precisely as Polly.....	1

HALL ROOM BOYS PHO. PLAYS

June 24—Side Sings.....	2
June 10—Mistaken Hinters.....	2
May 27—Till for Titt.....	2
May 13—Movie Madness.....	2
April 30—Tell us Ours.....	2
Apr. 15—Four of a Kind.....	2
Apr. 1—This Way Out.....	2
Mar. 22—Oh, Baby.....	2
Mar. 8—Breaking Into Society.....	2

HALLMARK PICTURES CORP.

TRIANGLE RECREATED STAR PRODS.

July—Wild Winship's Widow (Dorothy Dalton).....	5
July—The Deserter (Frank Kemant).....	5
July—The Aryan (Wm. S. Hart).....	5
July—The Lamb (Douglas Fairbanks).....	5
July—The Coward (Frank Kemant).....	5
June—Fifty-Fifty (Norma Talmody).....	5
June—Hell's Hinges (Wm. S. Hart).....	5
June—Love or Justice (Louise Glaum).....	5
June—The American (Douglas Fairbanks).....	5

COMEDIES (TWENTY-SIX)

(One every two weeks)	
Indolent His Doom.....	2
Madcap Ambrose.....	2
Thirst.....	2
The Betrayal of Margaret.....	2

BURTON KING PRODUCTIONS

The Discarded Woman (Grace Darling Rod La Rocque).....	6
Love or Money (Virginia Lee).....	6
The Common Sin (Grace Darling-Rod La Rocque).....	6

PLIMPTON PICTURES

What Children Will Do (Edith Stockton).....	5
What a Wife Work (Edith Stockton).....	5

SERIALS

The Fatal Sign (Harry Carter-Claire Anderson) (15 Episodes).....	15
The Screaming Shadow (Wilson-Gerber (15 Episodes).....	15
The Trail of the Octopus (Wilson-Gerber) (15 Episodes).....	15
The Evil Eye (Benny Leonard) (15 Episodes).....	15

FAMOUS DIRECTORS SERIES

A Veiled Marriage (Lehr-Keller).....	5
Carmen of the North (Anna Bos).....	5
Chains of Evidence (Breece-Shotwell).....	5
High Speed (Edward Earle-Gladys Huette).....	5
The Heart of a Gypsy (Florence Billings).....	5
The Phantom Honeycomb (Marquerite Marsh).....	5
Love, Honor, and ? (Stuart Holmes, Ellen Cassidy).....	5
A Dangerous Affair (Billings Rawlinson).....	5

SPECIAL PRODUCTIONS

Thru the Roosevelt Country with Colonel Roosevelt.....	4
A House Divided (Sylvia Breamer).....	4
The Littlest Scout (Violet Blackton).....	6
Wanted for Murder (Elainge Hammerstein).....	6
The Other Man's Wife (Stuart Holmes-Ellen Cassidy).....	6

HODKINSON CORP., W. W.

(Releasing through Palke Exchanges)

BENJ. B. HAMPTON GREAT AUTHORS PICTURES, INC.	
The Sagebrush (Emerson Hough's).....	7
The Westerners (Stewart Edward White's).....	7

ZANE GREY PICTURES, INC.

(Benj. B. Hampton and Eltinge R. Warner)	
Riders of the Dawn (Zane Grey's).....	6
Desert Gold (Zane Grey's).....	6

J. PARKER READ, JR., PRODUCTIONS

Ser (Louise Glaum).....	7
The Lone Wolf's Daughter (Louise Glaum).....	7
Sahara (Louise Glaum).....	7

DETTRICH BECK, INC.

The Harvest Moon (Doris Kenyon).....	6
The Handbox (Doris Kenyon).....	6

ARTCO PRODUCTIONS

The Capital (Leah Baird).....	6
Catch of the Minute (Leah Baird).....	6

ROBERT BRUNTON PRODS.

The Dream Cheater (J. Warren Kerrigan).....	5
Live Sparks (J. Warren Kerrigan).....	5
The Lord Loves the Irish (J. Warren Kerrigan).....	5

NATIONAL PRODUCTIONS

The Blue Bonnet (Billie Rhodes).....	6
JOSEPH LEVERING PRODUCTIONS	
His Temporary Wife (Special Cast).....	6

DIAL FILM CO. PRODUCTIONS

King Spruce (Mitchell Lewis).....	7
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IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life of Honor (Leah Baird-James Morrison).....	7
Human Clay (Mollie King).....	7

JANS PICTURES CORP.

A Woman's Business.....	6
Love Without Question (Olive Tell).....	7

KREMER FILM FEATURES, VICT.

(Releasing on States Rights Basis)

The Land of Long Shadows (Jack Gardner).....	5
Efficiency Edgar's Courtship (Taylor Holmes).....	5
Open Places (Jack Gardner).....	5
The Little Shepherd of Bargain Row (H. Traverce).....	5
The Range Boss (Jack Gardner).....	5
The Alster Case (Bryant Washburn).....	5
The Man Trail (Richard Traverce).....	5
Men of the Desert (Jack Gardner).....	5
Little Shoes (Henry B. Walthall).....	5
Billy Dramas.....	5
Snakeville Comedies.....	5
Fables in Siang (George Ade).....	4
Stripped for a Million (Crane Wilbur).....	5
Stifle (George Le Gue).....	5

CHAPLIN REISSUES

A Burlesque on Carmen.....	4
Feb. 1—The Champion.....	2
Mar. 1—Jitney Elopement.....	2
Apr. 1—Work.....	2
May 1—By the Sea.....	1

MERIT FILM CORP.

Fool's Gold (Mitchell Lewis).....	6
She Wolf (Texas Guinan).....	5
Heart of Texas (Tom Mix).....	5
Window Opposed (Leah Baird).....	7
Once to Every Man (Jack Sherrill).....	6

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS

Oct. 1—The Four Horsemen of the Apocalypse (Special Cast).....	6
Sept. 21—Clothes (Special Cast).....	6
Sept. 20—The Saphire (Special Cast).....	6
Sept. 13—The Price of Redemption (Bert Lytell).....	6
Sept. 1—The Hope (Special Cast).....	6
Aug. 16—The Cloning Girl's Romance (Viola Dana).....	6
Aug. 2—Hold in Trust (May Allison).....	6
July 19—The Mist Wife (Alice Lake).....	6
July 5—Parlor, Bedroom and Bath (Special Cast).....	6
June 2—The Cheats (May Allison).....	6
May 31—The Best of Luck (Special Cast).....	6
Apr. —Almas Jimmy Valentine (Bert Lytell).....	6
Apr. —Dangerous to Men (Viola Dana).....	6

C. E. SHURTLEFF PRODUCTIONS

Aug. 21—The Mutiny of the Elphora (Special Cast).....	6
Apr. —Burning Daylight (Mitchell Lewis).....	6

HOPE HAMPTON PRODUCTIONS

Mar. 4—A Modern Salome (Hope Hampton).....	6
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NAZIMOVA PRODUCTIONS

Oct. 11—Billions (Nazimova).....	6
Apr. —The Heart of a Child (Nazimova).....	7
Jan. —Stronger Than Death (Nazimova).....	7
the Brat (Nazimova).....	7
The Red Lantern (Nazimova).....	7

TAYLOR HOLMES PRODUCTIONS

Apr. —Nothing But Lies (Taylor Holmes).....	6
Mar. —The Very Idea (Taylor Holmes).....	6
Jan. —Nothing But the Truth (Taylor Holmes).....	6

ROBERT HARRON PRODUCTIONS

Oct. 25—Coincidence (Robert Harron).....	6
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Advance Information on All Film Releases

(Continued from page 677)

S. L. PRODUCTIONS

Sept. 6—Love, Honor and Oney (Special Cast).....6

MISCELLANEOUS

Grand Union (Special Cast Film Unit Prod.)

George Kellum (Special Cast Film Unit Prod.)

The Rich Slave (Mahdi Telfer) Photo Products

Export Co.

She Played and Paid (Fanny Ward) Joan Film

Sales Co.

The Fighting Kentuckians (Special Cast) Sterling

Features Pictures.....5

A Trip to Mars (Special Cast) Tower Film Co.

Peggy Wise (Frances Edmonde) Frances Edmonde

Prods.

The Isle of Destiny (Paul Gilmore) Character Pict.

The Mullanders (Heale Love).....6

What Women Love (Annette Kellerman).....6

The Inner Voice (E. K. Limoli) American Cinema

Corp.....6

His Payama Girl (Billie Rhodes) C. B. Price Inc.....5

Winches Gold (Phillips Gauntier) Capital Film.....5

A Common Level (Bessie Whitley) Transatlantic

Film Co.....6

COMEDIES

When Quackel Did Hide (Charlie Joy) Aywon Film

Corp.....4

The Arm Nut (Al St. John) Warner Bros.....6

Tillie's Punctured Romance (Chaplin-Dressler) Tower

Film Corp.....6

Dragon Comedies (Rev. Geo. LeKoi Clarke) Romance

Super Film Co.....6

Up in Mary's Attic (Norak Gribbin) Film Art Pic-

tures.....6

Trouble (Al St. John) Warner Bros.....2

Mack Sennett Comedies (Majestic Pictures).....2

Comedy Art Prods. (Majestic Pictures, Los Angeles) 2

MONOPOL PICTURES

Crimson Shoals (Francis Ford).....6

Alma Where Do You Live (MacTammany-Larkin) 6

NATIONAL FILM CORP.

(At State Right Exchanges)

Nobody's Girl (Billie Rhodes).....5

Kentucky Colonel (Special Cast).....5

Captivity Mary Carstairs (Norma Talmadge) Re-

lease.....5

PATHE EXCHANGES

Sept. 12—Echo O'Day (Al B. Warner).....5

Sept. 5—The House of the Telling Bell (Blue

Gordon May McAvoy).....6

Aug. 29—Lahoma (Edgar Lewis).....7

Aug. 15—The Girl and the Web (Blanche Sweet).....6

Aug. 1—One Hour Before Dawn (Al B. Warner).....5

July 4—A Broadway Cowboy (Wm. Desmond).....5

July 6—The Little Cafe (Max Linder).....5

May 30—Sheriff (Pat O'Malley).....7

May 23—Simple Souls (Blanche Sweet).....6

May 9—The Miracle of Mary (Seddon-Morrison).....5

RUTH OF THE ROCKIES

(Fifteen Two-Reel Episodes Starring Ruth

Roland).....6

Sept. 12—Third, The Tower of Daughters.....2

Sept. 5—Second, The Inner Circle.....2

Aug. 29—First, The Mystery Trunk.....3

PIRATE GOLD

(Ten Two-Reel Episodes Starring Geo. B. Seitz

and Marguerite Courtot).....6

Sept. 12—Drugged.....2

Sept. 5—Fourth, Treasure At Last.....2

Aug. 29—Third, The Dead Man's Story.....2

Aug. 22—Second, Dynamite Spans.....2

Aug. 15—First, In Which Horry Buys a Map.....3

THE THIRD EYE

(Fifteen Two-Reel Episodes Starring Warner

Oland and Eileen Percy).....6

Aug. 29—Fifteenth, The Triumph of Justice.....2

Aug. 22—Fourteenth, At Bay.....2

Aug. 15—Thirteenth, The Blind Trails of Justice.....2

Aug. 8—Twelfth, Man Against Man.....2

Aug. 1—Eleventh, The Long Arm of Vengeance.....2

July 25—Tenth, The House of Terrors.....2

July 18—Ninth, The Race for Life.....2

July 11—Eighth, Dangerous Trails.....2

July 4—Seventh, The Double Trap.....2

June 27—Sixth, The Death Span.....2

June 20—Fifth, The Black Hand Bag.....2

June 13—Fourth, Daggers of Death.....2

YOUNG BUFFALO SERIES

Aug. 8—The Hold-up Man.....2

Aug. 1—The Hobo of Piren City.....2

July 25—The Law of the Border.....2

July 18—His Pal's Gal.....2

July 11—Tex of the Timberlands.....2

TRAINED BY THREE

July 11—Fifteenth, The Reckoning.....2

July 4—Fourteenth, The Hidden Crime.....2

June 27—Thirteenth, The Door of Death.....2

June 20—Twelfth, The Burning Fuse.....2

June 13—Eleventh, The Torture Trap.....2

June 6—Tenth, The Slave Market.....2

May 30—Ninth, The Pasha's Revenge.....2

May 23—Eighth, The Brand of Fire.....2

THE ADVENTURES OF RUTH

(Fifteen two-reel episodes starring Ruth Roland, Wil-

liam Human and Herbert Heyes)

Apr. 4—Fifteenth, The Key of Victory.....2

Mar. 28—Fourteenth, The Fighting Chance.....2

DAREDEVIL JACK

May 23—Fifteenth, The Triple Chase.....2

May 16—Fourteenth, Perils Vengeance.....2

May 9—Thirteenth, Baiting the Trap.....2

BRINGING UP FATHER

June 27—Third, Jiggs and the Social Lion.....2

May 16—Second, Father's Close Shave.....2

Apr. 4—First, Jiggs in Society.....2

AFTER THIRTY

(Six two-reel comedy dramas featuring Mrs. Sydney

Drew and John Cumberland)

July 15—Fourth, The Unconventional Maids Green-

wood.....2

May 30—Third, The Emotional Miss Vaughn.....2

Apr. 16—Second, The Stimulating Mrs. Barton.....2

ROLIN COMEDIES

Sept. 5—A Regular Pal.....1

July 25—Call a Last (Snub Pollard).....1

July 18—The Home Stretch (Snub Pollard).....1

July 4—Don't Rock the Boat (Snub Pollard).....1

June 27—Any Old Day (Beatrice La Plante).....1

June 20—All in a Day (Snub Pollard).....1

July 11—Hello Uncle (Beatrice La Plante).....1

May 30—Grab the Ghost (Snub Pollard).....1

May 23—All Dressed Up (Snub Pollard).....1

May 16—Hello Uncle (Beatrice La Plante).....1

ROLIN TWO REELERS

July 11—High and Dirty (Harold Lloyd).....2

May 2—An Eastern Westerner (Harold Lloyd).....2

Feb. 8—His Royal Shyness (Harold Lloyd-Mildred

Davis).....2

BLACKTON PRODUCTIONS

July 18—Man and His Woman (Herbert Rawlinson).....6

June 20—Passers-By (Herbert Rawlinson).....6

Apr. 11—The Blood Barrier (Breamer-Gordon).....6

Feb. 15—Respectable Proxy (Breamer-Gordon).....6

Jan. 4—My Husband's Proxy (Breamer-Gordon).....6

Nov. 30—Dawn (Sylvia Breamer-Robt. Gordon).....6

NEWS REELS

Sundays—Topics of the Day.....1

Wednesdays—Pathe News.....1

Saturdays—Pathe News.....1

PHOTO PRODUCTS EXPORT CO.

SHIRLEY MASON REVIVALS

Apple Tree Girl.....5

Law of the North.....5

Cs. Whittaker's Ward.....5

The Awakening of Ruth.....5

Light in Darkness.....5

The Tell Tale Step.....5

Lady of the Photograph.....5

FLACC COMEDY REVIVALS

The Bride.....1

The Seren.....1

The Matinee Girl.....1

The Man Eater.....1

The Superstitious Girl.....1

The Artist's Model.....1

The Art Bug.....1

The Starter.....1

The Spoiled Girl.....1

The Lonecome Girl.....1

A Good Sport.....1

PIONEER FILM CORPORATION

(At State Right Exchanges)

The Place of Honor (Stevens-Love).....6

Nobody's Child (Jose Collins-Godfrey Tearle).....6

What Women Want (Louise Huff).....6

Midnight Gambols (Marie Doro-Godfrey Tearle).....6

The Hidden Code (Gladys Davidson).....6

Dr. Jekyll and Mr. Hyde (Sheldon Lewis).....6

Bubbles (Mary Anderson).....6

Babes in Berlin.....6

Two's Company.....1

Call Me Daddy.....1

Knockout Maggie.....1

Down Beside the Seaside.....1

Professor Was Right.....1

RADIO SOUL FILMS, INC.

A Man There Was (Victor Seastrom).....5

REALART PICTURES CORP.

SPECIAL FEATURES

The Deep Purple (Raoul A. Walsh's).....6

The Law of the Yukon (Charles Miller's).....6

The Luck of the Irish (Dwan's).....6

Soldiers of Fortune (Allan Dwan's).....6

The Mystery of the Yellow Room (Chautard's).....6

STAR PRODUCTIONS

Jenny Be Good (Mary Miles Minter).....5

Nurse Marjorie (Mary Miles Minter).....5

Smummers (Alice Brady).....5

The Stolen Kiss (Constance Binney).....5

Judy of Rogue's Harbor (Mary Miles Minter).....5

The Fear Market (Alice Brady).....5

Anne of Green Gables (Mary Miles Minter).....5

Ernstwhile Susan (Constance Binney).....5

REELCRAFT PICTURES CORP.

BILLY WEST COMEDIES

The Dreamer.....2

Hands Up.....2

What Next?.....2

Going Straight.....2

The Artist.....2

Beauty Shop.....2

Hard Luck.....2

Brass Buttons.....2

Masquerade.....2

The Dodger.....2

Foiled.....2

Cleaning Up.....2

Hot Days.....2

THE DESERT GUINIAN WESTERNS

The Desert Vulture.....2

Girl of the Rancho.....2

A Moonshine Feud.....2

The White Squaw.....2

The Night Raider.....2

The Wild Cat.....2

My Lady Robin Hood.....2

Outwitted.....2

Letters of Fire.....2

Not Guilty.....2

ALICE HOWELL COMEDIES

Rubes and Romance.....2

Cinderella Cinder.....2

Her Lucky Day.....2

Her Bargain Day.....2

A Wooden Legacy.....2

WILLIAM FRANEY COMEDIES

The Glutton.....1

Tarted and Feathered.....1

The Jasher.....1

Hard Cider.....1

Play Hookey.....1

BURRO (SUNSET) SCENICS

The Mountain That Was God.....1

Wind Goddess.....1

Lake Chelan.....1

MILBURN MORANTI COMEDIES

Bungalow Bungle.....2

Barber Shop Gossip.....2

Jealousy.....2

Simp and Satan.....2

Wild Wild West.....2

Installation Plan.....2

Love, Where Art Thou?.....2

NAPOLÉON & SALLY COMEDIES

The Deserter.....1

Dreamy Chinatown.....1

Perils of the Beach.....1

Circus Brides.....1

Film Fairies.....1

Caught With the Goods.....1

One Big Night.....1

As Others See Us.....1

GALE HENRY COMEDIES

Heilooms.....2

Help.....2

The Movies.....2

The Champeen.....2

This Way Out.....2

Kids.....2

Chicken a La King.....2

Don't Chase Your Wife.....2

Her First Flame.....2

Pants.....2

Her Honor, the Scrub Lady.....2

Stung.....2

REPUBLIC DIST. CORP.

(See Selznick Enterprises)

Release Information continued on page 679

Advance Information on All Film Releases

(Continued from page 678)

ROBERTSON-COLE PRODS.

SUPERIOR PICTURES

Bright Skies (Brentwood).....	5
The Devil's Claim (Sessue Hayakawa).....	5
The Notorious Mrs. Sands (Bessie Barriscale).....	5
The Brand of Lopez (Sessue Hayakawa).....	5
A Woman Who Understood (Bessie Barriscale).....	5
The Third Woman (Special Cast).....	5
The Flame of Heligate (Beatrice Mitchell).....	5
Seeing it Through (Zasu Pitts).....	5
The Luck of Geraldine Laird (Bessie Barriscale).....	5
The Beggar Prince (Sessue Hayakawa).....	5
The Third Generation (Brentwood).....	5

SPECIALS

The Wonder Man (Georges Carpentier).....	7
The Fortune Teller (Marjorie Rambeau).....	7
Butterfly Man (Lew Cody).....	5
The Bottom of the World (Sir Ernest Shackleton).....	5

SUPREME COMEDIES

Mixed Husbands.....	1
The Taylor Made Wife.....	1
Downstairs and Up.....	1
Why He Jealous?.....	1
He Who Loved (Beatrice Mitchell).....	1
His Self Commencer.....	1
Mary Had a Little Lamb.....	1
A Bungalow Bunkie.....	1

MARTIN JOHNSON PICTURES

Marooned in the South Seas.....	1
The City of Broken Obedience.....	1
Recruiting in the Solomons.....	1
Lonely South Pacific Missions.....	1
Domesticating Wild Men.....	1
Casualty in the Solomons.....	1
Saving Savages in the South Seas.....	1

ADVENTURE SCENES

The Tempest.....	1
Waters of Destiny.....	1
Tree Magic.....	1
Thirteen.....	1
The Lone Trapper.....	1
Ghosts of Romance.....	1
Sons of Salosokin.....	1

TRIANGLE EXCHANGES

(See United Picture Theatres)

TYRAN PICTURES, INC.

Broken Hearts (Lucille de Tar-Florence Hackett).....	5
It Happened in Paris (Mme. Yorska).....	5
Human Passions (Lottie Telford).....	5
Man and Woman (Betty Mason).....	5
The Red Viper (Gareth Hughes).....	6
Your Wife and Mine (Eve Dorington).....	5
Are the Children Pay (Gareth Hughes).....	7
Dr. Brind's Wonders of Nature (One every week).....	5
Johnny Dooley Comedies (Johnny Dooley—one every month).....	2

RADIN PICTURES

Shinning Skinners (Johnny Dooley).....	5
Through Eyes (Max Frank Mayo).....	5
Weekly Indigestion (one every week).....	1

UNITED ARTISTS CORPORATION

Sept. 1—His Majesty, the American, (Douglas Fairbanks).....	8
Oct. 20—Broken Blossoms (D. W. Griffith).....	6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks).....	6
Jan. 6—Pollyanna (Margie Clifford).....	6
May 23—Down on the Farm (Mack Sennett).....	6
May 23—Romance (Doris Keane).....	7

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

La La Lucille (Lyons Moran).....	5
The Girl in the Rain (Gene Cornwall).....	5
The Red Lane (Frank Mayo).....	5
Human Stuff (Harry Carey).....	5
Alias Miss Dodd (Edith Roberts).....	5
A Told Siren (Harry Carey).....	5
Everything But the Truth (Gladys Nichols).....	5
The Path She Chose (Ann Cornwall).....	5
The Girl in No. 29 (Frank Mayo).....	5
Bullet Proof (Harry Carey).....	5

JEWEL PRODUCTIONS, INC.

July 5—Under Crimson Skies (Elmo Lincoln).....	6
Mar. 29—The Virgin of Stamboul (Priscilla Dean).....	7
Feb. 2—The Great Air Robbery (Lieut. Ormer Lockart-Francis Livingston).....	6

THE VANISHING DAGGER

(Featuring Eddie Polo)	
July 1—The Vanishing Dagger.....	1
July 12—Seventh, Plunge to His Doom.....	2
July 12—Sixth, A Terrible Calamity.....	2
July 5—Fifth, The End of the Rustlers.....	2
Feb. 2—Fourth, The Trap of the Dagger.....	2
June 21—Third, In Death's Clutches.....	2
June 14—Second, The Night of Terror.....	2
June 7—First, The Scarlet Confession.....	2

CENTURY COMEDIES

July 28—A Birthday Fiasco (Booky Lane).....	1
July 14—Bear Skinned Beauties (Century Chorus).....	2
June 14—Lion's Jaws and Kitten's Paws (Sweet Gregory-Monberg and Century Lions).....	2
May 26—The Tale of a Dog (Brownie).....	2
May 12—My Salomy Lions (Century Lions).....	2

STAR COMEDIES

July 26—Thru the Keyhole.....	1
July 19—His Miss Topknot.....	1
July 12—Kidding the Landlord (Bartine Buckitt).....	1
July 5—Pills for Papa (Burns Hill).....	1
June 14—The Last Nip (L. G. Ashman).....	1
June 7—A Hero 'N' Everything.....	1
May 31—His Friend's Tip (Lyons Moran).....	1
May 24—Caught in the End (Lyons Moran).....	1
May 17—Too Many Burglars (Lyons Moran).....	1
May 10—Concrete Discutee (Lyons Moran).....	1

RAINBOW COMEDIES

July 21—Of His Trolley (Engle Dickerson).....	2
July 17—Should Waiters Marry (Geo. Ovey).....	2
June 30—A Villain's Broken Heart (Engle-Zemlick).....	2
June 23—A He Made Vaup (Monty Sweet).....	2
June 7—Moonshines and Jailbirds (Engle Jackson Job).....	2
June 2—An Artist's Muddle (Mann-Blyed).....	2
May 19—He Loved Like Ie Lied (Irving Engle Henley).....	2

STAGE WOMEN'S WAR RELIEF SERIES

Mar. 15—The Mad Woman (O'Neil-Power).....	2
Mar. 1—His Woman (Julia Arthur).....	2

WESTERN AND RAILROAD DRAMAS

July 31—Fighting Pals (Magda Lane).....	2
July 24—The Red Hot Trail (Lee Maoline).....	2
July 17—The Shooting Kid (Hoot Gibson).....	2
July 10—The Boss of Copperhead (J. McDonald).....	2
July 3—A Tough Tenderfoot (Lynch Warren).....	2
June 26—The Eighteen Terror (Hoot Gibson).....	2
June 19—Hound and Fought For (Magda Lane).....	2
June 12—Under Sentence.....	2
June 9—The Broncho Kid (Hoot Gibson).....	2
May 29—Two From Texas (J. Farrell McDonald).....	2

MAJOR ALLEN'S ANIMAL HUNTS

May 3—Tiger Land.....	1
Apr. 5—The Story of the Wolf.....	1

THE MOON RIDERS

(Featuring Art Accord)

July 26—Fourteenth, Unmasked.....	2
July 19—Thirteenth, The House of Doom.....	2
July 12—Twelfth, The Pit of Fire.....	2
July 5—Eleventh, Death's Door.....	2
June 28—Tenth, The Moon Rider's Bride.....	2
June 21—Ninth, The Triple Menace.....	2
June 14—Eighth, At the Rope's End.....	2
June 7—Seventh, The Menacing Monster.....	2
May 31—Sixth, The Caves of Mystery.....	2
May 24—Fifth, The Trap of Death.....	2

THE LION MAN

(Eighteen Two-Reel Episodes Featuring The Lion Man, Elmo Lincoln and Jack Perrin)

Apr. 26—Eighteenth, In the Nick of Time.....	2
Apr. 19—Seventeenth, In Cruel Clutches.....	2

ELMO THE FEARLESS

(Eighteen Two-Reel Episodes Starring Elmo Lincoln)

June 7—Eighteenth, The Fatal Letter.....	2
May 31—Seventeenth, The Trap.....	2
May 24—Sixteenth, The House of Intrigue.....	2
May 17—Fifteenth, The Burning Fuse.....	2
May 10—Fourteenth, The Avalanche.....	2

NEWS AND MAGAZINE REELS

Wednesdays—Hearst News (International).....	1
Wednesdays—International News.....	1
Fridays—Current Events (International).....	1
Fridays—New Screen Magazine (Universal).....	1

VITAGRAPH EXCHANGES

The Prey (Alice Joyce).....	5
The Whisper Market (Corinne Griffith).....	5
Chaplin's Swirl (Earl Williams).....	5
The Gauntlet (Harry T. Morey).....	5
Bab's Candidate (Corinne Griffith).....	5
A Master Stroke (Earle Williams).....	5
Chaplin's Rebellious (Anita Stewart).....	5
The Sea Rider (Harry T. Morey).....	5

VITAGRAPH SPECIALS

Trumpet Island (Special Cast).....	5
Dollars and the Woman (Alice Joyce).....	6
The Courage of Marge O'Doone (James Oliver Curwood's Special Cast).....	7
Caplan Swift (Earl Williams).....	7
The Sporting Duchess (Alice Joyce).....	7
The Fortune Hunter (Earle Williams).....	7

BIG V SPECIAL COMEDIES

Footprints (Joe Rock).....	2
The Laundry (Earle Montgomery).....	2
Springtime (Jimmy Aubrey).....	2

He Laughs Last (Jimmy Aubrey).....	2
A Parcel Post Husband (Earle Montgomery).....	2
Pals and Pugs (Jimmy Aubrey).....	2
Fists and Follies (Jimmy Aubrey).....	2
Squawks and Squawks (Jimmy Aubrey).....	2

LARRY SEMON COMEDIES

The Stage Hand.....	2
Solid Concrete.....	2
School Days.....	2
The Fly Cop.....	2
The Grocery Clerk.....	2
The Head Waiter.....	2

O. HENRY (TWO REELERS)

A Ruler of Men (Special Cast).....	2
An Afternoon Miracle (Special Cast).....	2
Twinkle, Twinkle (Special Cast).....	2
The Ransom of Mack (Special Cast).....	2
The Passing of Black Eagle (Joe Ryan).....	2

WOLFVILLE TALES (TWO REELERS)

The Washwoman's War (Nell Shipman).....	2
The Trials of Texas Thompson (Nell Shipman).....	2

THE SILENT AVENGER

Fifteen Two-Reel Episodes Starring Wm. Duncan	
Fourth, The Lake of Fire.....	2
Fourth, The Lake of Fire.....	2
Thirteenth, A Human Pendulum.....	2
Eleventh, Shot Into Space.....	2
Tenth, Blades of Honor.....	2

HIDDEN DANGERS

(Fifteen Episode Serial Starring Lee Ryan and Jean Paige)

Fifteenth, The Little Boy.....	2
Fourteenth, The Little Boy.....	2
Thirteenth, A Woman's Gilt.....	2
Twelfth, A Woman's Gilt.....	2
Eleventh, The Little Boy.....	2
Tenth, A Woman's Gilt.....	2
Ninth, An Inch from Doom.....	2
Eighth, Hidden Dangers.....	2
Seventh, Hidden Dangers.....	2
Sixth, Spawning the Trap.....	2
Fifth, The Little Boy.....	2
Fourth, The Little Boy.....	2
Third, The Little Boy.....	2
Second, The Little Boy.....	2
First, The Little Boy.....	2

W. H. PRODUCTIONS

The Lost Battalion (Special Cast).....	7
Everybody's Business (Richmond-Albion).....	7
Mickey (Mabel Normand).....	7
Satan's Pawn (Bessie Barriscale).....	7
The Straight Road (Jessie Barriscale).....	7
The Hell Hound of Alaska (Wm. S. Hart).....	7
Staking His Life (Wm. S. Hart).....	7

ONE AND TWO REELERS

W. S. Hart Dramas.....	2
Shirley Hamilton Comedies.....	2
Keystone Comedies (Liberty Brand).....	2
Kay Bee Dramas (Union Brand).....	2
Kay Bee Dramas (Columbia Brand).....	2
Archie Comedies.....	2
Chaplin Comedies.....	2
Sennett Keystone Comedies.....	2

WILK (JACOB) FEATURES

(At State Right Exchanges)

Aches of Desire (Mrs. Bessie Hayakawa).....	6
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ALICE BRADY FEATURES

Maternity.....	5
The Trap.....	5
A Woman Alone.....	5
Darkest Russia.....	5
The Vencer's Peril.....	5
A Gilded Cage.....	5
La Boheme.....	5
The Divorce Game.....	5
Spirits of Sybil.....	5
Miss Petticoats.....	5
Self Made Widow.....	5
The Hungry Heart.....	5

ROBERT WARWICK FEATURES

Man of the Hour.....	5
Friday the 13th.....	5
Human Driftwood.....	5
The Man Who Forgot.....	5
Family Honor.....	5
Face in the Moonlight.....	5
All Man.....	5
A Girl's Folly.....	5
Sudden Riches.....	5
False Friends.....	5

Five Kinds of Advertising Discussed by Successful Exhibitors

Prominent Pittsburgh Showmen Argue Best Methods of Exploiting Pictures

Lobby Displays Best Medium at Olympic

By PETER ANTONOPOLOS

Manager, Olympic Theatre, Pittsburgh.

"N O other form of motion picture exploitation has brought to me results equal to those gained by the well-planned lobby display.

"For a while I made the usual exhibitor mistake in trying to make the lobby beautify the house instead of sell the picture to the public. Prettiness and attractiveness are unsought by me when the time comes to design a lobby. If they come naturally after the selling points of a picture have been emphasized, well and good. But it's salesmanship first, beauty second.

"The lobby display is the big brother to the newspaper display ad. An exhibitor might get his artist to paint a pretty half-tone proposition—something that would be the prettiest thing printed in the newspaper and yet if the selling argument was not there, the display ad in my estimation would not be worth the match to burn it.

"It's the same way with the lobby display. No matter how pretty your lobby may look, if you haven't got the selling punch, you're off the track. In my opinion, there is no sense in spending money for something that can't bring a return. Any time that I find my lobby displays having no other means than to beautify my house I intend to quit making use of them.



Peter Antonopolos, manager of the Olympic theatre, Pittsburgh

WHAT form of publicity and exploitation produces the greatest results, all things considered, is a question of great moment to every exhibitor. If it could be decided showmen would be able to save a lot of money. That it can not, being a particular problem with individuals and individual houses seems certain when five prominent exhibitors in one city, Pittsburgh, pick five different kinds of exploitation and put them forward as proven the most successful.

Peter Antonopolos, manager of the Olympic theatre, argues for the lobby display, or rather the well planned lobby display.

Elmer Harris, manager of the Blackstone, says his right bower is newspaper advertising.

Sam Sivitz, publicity manager for the Rowland and Clark theatres, states presentation is the all important thing in coaxing the public into the theatre.

T. H. Schrader, manager of the Columbia, claims that the billboards hold first place as a publicity agent.

N. A. Benson, manager of the Stadium theatre, believes in originating novelties.

Each manager has more than a right to his opinion, for each has been successfully following out his theories, and each one has had his theories strengthened by years of experiment as practical showmen.

However, the arguments and statements made in this five-part article are interesting reading, and from it live showmen will be able to glean some facts which will aid them in their own particular problem of properly informing the public concerning the attractions to be shown in their theatres.

"The nature of the picture, of course, has most to do with the character of the lobby. When mapping out my lobby for special features, I first set the theme and atmosphere surrounding the picture. I always aim to make the exploitation suggest what is going to take place, and I never seize on one end in a plot to dope out a freak lobby.

"The thoughts of horse racing which always occur with the mention of Kentucky and the fact that the plot hinges on the outcome of a horse race gave me the inspiration for 'The Olympic Handicap' which I staged during my run of 'In Old Kentucky.' Without cluttering up the lobby I placed canvas and burlap representations of a race track in such a manner that a fairly truthful likeness was gained.

"But above all, I did not design the lobby for a smash. By arrangement of cut-outs showing the characters in the picture I brought out the fact that the result of a race would guide life events.

"The lobby must represent a short, rememberable, concise slogan. The kick must be there.

Billboards Hold First Place at the Columbia

By T. H. SCHRADER

Manager, Columbia Theatre, Pittsburgh.

"AS long as the wheels of the show-world revolve, the billboard will always hold a place by itself in the showman's exploitation. Time was, when old-time circus showmen used to travel from town to town heralding their wares, when the size of the audiences was estimated by the number of billboards bought. Even then, many of the ardent theatregoers judged the merit of an attraction by what the billboards represented.

"As the day of the sensational billboard poster has passed there has come upon the exhibitor an added responsibility. It is up to him to see that his billboard advertising is as up-to-date as his general theatre policy. In other words, I mean to say that the billboard is today a matter of art, not a method of telling the public that 'The Greatest and Grandest of All Mastodon Amusement Efforts Is Coming.'

"I need to cite no other proof than the fact that I use twelve billboards to boost the attractions played at the Columbia. Because of the fact that the twenty-four sheet stands cost more than other and attract more attention as a general thing, we try to make them worth more to us. We try to centralize our 24-sheet efforts in putting as attractive a poster as possible before the public.

"What little civic opposition there has been to billboard advertising can usually be traced to some flagrant bit of risqué poster. The sensational billboard that



T. H. Schrader, manager of the Columbia theatre, Pittsburgh

Opinions as to Exploitation Mediums

holds an ill influence for children is as needless as it is unwelcome.

"I am of the opinion that some of the best billboard advertising ever done by the Columbia was done in the interest of Katherine MacDonald's—'The Thunder bolt.' In boasting Miss MacDonald as the most beautiful woman in the world it was naturally up to the theatre to show proof. This we did by the billboards. And as long as exhibitors select the artistic poster they are quite sure of good results.

"I believe that there are hundreds of people who never look at a newspaper to find out what attractions the motion picture houses are running. And I think that the most practical and most forceful way to reach this class of people is through the billboard, posted to reach all conveniently near a popular corner. The automobile has the billboard valuable to the exhibitor as it was to the circus man."

Presentation Big Item Says Sivitz

By SAM SIVITZ

Publicity Manager of Rowland & Clark Theatres, Pittsburgh.

"IF you present your attractions in the correct way, giving a care to comfort of the audience, perfection of projection and general atmosphere of the house, you have built up the greatest of all exploitation assets. This sounds rather strange, coming from one whose chief work is press-agenting. But it is my earnest belief.

"There's no exploitation that carries a greater fan-power than good presentation. If you please your audience you won't have any trouble in keeping your house playing to capacity. Word-to-mouth publicity is the most successful that there is, in my estimation. If an exhibitor can build this up he has got practically everything he wants in the way of feature exploitation. And he can build this up only by a careful study of his patrons and the conditions that surround the daily operation of his house.

"Good projection is assured by a competent operator, perfect apparatus and the spirit of loyalty and co-operation on the part of the operator. A break in film at an interesting situation in the story is not pleasing to the modern audience. There was a time when it was overlooked, but not any more.

"Presentation is a matter of study. I know of no better hunch than the exploitation departments of the trade papers for exhibitors who want new ideas in presentation."

"Again the problem of the co-operation of employees comes up when atmosphere is considered. If the exhibitor can secure the personal interest of attendants, he will go a long way towards exploiting his theatre.



Samuel Sivitz, publicity manager of the Rowland and Clark theatres, Pittsburgh.

Novelties Most Effective Reports Benson

By N. A. BENSON

Manager, Stadium Theatre, Pittsburgh.

"GIVE the people something to talk about.

"That's my experience in putting over pictures with exploitation.

"A man who has been in the exhibiting game since pictures first began to flicker doesn't need a world of advice about exploitation. There's no argument about it. Without it, a theatre is in the same class with a religious institution that continually complain about attendance.

"The difference between a church and a theatre is exploitation.

"I have found that the best way to interest people in my theatre is through novelty in exploitation.

"The local schoolhouses, the American Legion, the Armenian Committee of Relief, Girl's Welfare Committee's, women's clothing shops that will co-operate with the loan of models,—these are only a few of the sources that the exhibitor can draw on in his search for exploitation. Unusual twists bring out the novelty.

"When I was figuring out an exploitation stunt for a recent picture, one of my ushers came to me with an idea to allow kissing during the few seconds in which the house would be darkened. We were playing a rather kissy picture in 'The Love Expert.'

"Thus it came about that the Columbia allowed sweethearts to kiss during the showing of 'The Love Expert.'

"And maybe the news didn't travel. We've staged quite a number of novelties but none as fascinating.

Newspaper Displays Blackstone's Favorite

By ELMER HARRIS

Manager, Blackstone Theatre, Pittsburgh

"NEWSPAPER display advertising is my right bower when it comes to motion picture exploitation.

"The Blackstone has always been a strong advocate of newspaper display and we have planned many display campaigns, some of which have gone over with more success than others.

"My ideas of newspaper display writing are summarized from the campaigns that have scored the maximum success. There are a few simple rules that we go by.

"One plan that we have found advantageous is the hand-drawn display. We have this executed by our own publicity artist. This includes drawing the entire ad and having a lithograph cut made of it. This entails expense, but when the value of it is considered in ratio to the extra attention it attracts we feel that it is well worth the difference in cost.

"In our campaign for 'Summertime' we used this form of display extensively. We had four different drawings, cuts made of each, and used only the four different displays during the picture's run of one week.

"A general rule to go by is: Keep the display short and snappy, without too much illustration and decoration—Play up the name of your star—And give a slight idea of what your picture is about. Be human, above all things—Don't write grammar—write plain, every-day, interesting facts."

Uses Electric Current to Exploit "Live Sparks"

The people of Denver, Colorado, within a considerable radius of the location of the Strand Theatre of that city on the opening night of "Live Sparks," were startled out of their usual complacency when high voltage sparks blazed and crackled from the front of the theatre, due to an unusual technical lobby stunt. Hurrying to the theatre they found that the cause of their alarm was not accidental but the cleverly-designed attention-getting device erected by the Strand management.

To exploit "Live Sparks," the management of the Strand theatre erected an oil derrick of considerable height in the centre of their lobby. Electric wires were run out from the centre of the derrick to connect up with high voltage current. One wire was grounded, and the other operated by a telegraph key. By employing a person within the theatre to operate the key a tremendous spark was thrown. The key was operated at night, and naturally this stunt created a sensation. Besides the lightning-like flash obtained, the spark was of such high voltage that the crackling could be heard for many blocks.

Young But in the Ascendant

J. GORDON COOPER, brother of the well-known Marion of stellar fame, has been winning success in the directorial field while his gifted sister has been acquiring laurels as one of the popular actresses of the screen. It is principally to his sister's success as an artist in film that Mr. Cooper owes his initial interest in the film game, and he is not slow in acknowledging that it was her influence that first turned him to the screen and its possibilities. But whatever credit the pretty Marion may have claim to in steering her brother screenward, that young gentleman, since his entrance into film activities, has clearly demonstrated that he has ability of his own and has already achieved a marked degree of success in his chosen field.

Though born in Baltimore, Md., J. Gordon Cooper spent his school-days in New York and completed his education at St. Francis Xavier's College, New York City. He has been something of a globe trotter, having spent considerable time in traveling between America and foreign ports. London, Paris, Cuba, Mexico, etc., have been his stamping grounds, and it is to his intimate acquaintance with the customs, characteristics and environment of foreign peoples that Mr. Cooper owes his first success as a yielder of the microphone.

Mr. Cooper's first experience in the art of picture making was gained when he became associated with R. A. Walsh as assistant-director. Mr. Walsh found the knowledge acquired by his young assistant during his travels to be of great help in the selection of racial types and in instilling a faithful reproduction of

J. Gordon Cooper Already Credited with Success as Director

foreign customs and characterizations into his pictures. Mr. Cooper was Walsh's right-hand man during the time when some of the greatest creations of the Walsh brand were brought to the screen. "The Honor System," "Regeneration," "Carmen," "Evangeline" are some of the Walsh productions in the making of which Cooper took an important part.

Mr. Cooper's association with Walsh came to an end when an offer was extended to the young assistant-director to direct the picture around the experiences of Detective Flynn, Chief of the United States Secret Service. Mr. Cooper directed four of these eight pictures which, released by Republic, have already won considerable favor during their run at the Capitol theatre, New York. Mr. Cooper's part in the making of these interesting short-subjects has added to his success as a director.

The latest contribution of J. Gordon Cooper to the screen has been his direction of the fifteen-episode serial, "The Evil Eye," starring Benny Leonard. That a young director should be selected to take charge of a serial production—requiring unusual skill in manipulating a multitude of details, keeping the action going "on high" at all times and sustaining the interest throughout the entire length of a continuous picture of fifteen parts—is a departure from the custom-

ary mode of procedure. And when a young director tackles this job and sees it through to a successful finish, his possession of an ability above the average is beyond question. And yet this is what young Cooper did in undertaking the direction of "The Evil Eye," and his work in taking an inexperienced professional ring-master and putting him successfully through the "paces" of a stellar role for thirty-reeks adds fresh distinction to his career as a director.

Readiness to speak during an interview is not a prominent trait of Mr. Cooper, but he did express himself forcibly on some of his convictions regarding various questions of production. "To begin with," said Mr. Cooper, "I believe the story with good direction is what goes most toward making a picture a success. The story is the paramount factor. I believe the interesting novel that has been widely read and the well-known stage-play offer excellent possibilities, but the average novel and stage-play must first undergo considerable modification before it can be made into a good picture-play. However, if a good story is present, the thing most essential is provided for and then it is up to the director. As for cutting, I insist that this phase of the work be done entirely by myself. I believe nobody associated with the making of a picture is in a better position to determine the dramatic values of the various scenes in the production than the director, and consequently I am convinced that nobody but he should carry out the work of cutting the picture and assembling it for final presentation."



Juanita Hansen, starring in Pathe serials under the direction of George B. Seitz

"Up in Mary's Attic" Reports Favorable

Reports from the sections of the country where "Up in Mary's Attic," the comedy drama being distributed by Fine Arts Pictures, Inc., has been released indicate a sweeping success for exhibitors according to an announcement by Murray W. Garsson, President of the corporation.

The E. & H. Productions, Inc., which is distributing the picture from Atlanta, Ga., report that while on the average production they are accustomed to purchase three prints for their territory, five prints are working continually.

Box Office Reports and Releases in this issue

BUFFALO

J. F. Kimberly, Father, T. W. Brady, Republic, F. Lawler, Hallmark; N. Filkins, Merritt and Henry W. Kahn, Metro, are the new members of the Buffalo Motion Picture Exchange Managers' association.

Otto Siegel, former assistant manager to P. H. Smith at First National, has accepted a similar position with Mr. Smith, who is now manager of the Robinson-Cole office. Herbert Kaufman and M. Edwards also of First National, have joined to Robertson-Cole.

The Reelart office is now established on the second floor of the new building at 254 Franklin street, the first floor of which will soon be occupied by Famous Players-Lasky. The office is one of the most lavishly equipped in the country, featuring a miniature theatre for projection purposes. Harry P. Lasky has secured the Victoria theatre, Rochester, where Manager J. J. Egan will show the entire Reelart output. He has also placed the output in the Avon theatre, Ithaca, and the Lumberg, Niagara Falls.

Jack Kirsch has resigned as manager of the Ideal Drama Exchange, Inc. He expects to remain in the business, in which he has been engaged many years and will announce his plans soon.

J. H. Greenwald, Fox exchange manager, has been touring through the territory screening the new season features. He expects W. R. Sheehan, general manager, in Buffalo the end of the month for a conference.

Frank J. A. McCarthy, formerly with Fox, has joined the Famous Players-Lasky sales staff. Manager Allan S. Morris reports signing up the Reelart

corporation in Rochester, operating the Regent, Gordon and Piccadilly theatres, for the entire product of 1919-20.

"Bill" West expects to connect up with a local theatre for film exchange. He is no longer connected with the Regent theatre. "Bill" is also former manager of the Star theatre.

Elmer C. Winegar, manager of the Central Park theatre, has returned from Seattle where he journeyed with Isabella Temple, Nollies of the Mystic Shrine, to make a film history of the trip. Mr. Winegar shot some wonderful stuff, which will be exhibited at a special meeting of the Shrines.

The W. W. Holkinson corporation has closed its summer season of photoplay presentations at the Shubert-Tick theatre. The proposition was not a howling success.

ST. LOUIS

Arthur S. Friend, treasurer of Famous Players-Lasky, Max Goldstein of the same company, and Jack Cohn were recent St. Louis visitors.

Acce Berry, general mayflower representative, is on a tour to see that "The Deep Purple" is properly landed at hard for a "good opening."

The new Grand Florissant Airdome was opened recently to capacity audiences.

Erection and improvement operations will begin within the next fortnight on two new motion picture houses in the St. Louis business district, according to plans officially announced this week by the Famous Players-Lasky Missouri Corporation and the Buena Amusement and Investment Company. The Famous Players Corporation have purchased a

building at 207 North Broadway, formerly occupied by the Mechanics-American National Bank. A price of \$150,000 was paid for the property on which improvement plans have already been formulated. It is intended to have the present structure converted into a complete and modernly equipped motion picture theatre before the end of September. The new theatre, which will have a frontage on Broadway of 29 feet by a depth of 127 feet, will be known as the Criterion and will be modeled after the Criterion theatre of New York. It will have a seating capacity of 900 and all the latest innovations for theatrical comfort and convenience. According to Fred L. Cornwell, president of the Famous Players-Miscouri Corporation, approximately \$90,000 will be spent in improvements and decorations.

The Buena Amusement and Investment Company has begun the wrecking of the present buildings on the northwest corner of Sixth and Chestnut. The proposed theatre will be known as the Capitol and will show first-run productions. Its plans provide for unique systems of projection and ventilation. The seating capacity will be approximately 1,200. Principal stockholders of the amusement company are: George F. Meyer, August A. Meyer, Harry Freund and Eugene Freund.

CANADA

Although the enterprise is in a strong financial condition, the shareholders of the Canadian Photoplays, Limited, Calgary, Alberta, have decided to place the corporation into voluntary liquidation. It will probably have further revenue from the exploitation of the one feature company that has produced. Those behind the announced reason being that they did not desire to continue the production

of moving picture productions "because of the intricacies of the moving picture business." The Canadian Photoplays, Limited, was responsible for the making of the picture "Back to God's Country," in which Nell Shipman was starred. This subject was sold to the First National, the initial payment being \$100,000, it was reported. This feature proved to be a real success and it is still being shown in many cities.

E. H. Tool, formerly manager of the St. John branch of the Regal Films, Limited, has been appointed the manager of the new Amalgamated exchange at Halifax.

Motion Pictures (Canada), Limited, a new enterprise at Calgary, Alberta, has purchased the screen rights for a series of historical sketches dealing with exploits of the Royal Canadian Mounted Police which was known until recently as the Royal North West Mounted Police. The company will shortly undertake to produce pictures based on the early incidents of the famous constabulary.

James E. Finch, formerly of Toronto and one of the outstanding figures in moving picture exchange circles in Canada, has been appointed district representative for the Select Pictures Corporation of Canada, Limited, for British Columbia and Alberta. Mr. Finch knows this territory well as he was the Vancouver, B. C. manager for Regal Films, Limited, for a lengthy period.

Canadian Films, Limited, Montreal, has been guaranteed \$2,500 by the Dominion Government at the request of H. A. Mackie, M. P. for East Edmonton, as a part of the cost for the sending of a film expedition to Northern Alberta and the Yukon Territory to secure moving pictures of the natural resources in that virgin area. The expedition has already reached its field of activities and several months will be spent in the securing of the pictures. It has been planned to take about 15,000 feet of pictures. W. M. Gladish

Simplex

THE VERY FEW THEATRES THAT OPEN WITHOUT SIMPLEX BECOME SIMPLEXIZED EVENTUALLY

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that not only are the
nation's finest theatres
and largest circuits
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OF THE ENTIRE SIMPLEX
OUTPUT GOES TO REPLACE
OTHER MAKES OF MACHINES

MERIT DOES IT

THE PRECISION MACHINE CO. INC.

317-29 East 34th St. New York



Marshall Neilan

"Daddy Long Legs"
"In Old Kentucky"
"The River's End"
"Don't Ever Marry"—
Four Aces!

Marshall Neilan produces
Another drawing card
In "Go Get It"

Fairly dealt by First National
Play!—Rothacker Prints.

Rothacker's

FILM MFG. CO. CHICAGO, U.S.A.

*There are reasons—
Come and see them.*



Established 1910

JULY 24, 1920

Motion Picture News

Reg. U. S. Patent Office



3 to 1

Motion Picture News—and then the rest. The last test said that!

3 to 1

Watch for the figures in the latest test conducted by a large film company. And remember —

3 to 1

VOL. XXII No. 5

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Los Angeles

720 Seventh Avenue, N. Y. 1

Chi

VOICES

"HE THAT HATH AN EAR.
LET HIM HEAR"



FROM WAKENING SUN TILL SLEEPING STAR. MY RACE-
WAS BUT A FEEBLE SPAN OF FLICKERING LIGHTS-
OF TRUTHS BUT GLIMPSED OUR SOUL BENUMBING MIGHT
NOW SWEEP OER NATIONS LIKE A FLAMING MACE.

CONSUMMATE ARTISTRY PORTRAYED BY A GALAXY OF STARS
INCLUDING

DIANA ALLEN
HENRY SEDLEY

CORLISS GILES
GLADYS COBURN

CHESTER DE VONDE'S
SUPER PRODUCTION

PRESENTED BY
VICTOR KREMER

Offered to
State Right
Buyers
as the
foremost
production
on the
market

VICTOR KREMER

INC.

130 West 46th Street
NEW YORK CITY

IT'S COMING!

A Drive for Better Motion Pictures

SEPTEMBER 1920

SUN	MON	TUE	WED	THU	FRI	SAT
			1	2	3	4
5	6	7	8	9	10	11

THIRD
ANNUAL
Paramount
WEEK



FAMOUS PLAYERS LASKY CORPORATION



And
Everybody's, Going!





WHEN you start your new season by tying up with Paramount Week you are being pushed to success by a gigantic avalanche—

An avalanche that not only will send people to your theatre that week but will keep them coming all season long.

The whole country over—in cities and towns and villages—a concentration of advertising will be made that will unite the public in one impulse—

To attend “Paramount Week” theatres!

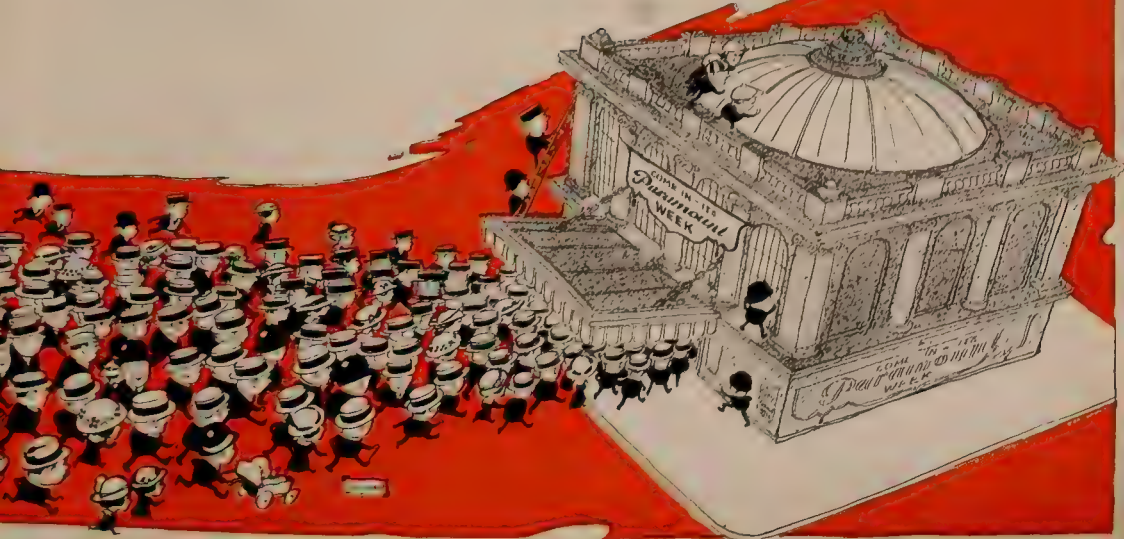
And when they see the best pictures in your theatre that week they'll know where to go the rest of the year!

That's why Paramount Week can be the biggest money week in your history. And you'll be collecting on it all year.

If you jumped in last year and the year before you know that already.

If you didn't—don't waste another year!

On the opposite page is a reproduction of the newspaper advertising appearing in 868 newspapers in 434 towns.



COME IN - IT'S *Paramount* WEEK

ADVERTISING

Full page, five-column and four-column ads tied directly up with your theatre in every town in the United States over 10,000 population. Full page in Saturday Evening Post announcing Paramount Week. The newspaper advertising means big ads in 868 newspapers in 434 towns.

LITHOGRAPHS

Two styles of one-sheets—free. One style showing calendar dates; the other a handsome block one-sheet. For your lobby, billboards and for sniping on your 24-sheets. Use plenty of them, everywhere.

BANNERS

See top of this page. Nine feet long and three feet high. Handsomely colored and free to every exhibitor who will use them. They can be used any week you are showing Paramount Pictures.

HERALDS

Cuts supplied free for either one or two-colored heralds carrying the message of Paramount Week with big space for the list of your attractions and program for the week.

SLIDES AND CUTS

A free slide that is a corker. Use it at least two weeks in advance. Calendar trademark cuts for the week are free. Supplied in half-column, one-column and two-column sizes.

"MONEY SHEET"

An eight-page paper in two colors listing all pictures available, all free accessories and showing how to clean up. Be sure you get a Paramount Week Money Sheet.



FAMOUS PLAYERS - LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE MILLE, Director General
NEW YORK





"A Friendly Organization"

The policies and methods of Associated Producers can be, and *are*, like the virtue of Caesar's wife—above suspicion.

We do not own any theatres and do not intend to own any. And we are not going to lease or operate any theatres, openly or secretly.

We are each making for Associated Producers, Inc., fewer pictures than we have ever made in any one year in our careers—and we are making them bigger, finer, better than we have ever done before. Working thus, all seven of us intend to produce a combined total in twelve months from September 12th of only thirty productions. We are putting more money into production, per picture, than ever before.

Out in California all seven of us are "attending to our knitting." Our job is to make big pictures and, by the Eternal, *we are making them.*

We, the Producers, and our executives of standing in the industry have devised a sales policy that has *sold itself* instantly to exhibitors on a basis of confidence and approval.

In a field alive with suspicions and doubts and filled with rumors, we say to exhibitors everywhere that Associated Producers, Inc., is an organization conceived and operated to be close to and friendly with exhibitors and that all we will take from you will be honest *contract rentals or payments* in return for the honest *picture values* that we will deliver.

THOMAS H. INCE ~ MACK SENNETT ~ MARSHALL NEILAN ~ ALLAN DWAN
GEORGE LOANE TUCKER ~ MAURICE TOURNEUR ~ J. PARKER READ JR.

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE. NEW YORK CITY

*They all say it's
his greatest—*

**DOUGLAS
FAIRBANKS**
in
THE MOLLYCODDLE™

Scenario by
Tom Geraghty

Story by
Harold MacGrath

UNITED ARTISTS CORPORATION

MARY DICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS, PRESIDENT



*The
height of
screen
artistry—*

MARY PICKFORD
in
"SUDS"

from the Charles Frohman Production
"Op O' Me Thumb"

By Frederick Fenn and Richard Pryce

Screen Adaptation by Valdemar Young

Directed by Jack Dillon

Photographed by Charles Rosier

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN

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HIRSH ABRAMS, PRESIDENT

RIDERS of The DAWN

Riders of the Dawn

*rides Atlanta's record heat wave to capacity
business at Tudor Theatre.*

*James Jackson, of the Tudor Theatre, wires
W. W. Hodkinson Corporation: "Played
'Riders of the Dawn' to capacity during
hottest week we have had. Received much
favorable comment and my patrons more
than pleased. Zane Grey and Roy Stewart
a great combination and big clean-up.
Hope you can maintain this standard."*

A Benj. B. Hampton Production

Men Who Have Booked "Riders of the Dawn"

MOE MARK OF THE NEW YORK STRAND
TOM MOORE OF WASHINGTON
JAMES CLEMMER OF SEATTLE
JAMES BEATTY OF FRESNO AND SAN JOSE
JAMES JACKSON OF ATLANTA, GA.
ABE GOODSIDE OF SPRINGFIELD, MASS.
RAY GROMBACHER OF SPOKANE, WASH.

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHE Exchange, Incorporated





Sir Louis Tracy has three million readers for his forty famous novels that range the world for characters, scenes and climaxes. "The Silent Barrier" is the first of fifteen Louis Tracy Productions. Staged in London and the snow-clad Alps, Love triumphs through romantic pursuit and struggle. Charles T. Dazey wrote the continuity for Arthur F. Beck and Charles C. Burr. A cast of 60 players was directed by William Worthington.



Distributed by
W.W. HODKINSON CORPORATION
 527 Fifth Avenue, New York City
 Distributing through PATHE Exchange, Incorporated
 Foreign distributor INTER-OCEAN FILM COR.

Sheldon Lewis is one of the foremost villains of the screen. He proves it in "The Silent Barrier." Gladys Hulette is more winsome and appealing than ever. Florence Dixon is the charming heroine and Corinne Barker the wily adventures. Outstanding character parts are nobly played by Fuller Mellish and Adolph Milar in scenes that will be remembered long after the ordinary six reel picture is forgotten. W. W. Hodkinson Corporation, release "The Silent Barrier" July 25th as a timely picture play for summer audiences.

THE SILENT BARRIER

Clermont Photoplays Corporation

Hannibal N. Clermont, President

"She died that night,"
he went on slowly. "She
died - and over her dead
body I swore to find that
man and make him pay.
For nineteen years I
searched and planned and
waited - and one year ago I
found him. He did not see
Jack Fordham in John Pierce!
I sought for a way to make
him suffer as he had made
me - some way that would
bring him years and years of
agony - and I found it."

"That man is Truman Breese -
the way I found is - you."

Presents
Their
Second Big Special
Feature, an adaptation
of Bradley King's
Smashing story

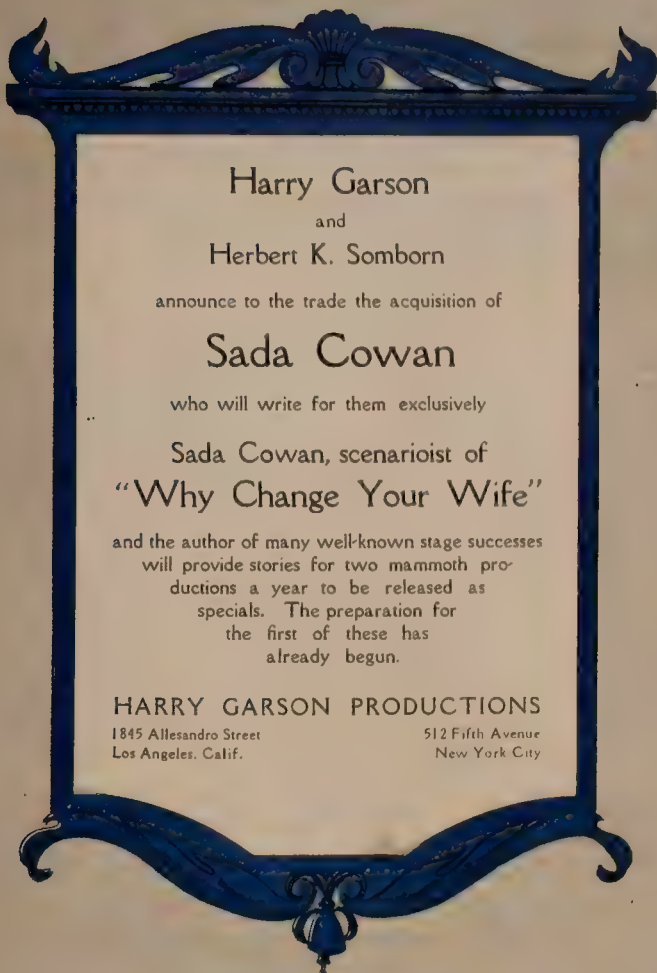
BEYOND THE CROSS ROADS

Lloyd Carleton
Productions
Hollywood
California

DIRECTION OF LLOYD B. CARLETON

Republic Distributing Corporation

Lewis J. Selznick, Advisory Director - Briton N. Busch, President



Harry Garson
and
Herbert K. Somborn
announce to the trade the acquisition of

Sada Cowan

who will write for them exclusively

Sada Cowan, scenarioist of
"Why Change Your Wife"

and the author of many well-known stage successes
will provide stories for two mammoth pro-
ductions a year to be released as
specials. The preparation for
the first of these has
already begun.

HARRY GARSON PRODUCTIONS

1845 Alessandro Street
Los Angeles, Calif.

512 Fifth Avenue
New York City



URBAN POPULAR CLASSICS

"A tragedy, such as fables are made of," said "The Playgoer" in "The Evening Sun" in his comment on "The Tragedy of the Praying Mantis," the first of Mr. Urban's Science Series.

"A real tragedy, like a chapter from 'Social Life in the Insect World, so graphically described by Fabre,'" wrote Alison Smith in "The Globe."

THE first of the SCIENCE SERIES made such a hit at the Rivoli Theatre in New York that Dr. Hugo Riesenfeld has contracted for an entire group of them. The entire staff of the theatre talked enthusiastically about the first one; even the ushers.

The enthusiasm of the public was amply reflected in the talk that spread all over town and in the lengthy, praiseful comments by the critics—a very unusual practice for such a short subject. It goes to show that motion picture audiences really want *merit*, not *footage*.

The SCIENCE SERIES henceforth will be incorporated as part of CHARLES URBAN'S MOVIE CHATS. They will average 300 feet in length. Each one will be so arranged that the Exhibitor may show it as part of the Movie Chats or he may show it as a separate subject, complete in itself.

Write for a complete, descriptive booklet.

KINETO COMPANY OF AMERICA

INCORPORATED

71 West Twenty-Third Street

Urban
PRESIDENT

New York City



HER BEAUTY

THE kind you adore; the kind that fascinates your stern old neighbor and charms his little grandchild; the kind that is extolled by the most discriminating critics — that is the kind of beauty possessed by

JUSTINE JOHNSTONE

She now becomes Realart's sixth star through the verdict of a jury of twelve men and women, world famous in the fields of literature, art, and business.

'Tis not alone the golden glow of her locks, nor the deep penetration of her blue eyes, nor her perfect face and figure that has won for her the authoritative recognition as the most beautiful woman in America. The members of the unique jury, in spite of their diverse opinions on beauty and stardom, have all acclaimed Miss Johnstone. For hers is a composite beauty, a loveliness of form combined with a personality that radiates the wondrous charm of youth and intelligence. In the choice of Miss Johnstone as Realart's sixth star, the verdict was unanimous.





HER TALENT

REALART has taken Justine Johnstone away from a most successful stage career, with definite purpose. Conforming to its own high standards and Miss Johnstone's splendid artistic capabilities, she will be presented in pictures portraying young American womanhood. These pictures will be based on plays or novels by the world's most celebrated authors. It is Realart's belief that there is a distinct field for such performance and that Miss Johnstone is well qualified to fill it. As a stage star, at twenty, she has a formidable list of musical comedy triumphs to her credit. Her experience ranges from that of Broadway leading woman to star parts in the smartest and most successful metropolitan stage offerings. She has also filled successful road engagements as a star and in stock.

By reason of her talents, temperament and training, it is such roles as Realart has in mind that this brilliant and beautiful young star is well fitted to interpret and adorn.



HER FIRST SCREEN ROLE

AFTER several tentative choices and many conferences, Realart has selected for Miss Johnstone's screen debut *not* the sweet, simple play of young love in which a young actress is usually first tried out, but a great, big, gripping emotional play that would tax the powers of many an older and more experienced actress. She will have a play of love, intrigue, crime and the adroit matching of wits against wits. And Miss Johnstone is going to startle film patrons with her acting ability, as she now astonishes everybody with her breath-taking beauty. The play is no less than "Black-birds," a "crook" play by the late Harry James Smith, which had a successful stage run when produced by Henry Miller in 1913 at the Lyceum Theatre in New York with Laura Hope Crews as the leading feminine "blackbird." This is an ambitious number for a young star to write at the head of her program. And it's going to be

a big photoplay that will prove that Justine Johnstone is as talented as she is beautiful, as versatile as she is charming, as appealing to the whole wide world of photoplay fans in little towns and villages as she was adored on Broadway during her brief but brilliant career there. The director of this notable screen offering will be Jack Dillon, who has a number of tremendously popular productions to his credit. He it was who directed the latest Mary Pickford picture, "Suds." He also was responsible for "The Right of Way" and many other successes.





HER VALUE TO YOU

IT'S the new material that brings new faces into your theatre.

The stars of yesteryear have their admirers—the loyal clientele which always demands their pictures. But, a theatre to be really and progressively prosperous must go after *new* patrons. The distinctively original roles, so well typified in the acting of

JUSTINE JOHNSTONE

are as necessary to your theatre as the seats in it, because they keep the seats filled!

Finally, the JUSTINE JOHNSTONE type of productions are exactly the sort of new material the public clamors for; therefore they must have their regular place on your program. They serve a very definite and vital purpose in rounding out the Realart Star Franchise and when you sign up for that, you become the possessor of a live insurance policy against financial worry. Particulars are available at all Realart exchanges *and they are available NOW.*

REALART PICTURES CORPORATION

469 FIFTH AVENUE

NEW YORK



ROBERTSON-COLE
SPECIAL

BESSIE
BARRISCALE
in

LIFE'S TWIST

MISS BARRISCALE'S remarkable character work in this picture will inspire a favorable word-of-mouth comment, far surpassing that created by any of her past productions.

PRODUCED
By
B. B. FEATURES

Directed by WILLIAM CHRISTY CABANNE

ROBERTSON-COLE
S P E C I A L

HAYAKAWA

in

KI TING LANG

YOUR public always pays generously to see a fair, closely-matched battle—and there is tense, red-blooded fight through every reel of this romantic story of new days in old China, with its artistic backgrounds, unsurpassed in any recent production.

The superb acting of the distinguished star, Sessue Hayakawa, will add new laurels and bring new friends to his following.

Produced by
HAWORTH



WHAT DOES "BROADWAY" MEAN?

Every Release on Broadway

Educational's Releases Seen in Big Houses; Featured in Theatre Display

EDUCATIONAL FILMS CORPORATION claims that it has set a new record in that every release of the company to date has been given a showing at one of the leading Broadway motion picture houses. It also calls attention to the fact that practically every picture has been featured in lobby display, electric lights and newspaper advertisements.

"We have not been holding showings of our pictures for trade paper review," says a statement from Educational, "because all of them to date have been shown at one of the Broadway theatres, and exhibitors have had the benefits of the reviews where the critics have been more or less unconsciously swayed by the effect of the pictures on the audiences. And since the exhibitor is principally concerned with the audience appeal of the pictures, we believe that such criticisms are worth far more to them in judging their worth."

"This week 'A Fresh Start,' the first of the Mermaid Comedies, is given a prominent position on the bill at the Strand. Manager Jos. Plunkett has called attention to it every one of his newspaper advertisements has given it a portion of the display. This is unusual in the fact that the Mermaid Comedies are entirely new ones and have no

ing the picture will be exhibited over the whole Low Metropolitan circuit.

"Chester-Outing pictures are also being shown at the Strand and the bill this week includes one of these, 'Dreams Come True.' These pictures are also being shown over the Low circuit.

"At the Strand, Brooklyn, 'The Valley of Ten Thousand Sinks,' one of the two specials that we have released, occupies a prominent position on the bill this week. This picture was given its pre-release showing on Broadway at the Criterion. The other special, 'Modern Centaurs' was shown at the New York Strand where it attracted much attention.

"The Robert C. Bruce Scenics are being shown at the Rialto or Rivoli and already Dr. Riesenfeld is well ahead of the release schedule with these pictures. Managing Director Edward L. Hyman, of the Brooklyn Strand, is also using these pictures and gives them a special ideal setting, often employing a specialist in connection with their showing.

"'Four Times Foiled,' the first of the Chester Comedies, was shown at both the Rialto and Rivoli. Dr. Riesenfeld has booked the first of this series, 'The Overall Hero,' will be showing in

MOTION PICTURE NEWS
JULY 10-

EXHIBITORS have justly ceased to be impressed by the mere fact that a motion picture has been shown on Broadway. It has lost meaning because they know that often such showings are merely sales arguments to them.

Every picture released by Educational Films Corporation shown on Broadway is paid for at the price fixed by the sales department. No inducement is offered a Broadway manager that is not offered every manager everywhere—he is invited to book the pictures purely on their merits.

But it does mean something when EVERY release of Educational is shown at the Rialto, or Strand, Rivoli, Capitol or Criterion.

IT does not mean that the Broadway manager is any more qualified to select the subjects that he will show than any other manager. But it does mean that he has had the opportunity to in person inspect ALL the material in the WHOLE market, much of which he can obtain at his own terms.

When you see EVERY Broadway motion picture theatre playing Educational product, when you see EVERY EDUCATIONAL RELEASE at one or the other Broadway theatres, you can be sure that they have met the quality test in competition with EVERYTHING on the market.

In that, only that, we submit, Broadway does mean something to you.

*Always the
Supreme*

EDUCATIONAL FILMS
CORPORATION OF AMERICA
729 Seventh Ave. New York

*In Short
Subjects*



Alkire Productions
Present
Joseph Bennett
in **"YOUTH'S DESIRE"**
by P. H. White

Released by
FORWARD FILM DISTRIBUTORS, INC.
J. JOSEPH SAMETH Pres.
110 WEST 40th STREET
NEW YORK CITY
9326 BRYANT



"Snooky" the HUMANZEE in "An Overall Hero" A CHESTER COMEDY



"Four Times Foiled," first of the Chester Comedies, rocked the nation with mirth, thrilled it with animal feats surpassing belief, set a new mark for two reel comedies.

"An Overall Hero" surpasses it in every respect. Two other screamingly funny monkeys join Snooky in laugh creations. Arthur Nowell, cleverest of stage babes, introduces his girl play mate. A wonderful horse race brings its thrills, the Humanzee and his fellow animals astound with their feats, and comedy, ever comedy, brings an earthquake of laughter.

It's the eighth world wonder of comedy.

EDUCATIONAL FILMS
CORPORATION OF AMERICA
729 Seventh Ave. New York



BETTY COMPSON



The Goldwyn Distributing Corporation announces for release during the season of 1920-21 the Betty Compson Productions, starring Miss Betty Compson.

Miss Compson whose inspiring performances in "The Miracle Man" lifted her to the top-most pinnacle of dramatic and emotional art, is personally producing her own pictures of which the first is

"PRISONERS OF LOVE"

This production which promises to be one of the outstanding features of the year, will be presented for distribution during the opening month of the new season.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN, President

IN PRISONERS OF LOVE

GEORGE LOANE TUCKER
HOLLYWOOD, CAL.

Los Angeles, Cal., June 24, 1920.

Mr. Alfred A. Grasso,
Manager, Betty Compson Productions,
Los Angeles, Cal.

My dear Mr. Grasso:

I want to thank you for your kindness in showing me the first picture in which Miss Compson is to be starred.

I was, naturally, after her work for me in "The Miracle Man", very interested to see her first starring picture, "Prisoners of Love", and I must congratulate you on—

First - A perfect cast.

Second - Exquisite and poetic photography.

Third - A scenario of great intensity of interest and packed with vividly dramatic scenes, which are splendidly acted and directed; and

Finally - Miss Compson, whose performance of Rose in my "Miracle Man", fairly electrified audiences and the most blasé of critics, has in "Prisoners of Love", a characterization even more difficult to play—of even greater emotional range than Rose, and I believe she gives, as Blanche, one of the greatest performances as yet seen on the screen.

She has improved marvelously in depth and power and control since the days she played Rose for me in "The Miracle Man". The problems that a girl faces who possesses an unusual amount of sex appeal are beautifully and powerfully illustrated.

Please give Miss Compson my heartiest congratulations and again let me thank you for a most enjoyable evening.

Sincerely yours,

George Loane Tucker

What George
Loane Tucker
thinks of
"Prisoners of
Love"



GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN President

THE REVENGE OF TARZAN

Note: The above title has been chosen to take the place of "*The Return of Tarzan*," because of the better exploitation possibilities it offers the exhibitors.

ALL POSTERS, MATS, CUTS
AND OTHER ACCESSORIES
HAVE BEEN CHANGED TO READ

THE REVENGE OF TARZAN

THE REVENGE OF TARZAN

—is a better title in every way
than the old one.

It is stronger. It is more
dramatic. It packs a punch.

All advertising and exploita-
tion aids have been changed to read

THE REVENGE OF TARZAN

GOLDWYN DISTRIBUTING CORP'N.

GOLDWYN THIRD YEAR RELEASES

Here is a complete list of Third Year Pictures, made up of subjects that have already proven their unusual box-office worth to the exhibitor. Cut this page out and file it for reference.

REX BEACH

The Girl From Outside
The Silver Horde

GERALDINE FARRAR

World and Its Woman
Flame of the Desert
Woman and the Puppet

PAULINE FREDERICK

Bonds of Love
Loves of Letty
Paliser Case
Woman in Room 13

TOM

Lord and Lady Algy
The Gay Lord Quex
Toby's Bow
Duds
The Great Accident
Stop Thief

JACK PICKFORD

The Little Shepherd of Kingdom Come
Double Dyed Deceiver

MABEL NORMAND

Jinx
Pinto
Slim Princess

MADGE KENNEDY

Strictly Confidential
The Blooming Angel
Dollars and Sense
The Truth
Help Yourself

WILL ROGERS

Almost a Husband
Jubilo
Water, Water Everywhere
The Strange Boarder
Jes' Call Me Jim
Cupid the Cowpuncher

EMINENT AUTHORS

The Cup of Fury
Street Called Straight
Partners of the Night
Dangerous Days
Out of the Storm
Scratch My Back

GOLDWYN PICTURES CORPORATION



B.A. ROLFE *presents*

OLIVE TELL IN **"WINGS OF PRIDE"**

ADAPTED FROM THE NOVEL BY
LOUISE KENNEDY MABIE.

**SHE WAS A SNOB WHEN SURROUNDED BY LUXURY, BUT
THE FAMILY SKELETON CLIPPED HER WINGS OF PRIDE.**

NOW READY FOR RELEASE!



B.A. ROLFE presents

OLIVE TELL

in

"LOVE WITHOUT QUESTION"

"A WOMAN'S BUSINESS"

AND

"WINGS OF PRIDE"

also

The Gigantic Classic

'MADONNAS AND MEN'

With an all star cast

The Big Production of the Year

Produced by

JANS PICTURES Inc.

FOREIGN RIGHTS CONTROLLED

by

EXPORT AND IMPORT FILM CO. Inc.

729 Seventh Ave. N.Y.
Cable Address Eximfilm.

GABLER STUDIO

Elmer J. McGovern

offers to the

State Right Market

The Maddening

DORALDINA

in

"The Woman Untamed"

The Photo Play Magnificent

produced by
PYRAMID PHOTO PLAYS Inc.

directed by
JACK PRATT

edited by
ELMER J. MCGOVERN

Elmer J. McGovern

130 West 46th St., N.Y. Telephone Bryant 5600



CARL LAEMMLE

presents

Eddie LYONS and Lee MORAN

in "La La Lucille"

Universal's
New Star
Series

from the famous Musical Comedy
by Fred Jackson



First of their 8
Modern Comedy
Dramas



Incredible !

until you see them

Carl Laemmle

presents

"SHIPWRECKED AMONG CANNIBALS"

**The Astounding
Adventures of Edward
Laemmle and William
F. Alder among the
MAN-EATERS
of New Guinea.**

SAYS THE NEW YORK TRIBUNE: "There was almost a riot yesterday to get seats. Nothing of the terrifying phase of cannibal life has been omitted."

THE NEW YORK AMERICAN: "For realism, it outstrips the wildest scenario ever drafted. It is one of the most thrilling films ever displayed here."

THE EVENING WORLD: "The tactics of the man-eaters and head-hunters of New Guinea are destined to give the audience a thrill that comes once in a lifetime."

THE SUN & HERALD: "Occasionally, real life outstrips the movies."

THE EVENING SUN: "Thoroughly interesting. Those who attend the Astor will be repaid for their visit."

**UNIVERSAL
JEWEL**



**Carl
Laemmle**
presents

"UNDER CRIMSON SKIES"

A GREAT big romance, with everything in it that goes to make a fine picture—a marvellous storm at sea, a stirring scene of a mutiny, the perils of gun-running, a mighty battle between a white man and a bronze beast, a revolution in a southern republic and, through it all, the love of a strong, silent man for a woman and a little child which enables him to conquer his enemies. One of the truly big pictures of the year. Book it today.

**"The Picture that
Has Everything"**
starring

**ELMO
LINCOLN**

Directed by **Rex Ingram**
Story by **J.G. Hawks**

**UNIVERSAL-JEWEL
SUPER-PRODUCTION**

A Myriad Eyes
will See It
in

INTERNATIONAL NEWS

'WHERE THE SCOOPS
COME FROM'



YOU CAN'T AFFORD

to be out of the race. Millions are waiting to see the big yacht race across the screen. Get those crowds and get that money! Don't handicap yourself by an instant's delay. Show your competitor a clean pair of heels. Beat him to it! Screen the Big Event FIRST. Do it by the speed route — the Service that is ALWAYS FIRST. Book now

INTERNATIONAL NEWS



RELEASED THRU UNIVERSAL

STATE RIGHT BUYERS

Here is your chance to get a picture that has exploitation possibilities galore—suitable for any house any time of the year in any part of the land.

"The Answer of The Sea"

REPRODUCED FROM THE FAMOUS MOTION PICTURE CLASSIC "UNDINE"

A dream of fair women—a marvelously staged sea picture which thrills with its drama and fascinates with its alluring revelations. A big, glowing, beautifully photographed production sure to delight

audiences of every age with its wondrous story and the beauty of its settings. You know the demand there is for a big sea picture and here is the biggest, most captivating of them all. Write us—wire us today—without fail.

WILK & WILK
1476 Broadway
NEW YORK CITY



A MIGHTY PRODUCTION

The Famous
Star of Stage
and Screen



MABEL TALIAFERRO

PRESENTED BY JAXON FILM CORPORATION
IN THE 6 PART MELODRAMA

"THE RICH SLAVE" THRILLS! SUSPENSE! SENSATION!

THE RESCUE FROM DROWNING
THE FIGHT IN THE DESERT
THE BURNING SCHOOL
THE POISONED CUP
THE TRAIN WRECK

ALL INTERWOVEN IN A DEEPLY HUMAN STORY INTERPRETED BY A
POWERFUL CAST OF FAVORITE ARTISTS

PHOTO PRODUCTS EXPORT CO.

STATE
RIGHTS

220 West 42nd Street
New York City
Telephone Bryant 984-5

FOREIGN
RIGHTS



Joan Film Sales Co., (Inc.) presents
The brilliant international star

FANNIE WARD in

"SHE PLAYED AND PAID"

Adapted from Henri Bernstein's Celebrated Stage Success "La Rafale"



A Clean-up for State Right Men

NO State Right feature on the market today surpasses "FANNIE WARD in 'SHE PLAYED AND PAID'". Here is a box office Star of acknowledged power in a story from the famous Henri Bernstein. Here is a winner that can be looked for runs in every town. Sensational posters, ready prepared newspaper ads of unusual power, publicity stories, lobby photos, heralds, slides, stunts, exploitation, all prepared by Showmen who know the exhibiting game and

who know how to get the money for the Exhibitor.

The title is a whale of a crowd getter. The Star's powers can't be over-estimated. The author is of world wide reputation. The acting is superb, the best Fannie Ward has ever done, and the exploitation is of that character that will tickle the palate of every genuine showman. Territory selling rapidly, for the reason that we've got a real winner. Wire today for terms—prices, territory, to the—

JOAN FILM SALES CO., Inc.
33 West 42nd Street, New York

next week

Fox Film Corporation will publish in this magazine an announcement of the greatest year's output it has ever offered the Trade.

Exhibitors are requested to examine and digest this announcement because it contains news of supreme importance to them.

**ROYAL
COMEDIES**



LEON ERROL

VAUDEVILLE'S GREATEST LAUGH PRODUCER

^{IN}
"BUGGINS"

A ROYAL COMEDY

REELCRAFT



PLAIN FACTS

Safety Standard

Non-Inflammable Film

(Shown only to Non-Theatrical audiences)

Means— to —

The Theatre Owner

Increased audiences through education of Men, Women and Children not now interested in "Movies" so that they become interested and desire to see more.

This is done through the Church, Home, School, Lodge, Y. M. C. A., etc.—where only "Safety Standard" should be used.

The Motion Picture Producer

Increases his revenue by reprinting his old negatives on Safety Standard non-inflammable stock after they have had their first theatre run. This is a by-product ultimately worth a lot of money.

BOOST for the "Safety Standard" Film—it is non-competitive and audience-building—a boon to the entire industry.

*Associated Manufacturers of
Safety Standard Films and Projectors*

COMING—RALPH



Ralph Connor
Major, The Rev. Chas. W. Gordon. D.D.

" Words cannot express the great joy that is mine in being given this opportunity to strengthen, broaden, and in part, recreate the characters of my books to meet the demands of the screen.

" The leavening influences of the world's greatest drama so vividly impressed upon me during four years at the French Front, cannot fail to show in a quickening action and compelling appeal in these heart stories of my Northland."

(Signed) RALPH CONNOR.

CONNOR FEATURES



"Ralph Connor has given us every latitude in adapting his stories so that they may be made to tower as cinema masterpieces.

"In addition thereto we have every resource of the Northland—of civic and military government—and of finances, to the end that these big sweeping and diversified stories of this world-recognized author will be honestly and realistically made, each in its own natural environment."

THE DOMINION FILM CO., Inc.

6 West 48th St.

Ernest Shipman
 President

New York City

Watch for It!

Remember, some months ago, when we told you of the test of trade paper strength made by one large film company which showed Motion Picture News a 3 to 1 leader over the field?

Three to One!

Another large film company has just completed an exhaustive direct-to-the-exhibitor test of the trade papers.

Three thousand exhibitors placed on record in black and white their preference in trade papers.

The result? We'll have to ask your patience until the company completes its tabulation. But remember that 3 to 1 figure!

The News Covers the Field

More than half gone

Considerably more than half of the Franchises allocated to theatres in the United States and Canada have been awarded.

Going—Going—G—

There'll be a Franchise everywhere



You Can't Book It MARSHALL NEILAN'S

is such an extraordinary exhibitor can book it for himself. Then he will

There's the most wonderful thrills and the greatest laughs of the year

*Trade Showings at all
First National Exchanges!*



A Marshall Neilan Production

There'll be a Franchise everywhere

Until You See It!

"GO AND GET IT"

picture that positively no
until he has reviewed it
know why!



Scenario By Marion Fairfax

Photographed by David Kesson

Art Director Ben Carré



A First National Attraction

There'll be a Franchise everywhere

Great Posters—Great Profits

A BOAT does not get very far when the oars are pulled in opposing directions;—great progress will only come when all pull in the same direction.

Box-office receipts result mainly from three forces—the film—the theatre—and the poster. The better the film, the theatre and the poster—the better the ticket sales! The RITCHEY LITHO. CORP. is only concerned with posters—and with only one kind of poster—the really great poster, for that is the only kind it makes. The distributor who secures a large immediate profit by furnishing cheap posters makes money—but the exhibitor loses it.

Our own individual experience has demonstrated one fact to us—the fact that producing great posters is a profitable business. The shrewd exhibitor and the keen distributor want nothing else, for great posters are a powerful asset to every photoplay, and unquestionably produce sure and definite returns. That is why we make them,—that is why the distributor should use them,—and that is why the exhibitor should demand them! Which would be all pulling in the same direction,—the right direction,—the direction where increased profits lay!



RITCHEY LITHO. CORP.

406 W. 31st Street, New York

Telephone Chelsea 8388

Motion Picture News

VOL. XXII

JULY 24, 1920

No. V

The Real Field for Artistry

THE fact that Joseph Urban has spent the past six months in study and at work in a motion picture studio opens for discussion a new and decidedly important phase in picture production.

We have seen a number of "stills" taken from sets Mr. Urban has made for recent and forthcoming pictures, such as "The Restless Sex," "The World and His Wife," "A Whiff of Heliotrope." They are distinctly artistic and impressive. A good sample is the sun room set in the last part of "Humoresque." The lighting is new to picture work.

Added to Mr. Urban's entrance into the field of the picture, we have these other artists now busily at work: Hugo Ballin, Penrhyn Stanlaws, and Paul Chalfin. It is stated that Max Reinhardt, the eminent artist of the Berlin Theatre, will also devote himself to picture production upon the occasion of his approaching visit to this country.

The picture evidently is to benefit by the imagination and skill of the world's greatest artists, decorators and architects; and the innovation is timely and vital.

Fine work of this kind has already been done in the occasional picture, as witness Tourneur's beautiful scenes in the "Bluebird" several years ago and just recently in "Treasure Island." Also, we wish to give full praise to the pioneer art directors in this field and to those several directors today of lively imagination and high ideals.

THERE is, however, first of all, this practical aspect: if the work of Joseph Urban, for instance, has had such a telling effect upon the New York stage then the motion picture has a much greater demand for it, and holds out for it a still greater development.

The picture is—a picture. It must express emotions, moments, action—its various and telling "business"—by pictures and pictures only. It lacks the human voice and real life atmosphere of the stage. Certainly then it needs the vividness, the heightened expression, the telling effects of the Urbanesque kind of scene and lighting. These scenes, just as much as the human pantomime, are the voice of the picture. They must also talk—in the shades and with the emphasis of the human voice.

Secondly, the motion picture must not get in a rut. No entertainment can afford to: but, for the picture,

there is little excuse. It is very young—an altogether new art. It is right now in its formative stage. It can't be still or look back.

Pictures are in a rut—the majority of pictures; and the majority of directors are in a rut. No further proof of this fact is needed than the delight with which a comparatively few outstanding pictures are hailed or the unlimited praise given now and then to a new director who after all has simply made a picture as sincerely as an author in another art style constructs an acceptable magazine story.

By "in a rut" we mean the ready and dull reliance upon cut and dried formulas, conventional situations, pigeon-holed locations and sets, stereotyped lighting effects—all the hard and fast studio routine and rigmarole of the mere "movie" making business.

WE are speaking now not from any "high brow" attitude nor in behalf of the cultured few. We speak for the motion picture millions. If any director thinks the "old stuff" is going over these days let him visit most any picture theatre and hear the derisive laughter of the average audience. The masses want novelty; and, anyway they don't pay good money for worn out goods.

We do believe that, in the general motion picture situation today, distribution is more at fault than production. It is not so much, in other words, that pictures are not good enough, but that the good pictures are not shown enough. They are barred from the small towns by high prices. And the picture is the only small town entertainment; right there is its important and exclusive field.

On the other hand the large centres today call for the new and better picture as never before. Building operations, since the war, have swept away the tawdry and added thousands of high class seats. Better before were theatre so beautiful and appealing. The people they attract will not tolerate the hackneyed and unintelligent.

We are not turning pictures through the hopper these days; the camera crank isn't geared up to the release date; and there is plenty of time to accommodate the work of such men as Urban, Ballin, Chalfin and the like.

Moreover, we suggest that they sit in the conference that precedes or should precede the making of the worth while picture; that they plan and construct along with the writers, the cast and the producing head so that their effort may be part and parcel of the whole rather than an insert here and there, and so that their influence may be felt, as it may and should be felt, upon the various other constructors of the photo play.

WM. A. JOHNSTON.

DEALING IN PERSONALITIES

"Tis Wednesday afternoon. The last time we had the nerve to look at the thermometer it said something so far over the hundred mark that we thought it was getting him salesmen's ideas. We haven't had the nerve to look since. And we are some five hundred odd lines distant from the end of this page. And it's a dull week. And—oh, shucks, what's the use?"

Then to make matters worse the Merry Vacationers pester you in every mail with those beautiful postcards showing cool, shady trees, shimmering lakes, and shimmering paradises. You can hear them giving you the loud ha ha as you toil over the desk.

More than ever we hope that the boss reads this page. That word "toil" in the last paragraph has such a satisfying sound. Satisfying, to our ears.

Even the exchange men are getting the vacation postal habit. "Doc" HOLAH, the medicine man from Omaha, captures the prize with one that comes in three sections from Lake Okoboji, Iowa. Pieced together the three sections make up a fish the size of some that figured in the stories "Doc" told us in Chicago.

As Bre'er Holah says—while we swelter and wilt—it's great to have a territory with such a place as Lake Whoozis in it. "Doc" even adds that if he were an exhibitor on Lake What'sitsname he wouldn't even have the nerve to charge for First National pictures.

We wonder if "Doc" told the local exhibitors that when they signed up for their franchises in Associated First National?

AL FEINMAN mocks us with a vacation postcard from Rockaway. And adds that "the water's great." None of the postcards we get from Canada use those words. BILL RUDOLPH has just returned from those parts and he declares all the tourists shut their eyes passing Niagara.

We'll say right here that Federated made a ten-strike when it placed the crown on "Doc" SHALLENBERGER's head. With "Doc" at the helm things should begin to hum for the independent boys. Congratulations to both sides.

And who blew into town this week but our old friend "NAT" BROWN. "Nat" has been down in the oil fields but confesses that while he dug deep, and occasionally found oil the Paralta Plan has not yet come to light.

MCCORMICK RESIGNS FROM CIRCLE

S. Barret McCormick, rated among the select top-notchers of motion picture showmanship, has resigned from the direction of the Circle Theatre, Indianapolis.

Mr. McCormick has big plans in view which will be announced in the near future. It is known that his services have long been sought by prominent producers for home office use in aiding exhibitors, while many of the new theatre palaces of the country have also made him tempting offers.

Sub-rosa, and not to be told to a soul, "NAT" and BOB KANE are going to break loose in the producing arena before many moons have passed.

"Nat" brings with him the news that FRANK CARROLL is another film man now loitering around the oil neighborhood. If Frank takes our tip he'll give us a real picture of the oil fields before he comes North again. It seems to us that an opportunity for a Twentieth Century epic has been overlooked here.

Even the hottest days can bring their laughs. One has just arrived in the form of a bit of publicity, quoting the letter "Doc" SAM ATKINSON, of Chicago, sent in his contract for a full Paramount week showing. "Doc" says, "I am signing this contract to show my independence."

The silvery tongued Evanston orator is henceforth on the black list of the EN Mock Association. He won't get a ticket to the chowder party.

Is this the Medical Journal or a picture paper? We haven't gone much further than a column and already we have men-

tioned three "Doc's"—Holah, Shallenberger, and Atkinson.

Perhaps the picture business needs them.

Even our own GEORGE GOULD rubs the heat in on us by strolling in from his vacation just as we are wondering where the other column and a half will come from. George reports San Francisco and Los Angeles still at the old stand but not serving the same stuff. What is a brass rail without the polish?

HARRY LUCAS, the Atlanta mail order king, arrived in town Monday to ask E. M. PORTER about the delay in shipment of ten car-loads of Simplex machines ordered last Saturday.

This week brings PATHE's turn in the list of special announcements. And before it passes we want to brave the fate of martyrs by making this statement: RANDY LEWIS and JOE REDDY are the leaders to date in the contest for the medal awarded by the members of the Rewrite Men's Association and Otherwise. The rewrite men almost dropped cold when they received special announcement copy that didn't have to be brought around on a truck and directed to the freight elevator.

And it means just as much space when it gets into print.

Speaking of special announcements reminds us that we have heard rumbling and rumors of a big blowing of trumpets on the part of Fox in the near future. We might add that the confidential reports received on "WHILE NEW YORK SLEEPS" and other coming specials would surely justify the loudest trumpet in the village.

Which brings to mind that VIVIAN MOSES acted as host at a Fox luncheon to the boys after the showing of "THE WHITE MOLL." Vivian reports himself to the gang as contented, happy and working hard.

We hereby deny the rumor that EARL HUDSON has been vacationing. He journeyed South over the week end on business. We couldn't believe that vacation stuff ourselves—in Earl's case.

Give us credit, boys. We're holding the heat at arm's length and getting closer and closer to the end of this page.

The training of the old space-writing days sure does come in handy once in a while.

There, the job is done.

Bring on the rickies!

**A SPECIAL SECTION
ON THE BROADWELL
COMPANY'S NICK
CARTER SERIES
STARTS ON PAGE 807**

Cohen and Abrams Cross Swords Over Advance Payments

Exhibitors' Chief Appeals to Griffith but Abrams Gives Unruffled Reply

FOLLOWING his article last week on the evils of percentage booking, Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, this week stepped to bat with an open declaration of war on Hiram Abrams and the United Artists Corporation.

Mr. Cohen's attack took the form of a letter to David W. Griffith, summed up in the declaration that "I feel it my duty to bring to your attention the hostile and arrogant attitude assumed towards the exhibitors of the country by your business representative, Mr. Hiram Abrams." He then took up the United Artists stipulation that full payment for the picture must be made on signing of the contract and told of a conference with Mr. Abrams at which a counter-proposition was made of twenty-five percent on signing of the contract, the balance seven days before play date. Mr. Cohen declared that "Mr. Abrams refused to discuss or entertain our proposition."

The United Artists executive refused to be ruffled by the letter, and when interviewed by a **MOTION PICTURE NEWS** representative asserted that President Cohen's epistle "only tells part of the discussion in which we engaged on the matter of advance payments."

"I met Mr. Cohen at the Hotel Astor," he continued, "and we talked from eight o'clock until eleven. The subject under discussion was the matter of the advance payment for film rental. Mr. Cohen suggested that we change our policy—do away with the full advance payment and accept twenty-five per cent on the signing of the contract and the balance one week in advance of the play date."

"Mr. Cohen told me it meant a great deal to him personally to put this over and that if I would accept this proposition and so state in a letter to him, it would react tremendously to the benefit of our company and to me personally."

"I told Mr. Cohen that personal advancement meant nothing to me, but that the advancement of our company meant everything; that the only way in which I wanted to see our company advance was through fair dealing. In order to accomplish this I made Mr. Cohen a counter-proposition. I said in substance: I will eliminate the twenty-five per cent advance payment that Mr. Cohen asks for altogether, and it might be arranged to let exhibitors play United Artists' pictures on credit, giving them thirty days after play date in which to pay, providing Mr. Cohen, as national president, will find some way in which to guarantee us our money."

"I told Mr. Cohen that I am running a business organization and that it is impossible to run any business without ample

Date and Place of Convention Is Changed

ACCORDING to word received from Alfred S. Black, of Boston, it has been decided to postpone the annual convention of the Motion Picture Exhibitors of America, Inc., which was to be held at the Hotel Astor in New York on July 28 and 29th. The convention is now scheduled for the Hotel Congress, Chicago, on August 31st and September 1st. This was done, it was announced, to accommodate many exhibitors who are not in harmony with the methods invoked at the recent Cleveland Convention, and who are anxious that the meeting be held at some place more convenient for them to attend.

security for the fulfillment of obligations. Therefore, I have required full payment for a picture at the time of the signing of the contract. How far in advance of his play dates an exhibitor books his pictures is entirely up to him. He may book a week, a month or three months ahead—the time of the advance payment is entirely in the exhibitor's hands.

"As the head of the exhibitors' organization, Mr. Cohen can perhaps arrange with a bonding company to guarantee us our payments and thus make possible the elimination of the advance payments that we are now getting. This is only one suggestion made at random. It is up to Mr. Cohen to find the way. We don't care how he arranges it. If we were to undertake a credit business without guarantees, it would be necessary to raise the price on our pictures in order to cover bad debts and thus throw the burden on the reputable theatremen of the business. This we certainly do not consider fair."

"It is utter foolishness for Mr. Cohen to consider our action a reflection on the integrity of exhibitors, for he knows that credit cannot be extended promiscuously in any business."

"Just one instance of what we are up against: it takes at least three weeks to clear a check from the West. If it turns out to be a bad check, and surely Mr. Cohen does not pretend to believe that there are no bad checks in the fifth largest industry in the United States—the picture can have been played in the meantime and we would have to bring action to recover our money."

"At this point Mr. Cohen asked why I couldn't insist on certified checks or money orders. To this I replied that if for any reason the money order or certified check failed to arrive, I would be obliged to withhold the film from the exhibitor and consequently leave him with a dark house."

In all the years I have been in business, I have never left an exhibitor without his show and I wouldn't operate under any system that made such practices possible.

"I have no desire to carry this discussion any further in the trade papers. I discussed it fully and frankly with Mr. Cohen in the hope of arriving at an understanding with him, but his letter to Mr. Griffith does not indicate a fair frame of mind. I merely wanted you to know, and through you the exhibitors, that we are ready to meet the exhibitors more than half way—a fact which Mr. Cohen entirely ignores."

The letter of Sydney Cohen to Griffith, and also another statement issued during the week from the offices of the Motion Picture Theatre Owners' Association, cited the case of Tom Boland, of Oklahoma City, as an indication of reasons for the dispute. Boland asserts that after he had contracted for "The Mollycoddle" and "Suds" they were taken from him and booked to a new theatre without notice.

In regard to the Boland matter, Mr. Abrams merely said that he was surprised that Mr. Cohen, as president of the Motion Picture Theatre Owners of America, should attempt to discuss a matter on which he was apparently so poorly informed. "The entire Boland affair," said Mr. Abrams, "is a matter of record. Mr. Boland knows just what the circumstances are and our correspondence files show a clear and direct history of the whole matter, with which Mr. Cohen, apparently, is entirely unfamiliar, and any discussion, therefore, is out of place."

Joe Brandt Signs First Independent Contract

Joe Brandt, who recently resigned as director general of the National Film Corporation, and immediately thereafter issued a statement that he would start a new film distributing organization and also produce several serials, has brought his plans to a head by signing his first independent contract.

Mr. Brandt, in co-operation with Ben Wilson, is interested in a fifteen-episode fast-action serial for the Arrow Film Corporation. The serial will be made at the Berwila Film Studios at Hollywood and will star Jack Hoxie, who played the stellar role in "Lightning Bryce," a serial written by Brandt and now being marketed by Arrow.

"Thunderbolt Jack" has been chosen as the temporary title of the chapter picture.

Mr. Brandt and Mr. Wilson will leave for the coast very shortly.

E. C. Bostick to Manage Milwaukee Theatres

E. C. Bostick, formerly manager of the Merrill theatre, Milwaukee, has signed a contract with Saxe Brothers to act as general manager of all their theatres. Bostick directed the Merrill the past four years, leaving that theatre when it was acquired by Ascher Brothers, Chicago.

Besides having supervision over the Strand, Alhambra, Princess, Modjeska, Savoy, Theatorma and Miller theatres, he will govern the policy of a number of out skirt houses which Saxe Brothers expect to add to their string of theatres this summer.

As announced in Motion Picture News some weeks ago, the Saxe interests contemplate picking up about a dozen neighborhood houses which are not now doing exceptionally good business and after entirely remodeling them, running them along more modern ideas. It is also expected they will secure houses in nearby Wisconsin cities.

D. W. Griffith Will Not Purchase Theatres

D. W. Griffith emphatically denies the report that he is interested in "buying, selling and operating moving picture theatres." Mr. Griffith states that the new company bearing his name, and to be known as D. W. Griffith Incorporated, recently organized under the laws of Maryland, is an expansion of Mr. Griffith's present producing operations and will confine its activities to "the producing of pictures, disposing of films, and the carrying on of a regular business of theatrical production, concerts, vaudeville and grand opera."

D. W. Griffith Incorporated was granted a charter by the Maryland State Tax Commission on June 30, with a capitalization of \$50,000,000. There are 500,000 shares of stock divided into 125,000 Class A shares and 375,000 Class B shares. The officers are D. W. Griffith, president; Albert I. Grey, general manager; J. C. Epping, business manager, and Albert H. A. Banzhaf, general counsel.

Day Off for So. America on Paramount Business

John I. Day, South American representative for the Famous Players-Lasky Corporation, sailed on the "Vauban" July 10th, for Rio de Janeiro, Brazil, to look after the interests of the corporation in that territory. Mr. Day will spend several weeks in Brazil arranging for increased facilities for the distribution of Paramount pictures through Películas D'Luxé Da America De Sul, which is owned by the Famous Players Lasky Corporation From Brazil Mr. Day will go to Buenos Aires, Argentina, and Santiago, Chile, to make a survey of conditions in those countries. He expects to return to the United States in about six months.

Suggest Stopping Theatre Building in Brooklyn

ACTING BOROUGH PRESIDENT JOSEPH A. GUIDER, of Brooklyn, held a conference recently with the heads of the various bureaus of the borough to discuss the advisability of refusing permits for the erection of garages and motion picture theatres. Mr. Guider, who is a builder, said that he thought this denying of building permits would help materially to solve the housing problem. Four or five picture theatres are now in the course of erection in the Flatbush section.

Borough President Riegelmann is said to be in accordance with Mr. Guider's views.

Buffalo Exhibitors to Resist Musicians

Harold B. Franklin, managing director of Shea's Hippodrome; Ira M. Mosher, president of the Buffalo Theatrical Managers' Association and John R. Oishei, manager of the Shubert-Teck theatre, are members of the committee appointed by the Buffalo association to confer with the local musicians' association on the new wage scale just submitted to the managers which in many cases calls for increases as high as 60 per cent. Exhibitors of motion picture houses are up in arms over the situation and declare that they will eliminate their orchestras before paying the new prices.

The new wage boost will cost the theatres of Buffalo over \$100,000 a year for music and in the case of Shea's Hippodrome alone, the increase will be \$47,000. The exhibitors also declare that, under no circumstances, will they stand for a change in working conditions over last year. The matter promises to bring about some real fireworks before it is adjusted. The stage hands have also submitted a new scale calling for a 50 per cent boost and the operators may do likewise.

George Fischer Resigns Post as Exhibitor

George Fischer, manager of Saxe's Alhambra theatre, Milwaukee, for the past nine years, has resigned his post as head of Milwaukee's largest theatre. Mr. Fischer has been in the theatrical business for more than twenty years, working up from a program boy, and has been identified with the Saxe interests for more than twelve years. He is one of the best known exhibitors in America and his exploitation ideas have been featured in the pages of the Motion Picture News for several years. He was also identified with the fight against unfair censorship in Wisconsin, was an officer of the Milwaukee Theatre Managers Association and an organizer of the F. I. L. M. Mr. Fischer has not yet announced his plans for the future.

More Chicago Exchanges on So. Wabash Avenue

More Chicago exchanges will have quarters on South Wabash Ave., which already is the headquarters of Famous-Players-Lasky, Fox and soon will include Pathe, according to announcements made this week. The companies affected by the most recent announcement are Universal, First National, Metro and Vitagraph. Select will also have its quarters in the new building with the last named concerns.

Vitagraph has completed arrangements for the erection of one of the finest exchange buildings in the country for the use of its Chicago office, and according to the estimate of the architects Holabird and Roche, who have the new structure in charge, it will be ready in November.

The new exchange will occupy a site at 839-843 South Wabash avenue, and will be in the heart of what promises to be Chicago's film Rialto, extending along Wabash avenue. On July 8th, thirty day notices to vacate were served on the tenants occupying the present structure, and wrecking of the building will start promptly on August 8th.

According to the plans which have been drawn up by Holabird and Roche, it will be a three-story building of buff Bedford stone with a rubbed finish, and will present an impressive and artistic appearance.

Two entrances will give access to the first floor on which will be located the shipping department, poster rooms, five examining rooms, lighted by skylights and four film vaults. On the second floor will be three private offices, extending across the front of the building, a salesmen's office, booking office and bookkeeping and stenographic departments. Large skylights will enable the entire force to work by daylight. This is also the case on the first floor.

On the third floor will be the projection room, which Manager Fred Aiken says is to be elaborately fitted up, making it a model miniature moving-picture theatre.

The new building to be occupied by Universal, Metro, First National and Select will be a model structure and will be located at 833-835 South Wabash. According to tentative plans, it will be a four-story building with a raised basement and handsomely equipped projection room on the roof, it is expected to be ready for the exchange to move in by the first of the year or sooner. Electric elevators, light wells every twenty feet, commodious film vaults and well-arranged service departments and offices are some of the features which will go to make this building one of Chicago's show places. More detailed description of the plans will be given as soon as they are completed.

Jesse Lasky Will Reach New York July 17

A cable received at the home offices of the Famous Players-Lasky Corporation stated that Jesse L. Lasky sailed from Southampton Thursday on the White Star SS. Celtic, arriving in New York July 17.



W. R. Shallenberger, General Manager of Federated and President of Astor Film Corp.; Samuel V. Grand, Federated Film Exchange, Boston, and Treasurer of the Company; Joseph L. Friedman, Celebrated Film Players Corporation, Chicago, President of Federated; Harry Charnas, Standard Film Service, Inc., Cleveland, chairman of the purchasing committee and member of the board of directors of Federated; Benjamin Amsterdam, Philadelphia, member of the Federated board of directors and of the purchasing committee; Arthur G. Whyte, Empire State Film Corp., New York City, member of the Federated board of directors and member of the purchasing committee.

Federated Names Shallenberger as General Manager

New Organization Announces Appointment; to Open Offices in New York

THE culmination of a meeting in Chicago in March of a number of the most influential independent exchangers in the United States and the subsequent meeting in May in New York, at which time the Federated Film Exchanges of America, Inc., was formed, is the announcement of the appointment of W. E. Shallenberger as general manager for the new organization. The announcement also states that permanent offices have been opened in New York in Suite 402, the Chandler building, 220 West Forty-second street.

The appointment of Mr. Shallenberger was made on July 13 following a meeting of the executive officers at the Astor Hotel in New York the day before.

At the time the Federated organization was affected it was announced that the "members had gone on record as saying that the biggest man on record is none too big for them." Since that time the executive committee has been busy combing the field of motion picture executives for a possible candidate and the result was the selection of a man whose reputation and ability has not only long been known but which has never been questioned.

The purpose of the organization is to buy collectively and cooperatively picture productions running from one reel to seven and eight reels in length. Federated is incorporated in Delaware for \$100,000. At the meeting on Monday in New York it was announced that Federated was now ready to buy and distribute the biggest and best feature productions obtainable.

In telling of the activities of the organization to date, J. L. Friedman, president, said: "We have been an organization since the 24th of May and the spirit and growth has been remarkable. We have already contracted for several features and short productions, among which may be named "Nobody's Girl," starring Billy Rhodes, and a series of comedies produced

by Warner Brothers featuring Monty Banks.

"We are now prepared to buy the biggest and best features obtainable, and I might add that they can't come too good. This organization is composed of individuals who are looking for individual success. Each man associated with the organization is in business for himself and we have banded together in a co-operative spirit for the purpose of correcting many evils and eliminating others. By doing so we assure ourselves of a bigger future. Our capital makes us one of the strongest organizations in the motion picture industry."

"The old evil of a producer advertising a picture just so long as he has territory yet to sell will be done away with," Mr. Friedman said. "Formerly the publicity received during the time the territory was being sold was wasted as far as the individual exchanger was concerned. Under the new system which Federated will put into effect, the release date will be so arranged as to allow each exchanger and exhibitor to receive the full value of the original publicity and advertising."

In speaking further on the advantages of the new organization, he pointed out that in the past the producer or distributor of the picture had been uncertain as to whether he could dispose of all his territory. In view of this situation he was obliged to ask a bigger price in order to make his cost plus profit. The new organization, Mr. Friedman said, would buy the negatives and the members would consequently get prints at a much lower cost.

Despite the fact that at first some difficulty was found in agreeing on a policy of selection, this was overcome, and there now exists a buying committee.

The officers of the Federated Film Exchanges of America, Inc., are: J. L. Friedman, Celebrated Players Film Corporation, Chicago, president; J. E. Pierce,

Pierce Film, New Orleans, vice president; David G. Chatkin, Consolidated Film Corporation, San Francisco, secretary, and Sam V. Grand, Federated Film Exchange of New England, Boston, treasurer.

The board of directors, in addition to the officers named, consists of Benjamin Amsterdam, Masterpiece Film Attractions, Philadelphia; Arthur G. Whyte, Empire State Film Corporation, New York City, and Harry Charnas, Standard Film Service, Inc., of Cleveland.

The members of the purchasing committee are announced as follows: Harry Charnas, Arthur Whyte, D. G. Chatkin, Benjamin Amsterdam, Harry Lande, of the Quality Film Service, Pittsburgh; R. D. Lewis, of the R. D. Lewis Film Company of Dallas, and Sam Werner, of the United Film Service of St. Louis.

The membership of the organization is said to be growing in leaps and bounds, although it is limited to only the most progressive exchangers of the country.

In announcing the appointment of Mr. Shallenberger as general manager of Federated, the directors of the organization offered the following statement: "In selecting and appointing W. R. Shallenberger as general manager of our new organization, we believe we have chosen the most capable executive possible to obtain. For years we have had direct commercial relations with him and have in every case found him to be not only fair and square, but far-sighted and reliable. After sifting the field of men who might have filled the place we centered on Mr. Shallenberger without one dissenting voice. Under his management our organization should not only increase its activities but its general health and prosperity. We believe Mr. Shallenberger is the logical man for the big place."

Los Angeles Has A News Earthquake

LAST MINUTE ITEMS POUR IN FROM J. C. JESSEN

A FIRE originating in the projecting room of the Kinema theatre at Fresno caused the complete destruction of the interior of the house on Monday afternoon. The loss is estimated at one hundred and forty thousand dollars. There were no fatalities, three hundred people in the audience marching to the exits and out into the streets in an orderly manner. The theatre is owned by the Kehrlins, who also operate the Kinema theatre in Oakland.

Announcement is made of the formation of the Oliver Morosco Productions Corporation, capitalized at two and a half million dollars. The new corporation has for its purpose the filming of stage plays, purchased and produced by Oliver Morosco. The following officers have been announced: Oliver Morosco, president; George R. Bentel, vice president and general manager; Frank C. Egan, secretary. Plans have been adopted for the immediate erection of a studio in Los Angeles.

The work of filming Morosco's new play by Maud Fulton, "The Humming Bird," which co-stars Miss Fulton and Henry

Walthall and which opens at the Little theatre on July 19th, is to go forward meanwhile. Following the production of this play, all of Morosco's stage successes are to be made for the screen, including "Seven Miles to Green," now running in Los Angeles; "The Clam Digger," which is to open shortly; "Linger Longer Letty," with Charlotte Greenwood; and a long list of Morosco's past productions.

H. J. Roberts, general sales-manager of the Special Pictures Corporation, has left for New York, and upon his arrival in the East will announce to the trade the 1920-1921 programs. He is also to make a statement of the policy of the Special Pictures Corporation.

Frank Elliott, Western representative and a prominent stockholder of the Sunlight Arc Corporation, is on his way to New York to attend the annual meeting of the Board of Directors. At this time, it is announced, the capitalization of the corporation will be increased from one to ten million dollars. The use of lamps in mining, which is found to have distinct

advantages, is expected to increase the demand greatly.

Two hundred scenario writers of the Coast colony dined at the Athletic Club on Thursday of the past week with a view to forming an association for the purpose of affiliating with the Actors League. Frank E. Woods presided at the gathering. A committee of thirty was appointed to perfect a guild for screen-writers.

An announcement will shortly be made concerning the new first-run theatre to be built in Los Angeles by Adolph Ramish, Sol Lesser, Gore Brothers and all the leading franchise holders of the affiliated First National organization. The site for the new house is situated on Mercantile Place between Broadway and Spring Street, thus making possible the construction of a theatre with a seating capacity of 4,500, with an automobile ramp. Ground will be cleared in sixty days. It is thought that one year will be required to complete the big theatre.

The Kinema theatre will be closed on August 15th, to be completely redecorated.

Activities of the Exhibitor Association

Georgia Goes "Over the Top"—Wisconsin Plans Convention in August

A LETTER has been received at the executive headquarters of the Motion Picture Theatre Owners of America, sent by Mr. Joseph Mogler, president of the Motion Picture Exhibitors League of St. Louis. Mr. Mogler assures President Cohen of the appreciation of his interest in behalf of the St. Louis exhibitors. He says that the St. Louis delegate, Mr. Willard Graham, has made a most favorable report to his home organization on the work of the Cleveland Convention. The Motion Picture Exhibitors League of St. Louis, after having heard Mr. Graham, passed resolutions to cooperate with the national body. They stand ready to furnish their quota towards the fund for maintaining the national organization.

Ex-Senator C. H. Bean, president of the New Hampshire exhibitors, has wired from Franklin, N. H., saying he is about to call a meeting of New Hampshire exhibitors. The date and place of the meeting will be published later on. Mr. Charbonneau, the New Hampshire delegate to Cleveland, will report to the New Hampshire Convention which will then take action on the question of joining the Motion Picture Theatre Owners of America.

The organized exhibitors of the state of Wisconsin report that a convention will

Chicago Theatres Do Big Business Minus Music

BOTH neighborhood and "loop" theaters in Chicago report that the musicians' strike is not harming business and that in fact since the purveyors of harmonies quit work two weeks ago, attendance has been even better than usual. The heavy wage increases demanded by the orchestra men has alienated public sympathy from the musicians and it is a common occurrence for patrons to congratulate managers on the stand they have taken and to advise them to fight it out if it takes all summer.

A meeting of the directors of the Allied Amusement Association was held this week with every director present, and after going over the strike situation carefully it was determined to continue operation of Chicago's moving picture houses without music indefinitely. Directors were pleased over the reports which showed the exhibitors, large and small, were sticking together in this battle as never before and that not a single desertion had been reported up to the time of the meeting.

be held on August 3rd and 4th. The place of the meeting will be announced later. In a letter to President Cohen, Mr. Fred C. Seegert, president of the Wisconsin Ex-

hibitors Association, says he hopes to have every exhibitor in the state in the membership of the organization when the state convention meets. In all probability some nationally prominent exhibitor will attend the Wisconsin state convention representing the Motion Picture Theatre Owners of America.

The following telegram has just been received at the executive offices of the Motion Picture Theatre Owners of America from the convention of the Georgia state exhibitors held at the Piedmont Hotel, Atlanta, Ga., on July 11th:

"The Georgia State Exhibitors League organized today extends to you congratulations, indorses the Cleveland Convention and unanimously affiliates with Motion Picture Theatre Owners of America. One thousand, three hundred dollars raised. This amount insures Georgia's quota to national organization and start league off in splendid financial condition. Very enthusiastic meeting."

Berman in Chicago on Universal Business

Harry Berman, of Universal, was a Chicago visitor this week, arriving from New York on the Century Tuesday. While in Chicago he went over the plans for the proposed new exchange building.



A "bon voyage" dinner and dance was tendered to Carl Laemmle and Abe Stern, of Universal, before they sailed to Europe at the Hotel Biltmore, New York.

Laemmle Goes Abroad on Vacation Tour

Universal's President and Treasurer Guests of Honor at Farewell Reception

CARL LAEMMLE, president of the Universal Film Manufacturing Company, accompanied by several of his relatives and Abe Stern, treasurer of Universal, sailed for Europe July 8, aboard the Olympic. He will be absent from the United States for at least three months, during which time he will tour England, Holland, Germany, France, Italy, Austria and as far East, perhaps, as Czechoslovakia. It is the first considerable vacation he has had in ten years.

Accompanying Mr. Laemmle are his two children, Miss Rosabelle Laemmle, and Julius, Abe Stern, treasurer of Universal, and his wife, and Louis Laemmle, brother of the Universal chief, with his wife and two children. Others in the party are Julius Bernheim, H. H. Zehner, secretary to Carl Laemmle, Joe Kramer, a valet, and Margaret Kramer, a governess.

The Laemmle party received a stirring farewell at the steamship pier before the Olympic sailed. Various personal friends and many of the Universal department heads had gathered to see the film magnate aboard the ship.

In Mr. Laemmle's absence, Mr. R. H. Cochrane, vice-president of Universal, will hold the reins of the complex moving picture organization.

Mr. Laemmle and Abe Stern were the guests of honor at a surprise dinner and dance held in the Grand Ball Room of the Hotel Biltmore, New York City, July 7

last, the eve of their departure for Europe. The banquet and the reception which followed were arranged by the "U" Girls' Club, an organization of young women employed in the Universal home office.

Several hundred friends and admirers of the film magnate were present to wish him "bon voyage." There were speeches galore, marshaled by E. H. Goldstein as toastmaster. Mr. Laemmle was assured of the continued good-will of every employee and the continuance of efficiency in the Universal organization during his three months' tour in Europe.

The dinner was a complete surprise to the Universal chief, it is declared. He was led to suspect that Mr. R. H. Cochrane, vice-president of Universal, had arranged a small dinner party for him. When he was led into the crowded ball-room and greeted by loud cheers, he was a much surprised individual.

The dinner was acclaimed as the most enjoyable Universal function ever held. Mr. Laemmle was loud in his praises when he learned that the entire affair had been initiated and arranged by the small group of girls comprising the "U" Girls' Club, headed by Florence Wallach, secretary to the treasurer of Universal.

Many persons not directly connected with Universal, but who at one time or another have been associated with Mr. Laemmle or with Universal activities, were present to bid farewell to the departing

film men. Several of them spoke, among whom were Mr. I. N. Landauer, a prominent Chicago business man and an old schoolmate of the Universal chief, Hy Mayer, the cartoonist, S. Hartman of the law firm, Stanchfield and Levy; A. Schnitzer of the Equity Pictures Corporation, and George Blaw-dell of the M. P. Herald.

Among the Universal officials who facilitated their leader upon his approaching voyage were Mr. R. H. Cochrane, P. D. Cochrane, H. M. Berman and others. At the guest table with Mr. Laemmle were his children, Mr. Rosabelle Laemmle and Julius, Mr. and Mrs. Abe Stern, Julius Stern, Mr. and Mrs. R. H. Cochrane, Mr. and Mrs. P. D. Cochrane, Mr. and Mrs. H. M. Berman, E. H. Goldstein and Mrs. Goldstein, his mother; Mr. S. Hartman and Miss Hoffman, I. Landauer, Milton Einstein, and Louis Laemmle, brother of Carl Laemmle.

One of the features of the evening was a Universal song, written by John C. Brownell, Universal scenario chief, and Edward Moffat, advertising manager, and sung by Miss Olga Hadel, secretary of the girls' club. It was dedicated to the departing officials.

The dancing which followed the dinner was enlivened by several contests. Cash prizes were offered. Ethel Black of the Universal Purchasing Department won the principal prize as the most graceful dancer.

Pioneer and M. C. Elliott Buy Greater Stars Co.

The purchase this week of a one hundred per cent. interest in Greater Stars Productions by Pioneer Film Corporation of New York, and M. C. Elliott, one of the original organizers of Greater Stars, was the most important event which has occurred in Chicago independent film exchange circles for some time.

Mr. Elliott remains with Greater Stars as president and general manager, and Mr. Calloway, who has had an interest in the company for some time, will be sales manager. Messrs. Brockell and Corbett will no longer be connected with the company and have not as yet announced their future plans, although it is rumored that Mr. Brockell is going East within a few days to look over a proposition which he has under consideration.

The present policies of Greater Stars are to be continued, according to Mr. Elliott, and the Clara Kimball Young and other franchises retained, but at the same time many big new features are to be secured for release in the Chicago territory so that Greater Stars will become even a more important factor in the film industry of the middle west than heretofore.

Doraldina Picture Now Ready for Market

State Right buyers and exhibitors will be interested in knowing that Elmer J. McGovern now has ready for release, "The Woman Untamed," starring Doraldina. This picture was personally edited by Mr. McGovern and is said to be one of the first motion pictures in which the plot is logically from the dancing ability of the star. Jack Pratt was the director, and the photography is by W. H. Thompson.

Mr. and Mrs. Shipman Return to America

Among the arrivals on the "Lapland" Thursday of this week were Mr. and Mrs. Frederic Shipman, who are returning to America for the first time in four years after the successful exploitation of musical stars and feature pictures throughout Australia, New Zealand and the Eastern Orient.

Straw Vote to Extend to National Issues

First National recently announced its purpose to take a nation-wide straw vote of the presidential nominees of the major parties through the cooperation of exhibitors in all parts of the country. Now comes the announcement that the registration of votes under this plan is to include a popular expression of opinion on three momentous questions of the day—the League of Nations issue, prohibition and woman suffrage. This, says First National, will practically amount to a referendum vote on these three questions of national interest. The poll will be taken not only in theatres owned by First National franchise-holders but also in the houses operated by independent exhibitors.

Following is the statement issued by First National in connection with its proposed straw vote:

"The picture houses are now being lined up for this interesting test, and hundreds of pledges to cooperate in the poll have already been received at First National 'straw ballot' headquarters.

"It is probable that one week will be set aside as 'The Screen's Presidential Straw Ballot Week,' during which the poll will be taken simultaneously throughout the country with the motion picture houses as polling places. Republican and Democratic committeemen in every town and city where the vote will be taken by the theatres will be called upon to cooperate and assist in checking up the ballots.

"The machinery for handling this straw vote is now being perfected, and the intention is to have each theatre rush the returns to First National headquarters, where they will be classified and totalled. The final results, it is expected, will be known by the middle of September, two months before the presidential election in November."

Oliver Morosco to Enter Motion Picture Field

Information is given out in Los Angeles this week that Oliver Morosco is to enter the motion picture field on a big scale. No announcement was given as to what affiliation this stage producer would have with any distributing organization, but it was intimated that his entrance into the industry would mean the introduction of combining stage and screen respecting production. In other words, it is the general opinion Mr. Morosco will produce his plays for the screen with the same casts and shortly after they are produced for the stage. Producer Morosco is now on his way East and announcement of his plans is to be made from the New York office shortly.

Company Organizing to Make Indian Picture

John P. Powers, who served as business manager of the Capitol Film Company's producing plant, has organized a company financed by Texas capital to produce an Indian picture on the reservations of Carlyle, Kiowa and Comanche in Oklahoma. Norbert Myles is now at the reservations preparing script for the six-reel production in which more than 2,000 Indians, 800 horses, together with many deer, elk and buffalo will take part. R. E. Banks, an Oklahoma oil man, will be president of the company, which is to be incorporated under the laws of Texas.

National's Leading Lady Dies in California

Miss Lillian Webster, formerly a leading woman at the National Film Corporation of America studios and well known in film circles here and New York, died at the Methodist Hospital July 7th, following an operation. She was 26 years old.

The deceased had been working at the National studios for six months prior to her illness. She was the principal support in several Capitol comedies featuring Neal Burns, later supporting "Smiling Bill" Jones in the Marion H. Kohn Productions.

The Year's big Problem

Next Week's News

will tell you what the

SMALL TOWN THEATRE

MAN is facing.

MOTION PICTURE NEWS

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Stage setting that is character in a prologa number used in connection with the run of *The Virgin of Stamford*, at the South ern theatre, Columbus, Ohio, of which J. J. Madorsky is manager. The cut also shows the Southern orchestra in the pit.

Thomas D. Soriero, Strand theatre, Lowell.
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. O. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
Jack Kuhn, Loew theatre, Cleveland.
Julius L. Johnson, New Garrick theatre, Minne-
apolis.
Paul Gadanovic, Strand, Cleveland, O.
C. Edgar Momand, Garden theatre, Flint, Mich.
Charles C. Perry, Strand theatre, Minneapolis.

Advisory Board Exhibitors' Service Bureau

W. A. McLaren, Majestic and Colonial theatres,
Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Manager Amuse-
ment Co., New Orleans.
F. L. Newman, Newman, Royal and Regent
theatres, Kansas City, Mo.
C. A. Elick, New theatre, Fort Smith, Ark.
Herbert J. Thacher, Strand theatre, Dallas, Kan.
Arthur G. Stoltz, Deo Moines theatre, Deo Moines,
Iowa.

Lowell W. Calvert, Managing Director, New Gar-
rick theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and
Jefferson theatres, Fort Wayne, Ind.
H. M. Thomas, Strand theatre, Omaha.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George F. Carpenter, Paramount-Empire theatre,
Salt Lake.
E. J. Myrick, Klatta theatre, Hutto.
Eugene H. Roth, California theatre, San Fran-
cisco.
J. A. Farlington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Midway, Managing Director, William Fox
theatres, Denver.
Phil Gersdorf, Director of Publicity and Advertis-
ing, H. A. Lynch Enterprises, Jacksonville, Fla.

Superba Theatre Gives "Locked Lips" Great Exploitation



Lobby decorations for the Superba theatre, L. G. Laugel, for the run of "Locked Lips"

Franklin Waxes Warm at Geraghty's "New Evil" Accusation

Takes Exception to Scenario Writer's Inference That Exhibitors Meddle

"HONI Soit Qui Maly Pense!" One is inclined to feel, after reading the article in a recent number of *Motion Picture News* by Tom J. Geraghty on "Discovering a New Evil Mr. Prominent Exhibitor," that he either got up with a grouch or that his knowledge of the motion picture industry as to conditions throughout the country is rather limited. Mr. Geraghty forgets that the opinion of any exhibitor cannot influence original thought. When an exhibitor who *thinks* has an opinion it is not based on mere whim or fancy, but on cold, practical business conclusions that emanate from the box office.

The exhibitor holds the position of middleman between the producer and the public and patrons express approval or disapproval through their attendance or non-attendance at the theatre. The successful exhibitor is master of his work, just as we presume the successful scenario writer is an expert in his line. Most exhibitors have made a thorough study of the motion picture, its technique and the likes and dislikes of those who pay to see them. This knowledge is not based on theory but on the box office, which is the only real indicator of a picture's success or failure.

What makes the producer or scenarioist a prophet as to what the public wants? Has he the personal contact with the public such as is afforded the exhibitor? Most editors, continuity writers and scenario scribes never pass from their own environment, whereas the modern exhibitor not only knows the pictures of one producer or brain but of many and is therefore capable of judging true merit as expressed by the public. The scenario writer is too close to his job, he has not the proper perspective. Of course, there are exceptions and that's why we have Griffiths, DeMilles, Neilans and other successful producers.

One of the large producing companies thinks enough of the exhibitors' opinion to establish a special department whose business it is to invite criticism. There may be exhibitors whose opinion may not be worth much, but when a group of them from different parts of the country report certain conclusions, it is fair to assume that they are expressing the summary of public opinion. Surely the producer is competent to judge the value of anyone's opinion. He can separate the wheat from the chaff. There is not an instance on record where an exhibitor has tried to force his opinion.

When the producer presents a super-picture the exhibitor is more than pleased to

Introducing Mr. Franklin In Reply To Mr. Geraghty

HAROLD B. FRANKLIN, managing director of Shea's Hippodrome, Buffalo, one of our Advisory Board and all around good showman and good fellow read Tom Geraghty's story concerning what he termed a new evil which threatened the photoplay, namely, the prominent exhibitor, in the *News* some weeks past and found it not only so interesting but so contrary to his own views that he has written for us an article which sets forth the case of the prominent exhibitor whom Geraghty inferred was a meddler in business of which he knew little, in an entirely different light.

The *News* is holding no briefs in the case of either the plaintiff or the defendant but it does welcome and hastens to publish Mr. Franklin's article the same as it welcomed and published that written by Mr. Geraghty, since both men are leaders in their particular line of endeavor in the motion picture industry and their views orally or in text will be found readable and bound to contain much of actual meat.

We therefore take pleasure in presenting for your perusal what Mr. Franklin has to say in defense of himself and his fellow exhibitors in the matter of the alleged attempt to dictate concerning the production of motion pictures

play it and he does not ask who suggested the thought. Griffiths and DeMille can continue to produce master pictures.

When Mr. Geraghty makes the statement that "the exhibitors have never been responsible for anything new or better in pictures" he forgets that it was the vision of exhibitors that made possible million dollar theatres, which created a demand for pictures of the better quality. The exhibitor and producer have prospered together through each having an equal share in the progress of the industry. One can not do without the other. In fact, it is the demand for better pictures by the exhibitors that has made the present so-called super production possible.

I personally would like to know the name of the exhibitor who, playing a feature picture, to quote Mr. Geraghty, exclaims, "Give me more just exactly like that." Every up-to-date exhibitor realizes the value of variety. He knows that novelty and innovation is what keeps the business alive. If Mary Roberts Rinehart writes a novel no one expects that she need consult her publisher. But her publishers need not publish the book if they find it unsuitable.

One might get the impression, according to Tom, that producers go around the country to learn what exhibitors think in

advance of a certain picture. I personally do not remember a single instance where I have been asked for an opinion on a future production, but I do believe that I am a competent judge of a finished product suitable for the Shea theatres.

When Charles Frohman, David Belasco, Arthur Hopkins, George M. Cohan and others produce stage plays they realize the great value of people in various communities by first producing these plays in small cities, making changes as they go along. The play is watched, trimmed and changed whenever necessary before it is finally staged on Broadway. Is it to be expected that all film that leaves the studio is so perfect that it cannot be improved. I know of one instance where Mr. Cohan rewrote the entire first act of his new play, "Genius and the Crowd," after it played Buffalo, thereby proving that even producers like George M. do not feel competent to foretell in advance what will be successful with the public. Mr. Geraghty, however, feels that the motion picture producer knows just what the public wants.

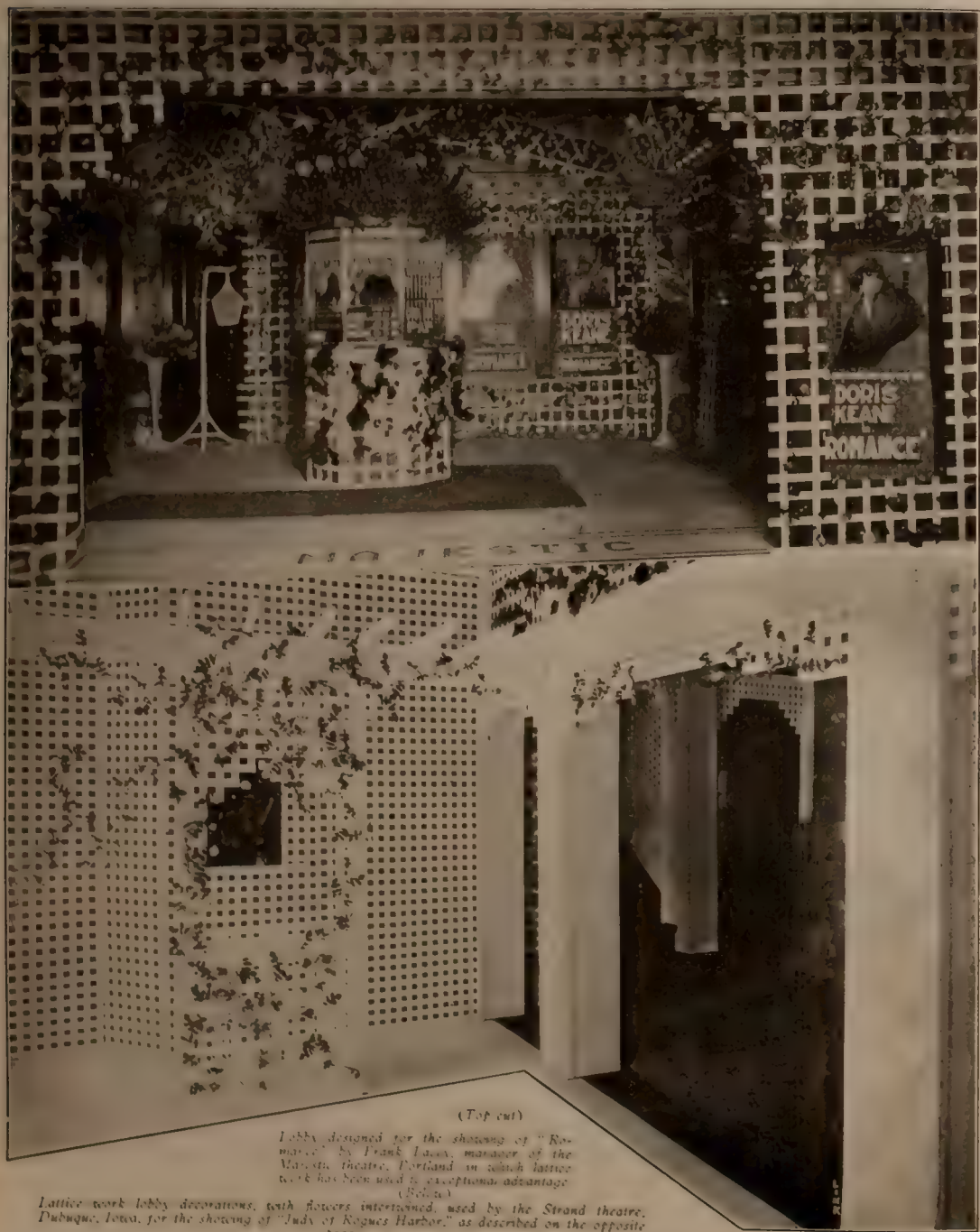
In regard to what Tom says about cutting pictures, the exhibitor who cuts his film merely to shorten a show is making a short cut to oblivion, but there are many instances in which unnecessary closeups occur every hundred feet or so, where pictures are padded into seven reels and where scenes are shown that no self-respecting man would bring his family to view. These are scenes that must be cut and if this is not done by the producer before release, it should be done by the exhibitor who has some regard for his audience. I have yet to see an instance where a Griffith, Tourneur, Pickford, De Mille or other well produced picture needed cutting; but there are many features that need editing before being thrown on the screen of a theatre attended by self-respecting patrons.

While Mr. Geraghty can see on the desert of failure the bones of successful exhibitors who have taken up producing, let me point out the producers who were formerly exhibitors, such as Adolph Zukor, Marcus Loew, Joseph M. Schenck, William Fox, Harry Garson and a host of others.

Mr. Geraghty is perfectly right in his assertion that an industry as big as the motion picture industry should cultivate its own literature, but this should not necessitate eliminating either the adapted play or the novel. Exhibitors in the past have been more than glad to support pictures that have not been stage successes.

(Continued to page 743)

Showing How Lattice Work Can Be Used in the Lobby



(Top cut)

Lobby designed for the showing of "Romance" by Frank Lucas, manager of the Marston theatre, Portland, in which lattice work has been used to exceptional advantage.

(Below)

Lattice work lobby decorations, with flowers interwoven, used by the Strand theatre, Dubuque, Iowa, for the showing of "Judy of Rogers Harbor," as described on the opposite page.

Franklin Waxes Warm

(Continued from page 741)

It has ever been the cry of the exhibitor to get away from machine-made pictures. I can point to various articles published in *MOTION PICTURE NEWS*, which had pages on this subject.

Mr. Geraghty has a fancied grievance. It is much ado about nothing. He says that he knows of five or six productions which are based on war subjects that were released after the war that have been very successful. What are these productions? Personally I believe that the great war play, the great war motion picture, has not as yet been written and that the future will bring forth a wonderful wealth of material. These pictures of the future will not be the product of hysteria, sensationalism nor forced patriotism, but will have as their motif a genuine story of the heart. The reason exhibitors have been objecting to war pictures is because every producer literally rained war pictures without rhyme or reason. At the present time the people are trying to forget the war, which brings painful memories, and the motion picture theatre is primarily for entertainment.

Regarding the costume play, no less an authority than Jesse L. Lasky has put himself on record with the view that the costume play was not generally supported by the public. This, however, does not mean that we cannot have "If I Were King," with John Barrymore.

A good exhibitor will go out of his way to give constructive criticism even though it might hurt the feelings of the producer. If he is wrong time will tell. In short the motion picture exhibitor is not trying to

Dancing Numbers Appear at Broadway Houses

THREE of the four Broadway theatres we covered this week, the Capitol, Rivoli and Rialto are using dancing numbers on their bills, which would suggest that this form of entertainment is proving popular in the picture house.

The Capitol offering is an interpretative creation with Mlle. Gambrell and A. Oumansky. A stage setting is used and the performers work under spots. The number is entitled "Souvenir."

At the Rivoli the dancing specialty is "A Carnival Episode," a pantomime arranged by Paul Oswald with the famous "Arlequin," "Columbine" and "Pantaloone" as the characters. This number plays somewhat for comedy, along with the interpretative dancing offered. The costuming is traditional for the roles. At the Rialto the dancing number is a single performing without a stage setting and attired in fancy costume. His steps are fantastic and of the semi-tumbling type.

tell the producer what to produce, but is attempting to encourage producers in general to put their best efforts into the making of great pictures.

Mr. Geraghty's attitude is tyrannical; it smacks of kaiserism. Only by the collective thought of the industry will it march on, will it continue to progress. Our country has gone to its present greatness through collective thought and effort. Any steps toward bigger things in motion pictures will be brought about by the combined efforts of producers and exhibitors. One cannot live without the other.

Majestic Neglects No Opportunities with "Romance"

Frank Lacey, manager, and Ralph Ruffner, new director of exploitation and old friend of the *News* and to the picture *20th* have recently put over an exploitation campaign for "Romance" at the Majestic theatre, Portland, Ore., which echoes clear across the continent to New York.

Special emphasis was laid on the lobby, which represented Mr. Lacey's best efforts. The front of the lobby and it all were covered with white lattice work in and out of which flowers and vines had been worked, giving it the appearance of a quaint old-fashioned garden. The use of hanging baskets filled with colorful posies added to this effect as did a mass of greenery which banked the top of the box office located in the middle of the lobby. Below the glass windows, it also was lattice work and covered. On either side of the main entrance and at several intervals on the walls of the lobby the lattice work gave way for large cuts or stills of Doris Keane, taken from the play. A huge high basket of flowers was placed in one corner of the lobby and in the other stood a wee tree from which drooped a white wicker bird cage.

Majestic ushers wore quaint garden frocks suggestive that they had been spending the morning in an old-fashioned, elaborate garden.

Mr. Ruffner designed some attractive ads and took care of the publicity in a way that brought the showing of the feature to the attention of every resident of Portland.

Presentation Stunt Overshadows Film Bill

Sid Grauman Scores Again as Originator of Specialty Numbers

IN staging specialty numbers that cause audiences to evince the utmost enthusiasm, Sid Grauman, of Grauman's theatre, Los Angeles, has scored another success. Some time ago Mr. Grauman was debating with some of his friends on the popular fancy in regard to "jazz" music as compared to the harmony of the grand opera type and from this conversation was born an idea for a special attraction at Grauman's which was labelled "Grand Opera Vs. Jazz."

The act was preceded by an announcement made by a hidden voice, that Sid Grauman wished to settle beyond any doubt the preference of his audiences in regard to the two types of music. The audience was to be the sole judge, and was asked to indicate by its applause the particular class of music they most favored.

The big orchestra began playing a dreamy waltz, the velvet curtains were drawn apart for a distance of about six feet, and a spotlight was focused on the

aperture. The hidden voice then introduced Mr. Bobbie Gro, a representative "Jazz." A smiling young fellow in evening clothes stepped through the opening and acknowledged the reception the audience bestowed upon him as the "Jazz" representative.

It seems that the psychology of the hidden voice announcements, made the audience enter keenly into the spirit of the contest, another example of the thought of Sid Grauman.

The hidden voice then introduced Frederick De Vries as the representative of Grand Opera. This character was dressed as "Pagliacci," in a silken clown costume.

Then the orchestra swung into the opening strains of the Prologue to "Pagliacci," the curtains were drawn completely back, revealing an elaborate curtained archway, set in the midst of a forest of magnificent trees; cunningly contrived lighting effects were employed in such a way as to make the scene setting a thing of extreme beauty.

The representative of Grand Opera appeared in the archway and sang the "Pagliacci" Prologue to a veritable storm of applause.

At the finish of the number, Sid Grauman again forced his inimitable genius in producing applause for his audience. As the applause for the Grand Opera died away, the stage was suddenly flooded with light, and the "set" was changed before the very eyes of the astonished beholders, and in the space of approximately three minutes a new "set" housing the interior of a cafe, with a piano on a platform, presided over by Johnny Cooper, with Mr. Gross as the singer of "Jazz" songs.

This offering also won tremendous applause, but let it be said that when the final applause was rendered, indicating the favor of the audience, Los Angelenos went on record as being ideal in their musical likes, for the representative of Grand Opera carried off the honors in a perfect hurricane of hand-clapping.

Middle West Theatres Plan All Exploitation Carefully



(Left)

E. E. Duncan's lobby display for "Back to God's Country" when this feature played the Colonial theatre, Lincoln, Neb., of which Mr. Duncan is manager. "Bear tracks" on the sidewalk and leading to the theatre entrance was included in Mr. Duncan's campaign

(Below)

Scene from one of S. Barrett McCormick's "spectacloramas" used as a prologue for the Circle's (Indianapolis) showing of "The Yellow Typhoon"



Two Attractive and Effectively Arranged Lobbies



Lobby decorations for *The Flame of the Desert* during its showing at the Lion Star theatre, Ames, Iowa. The Lion Star is under the management of L. E. Gerhardt, one of the big names of the Middle West.

(Bellevue)

Original lobby display designed and produced by the Star theatre of Portland, Oregon, for *"Rio Grande"*.



Unique Publicity Ideas Suggested for Current Releases

In an elaborate two medium in connection with the showing of "The Toll Gate," at the Strand theatre, London, an old-fashioned stage coach is shown in the cut, now driven about the city.

(Picture)
Louis K. Subber's lobby display for "The Toll Gate" at the Strand theatre, Denver, Col.



Borrows Stage Coach For "Toll Gate"

RELICS of the wild west and the rush of the forty-niners entered into the mundane life of Bridgeport, Conn., as a sideshow to Paramount's Wm. S. Hart production, "The Toll Gate," when it played at the Lyric theatre. The old-time atmosphere was embodied in nothing more than a battered and traveled stage-coach formerly used by the Deadeye Dicks of the prairies and more recently a part of Barnum and Bailey's circus.

Through the assistance of Paul L. Morgan, exploitation representative at the New Haven Exchange of Famous Players-Lasky Corporation, the manager of the theatre was able to obtain the stage coach from the circus, which has its permanent storing grounds for circus equipment in the same city. Then the exploitation man got busy and framed up something—nothing more or less than an old-fashioned, frenzied drive through the business streets of Bridgeport in '49 style.

Several of Bridgeport's adventure-seeking youths were dressed up like cow punchers and ranchers and pressed into service on the ancient vehicle. Then the management got hold of Chief Long Tom, one of the old-time characters of the circus game, and put him on the box next to the driver. The driver, by the way, was a regular feller who had chauffeured four horse-power vehicles long ago before the gas engine came into existence.

With this picturesque gathering as a nucleus, the stage, placarded with posters announcing "William S. Hart in 'The Toll Gate,'" and the theatre and date, got the attention of every one on the business streets of Bridgeport as the double team raced up and down to escape a mythical Indian attack. That a large percentage of those whose attention was attracted by this

Rothapfel Presentation of Opera Meritorious

S. L. ROTHAPFEL has made the overture at the Capitol theatre this week, "Faust," into practically the feature number on the bill by the manner of presentation.

Instead of playing the musical composition as arranged for orchestral use, a special number in ten episodes has been originated in which the Capitol orchestra, the Capitol ensemble and a specially engaged cast of recognized artists sing the principal portions of roles of the opera from the stage in a series of tableaux for which scenic investiture has been supplied by the Capitol artist, John Wenger.

The overture opens with the regulation orchestral production. It is followed by "The Vision," a tableau number by "Faust" assisted by the ensemble who are located in the orchestral pit. Episode C is "Choral" by "Valentine," and the ensemble. The famous duet of "Marguerite and Faust" is sung from the stage. "The Kermess" follows by the ensemble, and the "Soldiers' Chorus" by the male portion of the ensemble is next. The stage is used for the rendition of "Cavatina" by "Faust" and for the singing of the "Song of the Golden Calf" by "Mephistopheles." Up to this point no "props" have been used and the stage setting is a black velvet drop with the singers silhouetted against it by spots. "Mephistopheles" is supplied with some stage paraphernalia for this number. The ninth episode is the duet by Faust and Marguerite, "Highborn and Lovely Maid" with the closing number the "Trio and Finale" by "Marguerite, Faust and Mephistopheles" and ensemble.

The last episode is given a more elaborate stage setting than the other stage numbers.

unique device went to see the picture afterwards was evidenced by the box-office receipts for "The Toll Gate," which showed a substantial increase over the average run

Maddox Makes "White Elephant" Pay

The success of the Southern theatre, Columbia City, under the management of James A. Maddox is very interesting inasmuch as the theatre has been known through-out the state as a "white elephant" since the theatre was built six years ago and all legitimate attractions are placed there instead of at the Southern. All classes of management have been tried during the six years, and all have failed. However, Mr. Maddox renovated the house thoroughly, had it redecorated, carpeted, a ten-ton and dollar nursery was installed, and then proceeded to put on a first-class entertainment staged in an up-to-date way.

Recently the Southern played "Alias Jimmy Valentine." A prologue was provided that did much to give the picture unusual popularity.

Mr. Maddox introduced his prologue with lightning and storm effects and the appearance of a burglar with a gun and bull-eye in an interior with windows showing a night exterior. After a few bars of the storm introduction the orchestra played the introduction and verse of the old familiar "Look Out for Jimmy Valentine," while the burglar, one of the violinists, did some exploring around the set in the dark followed by a green spot. Near the end of the verse of the song the burglar, bull-eye changed on a violin and how he examines it, picks it up and, as the orchestra reached the chorus, play it as a solo, now in another spot. Near the end of the second chorus, he is frightened by a woman's scream, off stage, and hurriedly exits as the chorus closes, and the green dropped into the title of "Alias Jimmy Valentine."

Free Coupons Great Publicity for Serial

Brown Tries Experiment in Opening With "The Lost City"

THAT something out of the ordinary is to be preferred in putting over the first episode of a serial has been recently demonstrated by G. E. Brown, director of publicity for the Memphis Enterprises, Inc., of Memphis, Tenn., in connection with the running of the initial episode of "The Lost City."

Mr. Brown advertised for three days prior to the first showing of the opening episode, these ads being considerably larger than the Princess usually carries, and each advertisement carried a coupon, admitting any boy or girl under thirteen years of age free to the theatre on the opening day.

The advent of the free coupon in the ads created a furore among the younger generation and both afternoon papers which carried the advertisement reported

an unusually heavy demand on the streets and at the counter.

When the doors of the Princess opened Wednesday morning at 11 o'clock, the lobby was packed with varied and interesting specimens of the coming citizenship. Each had his or her coupon and many of them were accompanied by their parents.

From 11 o'clock until closing, both their fathers, big brothers, big sisters and mothers were on hand at all hours. The box-office records of the house for week days were smashed and war tax tickets indicated that more than 1,300 juveniles had passed through the front door during the afternoon and night. At one time, about 4 o'clock in the afternoon, after school had been dismissed, the kids were lined up for a half block on both sides of the box-office and were as happy as if they were going to see a circus.

The second day of the opening episode showed returns from a box-office standpoint far in excess of the usual Thursday and for three weeks now receipts on Wednesdays and Thursdays are approximately 50 per cent higher than formerly.

Mr. Brown, to learn the exact cause therefor beyond a question of doubt, found that more than 50 per cent of the youngsters who had come with their elders on the opening day, were steady patrons, and they and their parents, judging from Wednesday and Thursday receipts, intend to see the serial through the entire fifteen episodes.

The cost of the advertising over the usual quota was small compared with the financial returns that have marked the showing of this serial so far.

URS. FRI. SAT. JULY 8 9 10



Close-up view of a lobby display of remarkable effectiveness designed by the Fifth Avenue theatre, Brooklyn, for its engagement of "The Fortune Teller." David Schacter, manager of the Fifth Avenue, designed the display, and is authority for the statement that it was responsible for many extra-admissions at the box office.

Landers Pulls the Best Small Town Stunt in Months

Manager Charles H. Landers of the Opera House, Fredonia, N. Y., is setting a dizzy pace in western New York in exploitation stunts of a decidedly original nature. Fredonia is a small town on the Lake Erie shore about 35 miles from Buffalo, and the liveliest thing in the town is the Opera House and its management. Mr. Landers is constantly putting over stunts that keep the town on edge and money flowing into the box-office.

"John Barleycorn's Memorial Service" is the latest novelty put on at the Fredonia picture palace and it took the populace by a house afire. Mr. Landers distributed a couple of thousand "programs" showing the form of the "service" and in the local newspaper he told the folks that this was to be the year's most timely show. The stunt was suggested by the feature of the program, "Water, Water, Everywhere," and the fillers on the bill carried out the "memorial service" idea.

The program opened with an overture, "We Won't Go Home Until Morning," described on the order of services as an ancient Swedish folk-song and played by (full) orchestra. "Three Raisins and a Cake of Yeast" was the title of the Mutt and Jeff cartoon and "Drink to Me Only with Thine Eyes" was sung by "our own" John McCormack via the Victrola. "The Ghost of John Barleycorn" was presented in Prisma color pictures and Mr. Landers in his newspaper ad said that it was in natural wet colors and that it would make a camel thirsty. Billy Murray offered "I'll See You in Cuba," which was also given on the Victrola, and then came the feature, followed by "Oh, What a Night," a reissue, but very appropriate, in which Charlie Chaplin and "Fatty" Arbuckle appeared. The exit march was "Good Night, Ladies," and the author, according to the bill of particulars, was no less a person than Slammer Hard.

"Whether this is a victory celebration or a recollection of happy memories, we hope that you will enjoy it," said a footnote, and we'll tell the world that old Fredonia certainly did enjoy it, that is that part that was able to get into the Opera House. If Mr. Landers keeps up his business-pulling stunts, we can see where Fredonia is going to need a much larger theatre.

Small town exploitation is more or less of a problem, but it seems to have been solved by Mr. Landers, who always seems to have an original idea at hand of putting over a picture.

"Treasure" Hunt Goes Big in Steubenville

MANAGER TALLMAN of the Victoria theatre, Steubenville, Ohio, had all the kids of the town out looking for the "lucky spot" in Steubenville last week.

Views of Verdun Worthy of Being Featured

AT three of the Broadway picture houses a Pathe strip showing the recent memorial exercises on the site of the battle of Verdun with views of this city as it exists today, battle-scarred and crumbling from the effect of the carnage that occurred there during the war, is being used as a part of the current events numbers.

The strip is of sufficient length and of such deuced entertainment as well as historic value that it is worth being featured on any program.

Our national interest in the war is beginning to grow from a historical standpoint, and authentic scenic records of the places made famous in France and elsewhere by battles is something which the theatre going public will pay to see.

Audiences at the three theatres are according this news weekly strip a round of applause which is being denied any other film attraction on the bill, including Presidential candidates.

Don't forget to say something about "Historic Verdun" when you play the currently released Pathe News.

It was all inspired by the picture, "Treasure Island," which he was running the week of July 4th. Two thousand heralds were distributed all over the city, at Manager Tallman's solicitation. On the heralds appeared a flat map of an imaginary country. One corner of the map was marked with a big black spot. An arrow pointed to the black spot, saying, "THIS IS THE LUCKY SPOT IN STEUBENVILLE THE FINDER OF THE LUCKY SPOT WILL FIND TREASURE TO TREASURY ISLAND, PLAYING AT THE VICTORIA THEATRE NEXT WEEK."

These heralds appeared early during the week previous to the showing of the picture. The kids were seen in the most outlandish places of the town, looking for "the lucky spot." They wore out tons of valuable shoe leather hiking over the most unfrequented places. They quarreled amongst each other as to the possible location of this mysterious lucky spot. But above all, they kept the subject alive all week, a most important item of conversation.

And not until late on the Saturday preceding the opening run of "Treasure Island" at the Victoria was the location of the "lucky spot" divulged, and then in a novel manner. The Herald Star, one of Steubenville's leading newspapers, has a bulletin board over the entrance to the building which it occupies. On the bulletin board, late news events are recorded. And late Saturday evening of the 3rd of July the Herald Star bulletin board carried the announcement that "THIS IS THE LUCKY SPOT."

The news travelled up and down the street like wildfire, and children of all ages, large and small, crowded into the newspaper office to claim free passes to the show.

Gives Prizes for Best Samples of Crochet Work

GUS E. SNOW, manager of the Grand theatre, Fulton Ky., has recently received the reward attendant on displaying the earnings of good housework for his encouragement of "For the Soul of Rafael."

In looking over the picture, Mr. Snow hit upon the second act in his best act operation. The scene he exploited showed Miss Young, a Rafael Laidan crocheting a lace collar. Mr. Snow accordingly sent out announcements of a crochet test offering a prize to the first, second and third best collar crocheted according to the pattern used in "For the Soul of Rafael." The design used in the picture happened to be a very simple one, so that girls of every age were eligible. The department store of Fulton, of which there are two, displayed a photograph of Miss Young in the act of tatting the lace.

The interest thus aroused drew crowds to the opening of the picture. The lobby of the Grand theatre displayed scenes of illustrating the crocheting, and a table inviting the patron to watch for the second reel of the picture for a full view of the collar Miss Young was tatting was placed before the picture began.

After the second day of the showing, specimens of the handiwork of Fulton's crochet fan began to pour in, and are still coming in bunches. The prize has not been announced yet.

Brooklyn Theatre Builds Novelty Lobby Display

WILL BROTHERS, manager of the Fifth Avenue Theatre in Brooklyn, made very profitable use recently of a unique lobby display advertising Marjorie Rambeau in "The Fortune Teller."

A booth was fitted up in the lobby, in which a figure representing the fortune teller in the picture was placed with a crystal sphere, like that used by a crystal gazer, beneath her fingers. The figure was dressed in a paper fortune-telling costume of attractive colors, and wore over its blonde wig a fortune-telling cap. The background for the booth was blue lining, upon which were seen white stars, a symbol of astrology. Over the whole booth were scattered playing cards, and beside the sphere stood a tall, hand one floor lamp. In front of the booth was the sign, "For the greatest photoplay of the past, future and present, see Marjorie Rambeau in 'The Fortune Teller.'"

The lobby frames, which were executed to advertise this attraction, had in either corner a Ouija board, while the star and playing card theme was further carried out. Staring sagely into the face of the fortune teller, was placed an owl as a symbol of wisdom.

Mr. Wern said that his business increased substantially as a result of the lobby decorations.

Illustrating How the Strand, Birmingham, Puts 'Em Over



On this page is shown some of the recent exploitation put over by the Strand theatre, Birmingham, Ala.

(Left)

Lobby decorations for the showing of "Alarm Clock Andy" with an "alarm clock" a feature of the display

(Left corner cut)

Cut out of six sheet used for the engagement of "Alarm Clock Andy" and placed over the Strand marquee

(Below)

Street ballroom for "Down on the Farm," in which a whole barnyard family was carted about the city on the motor truck shown. A cow with her calf, a goat, three chickens and a dog took the Strand joy ride every day during the picture's run



Exploitation Most Abused Element in Whole Industry

Mrs. Anita Kanges Manager of the Playhouse Pittsburgh Expresses Views

I DO not maintain that every woman could make a good exhibitor. But I do maintain that a woman is equally well fitted with a man to take hold of a motion picture theatre and handle it without suffering bankruptcy or failure. And to make matters clear, I will state, while it is yet time, that I am no suffragist.

And I further believe that the day is not far distant when we will see a great many more women exhibitors. It is logical. The exhibitor-field is the place for a woman because women can appreciate the responsibility of maintaining the integrity of the industry. But more than that—they can hold imaginative and air-bubble exploitation schemes to a minimum, thereby making "exhibitorism" safe for exploitation."

This brings me to the statement that forms the basis of this story—that exploitation is the most abused element in the motion picture business and that the laws of common sense which women will naturally apply will go a long way toward correcting, at least bettering, this misunderstood advantage that is daily turned into a liability.

Unusual display tactics will not get an exhibitor anywhere unless they are backed up with sound practicability. Theory is no good unless it can be put into practice, and exhibitor exploitation schemes that cannot be put into practice not only prove worthless to an exhibitor, but in many cases actually have a deteriorating effect upon his patronage.

Some time ago, I read—I do not recall just where—a story about some western exhibitor's exploitation of a certain special feature attraction. The story outlined how he mapped out his campaign, and turned over some nine or ten paragraphs to his philosophy on exploitation assets in general, without ever getting anywhere. The campaign as laid down in the story included getting a group of local girls to appear in one-piece bathing costumes and do fancy diving into a large pool built on the stage of the theatre, which, it appears, was one of gigantic proportions. The exhibition would take place, so the story ran, during the break-in performances. I learned that the exhibitor packed his house during the two weeks the picture showed at his theatre, but I have doubts as to whether this sort of scheme paid him in full for his trouble and expense.

Personally, I would hardly consider this good exhibition. First, because to construct such a diving pool on any stage in any theatre would involve a greater sum of money than is necessary to tie up on any kind of exploitation. Secondly, I do not think that it would be very easy to hire

"High and Dizzy" Sets New Record for Lloyd

WITHOUT a question, "High and Dizzy," the new Harold Lloyd comedy, tops anything which Lloyd has turned out and runs a neck and neck race with "Shoulder Arms" in entertainment value and originality. Any exhibitor who books this and doesn't play and bill it as the feature attraction is neglecting an opportunity which doesn't come along every day.

One of the exploitation values the offering has, along with its wealth of new "gags," are some thrills that would be the making of a serial picture. Audiences at the Strand and Capitol theatre, New York, where the picture is playing are emitting loud gasps as Lloyd unsteadily ambles about on a window ledge hundreds of feet above the sidewalks of a Los Angeles street, apparently in danger of his life at every moment. This scene is not double photography and no one in an audience will ever give Lloyd credit for being anything but a daredevil of the first water.

You can promise something that has never been excelled in the line of film stunts in this and make good besides giving your patrons the greatest comedy of the year.

Don't bill this one "And Harold Lloyd in a new comedy, 'High and Dizzy.'"

a group of local girls in and around Pittsburgh to do these diving stunts, providing that the exhibitor could equip his theatre as a natatorium, for the time being. Third, I think this exhibitor went about his exploitation in a very amateurish, unbusinesslike way, and took absolutely the paths of MOST resistance in trying to put over his attraction.

I would class this exploitation as a failure—even if he filled his house to capacity every performance during which the picture showed. When your expenses decrease the margin of profit and cause no material gain in good will or other tangible asset, you are not conducting your theatre on business lines.

This exhibitor could have put over a display campaign, using his daily newspapers for his advertisement. A well-gotten-up display series would have put over his picture, if it had any merit whatever. And if it did not have merit he was all the more welcome for trying to peddle off on his patrons a worthless commodity.

One of the most effective display campaigns I have ever been able to inaugurate was on "The Thunderbolt." And I attribute a great deal of the success of the campaign to the fact that Miss MacDon-

ald was a Pittsburgh girl. Anything that has the name of "Katherine MacDonald" in it will be read widely in Pittsburgh, even if it is only a classified ad. And by emphasizing this name in the display specimen I only took advantage of a local condition that meant money to my house.

I'd like to see the day when we would put an end to the freak exhibiting and get down to brass tacks. Instead of thinking up weird schemes to thrill the multitudes, a few exhibitors would do better to devise ways and means of keeping their patrons satisfied with their programs. If an exhibitor scheme could be applied to another branch of trade, relatively speaking, it is a pretty good sign that it is practical. When it falls short of the business-like mark, it fails to be an example of true exhibiting.

Dubuque Theatre Built Nice Lobby Display

The first Dubuque theatre to redecorate for summer is the Strand. The decorations were completed during the showing of "Judy of Rogue's Harbor," starring Mary Miles Minter.

The color scheme is pink and white and green. A lattice work effect of pure white is used in the decorations of the lobby and the staircase, while the interior lobby represents a rookery in the midst of which is a bubbling fountain. This effect was secured by a cleverly arranged canvas, painted to give a rocky effect. The bowl of the fountain is filled with rocks and pebbles and adds greatly to the realism of the scene.

The lattice work encasing the ticket booth, and that over the entrance to the lobby and on the staircase, is beautified by entwining pink roses to give a creeping vine effect. The general appearance of the theatre is decidedly summery and this is enhanced by the cooling breeze drawn into the theatre by the cooling system.

Superba Showing of Idol Dancer Pleasing

Incident to the week-long showing of "The Idol Dancer" at the Superba theatre, San Diego, Cal., the management presented a special program appropriate to the picture. A special stage setting had been arranged, depicting an island scene in the tropical seas, with thatched native hut in the foreground and a warship at anchor in the offing. The Paiwaia Trio furnished Hawaiian music, and Princess Hokelani was seen in native dances.

Costello's Atmospheric Stage Setting for "Maimundis"



On this page is shown a stage setting created by Frank Costello, manager of the Little Opera House, San Francisco, for the production of the opera "Maimundis." The presentation was the most elaborate of anything ever attempted in the city in connection with a musical number as part of a picture theatre program. The singers secured were all famous names with international reputations.

Jacksonville Bows to King Exploitation

How Brown and Gersdorf Put Over
"The Idol Dancer"

HOLDING an exhibitor record of having launched with success one of the most scientifically planned exploitation campaigns in the history of Jacksonville, Fla., J. O. Brown, manager of the Arcade theatre of that city, and Phil Gersdorf, Publicity Director for the Arcade, are now receiving congratulations.

In addition to aiding in the realization of the maximum box-office receipts for the Arcade, the campaign as conducted by Messrs. Brown and Gersdorf has brought another result. It has demonstrated in all sections of Florida that the dawn of the exploitation day has arrived. This refers to exploitation in the biggest and broadest sense of the word—exploitation that means careful planning to get the most out of an appropriation and the most out of every force that can aid in the publicizing and general sales promotion of any given picture. Especially it refers to the method in which the Arcade exploited "The Idol Dancer."

The campaign began three weeks before the opening of the picture, which incidentally played a week's run. The policy of the theatre is never to advertise a picture more than one week in advance, but the campaign as mapped out under the new exploitation system called for a radical departure.

Three weeks before the beginning of the picture's run, one of the roto special broadsides was mounted and placed in a prominent place in the lobby. Mr. Gersdorf and Mr. Brown adopted the slogan, "Oh, how she can dance!" and they placed the emphasis of all their advertising on the girl herself, always using the slogan with every picture of the girl.

Besides the generous use of paper many other bits of good publicity were put over.

The fact that Griffith and his party were marooned last winter near Miami, while on the way to make scenes for this very picture, was used to good advantage and was the subject of two corking news stories.

The newspaper space was extra large. The campaign started a week in advance of the showing, with a series of teaser ads. Five of these were scattered through both morning and evening papers every day, with a different slogan each day—such as "Oh, how she can dance!" "Why, even the cocoanuts fell for her!" "White Almond Blossom—clad in a wisp of tropical grasses—the spirit of youth and springtime," and so on. On the Saturday preceding the opening, a special announcement was used, which brought the teasers to a climax.

An effective tie-up was arranged with the Kress Five and Ten Cent Store, whereby they gave their best window to a huge display of the song, "Rainbow Isle," the song number written especially for this picture.

Some additional interest was created by

a special pass which was effectively gotten up. It was about an inch and a half or two inches wide, and about twice as long, printed on thin yellow paper. One half of the pass was taken up by a tiny cut, showing the dancer, a tiny group of palms, printed in green ink. This side read: "D. W. Griffith's Romance of the South Seas, THE IDOL DANCER." In small letters beside the figure of the dancer, the slogan, "Oh, how she can dance!" was printed.

Tivoli Staging Opera Elaborately

Manager Frank Costello, of the Tivoli theatre, San Francisco, recently captured all presentation honors with the barcarole of Marcelli's opera "Maimundis." A stage setting as shown on the opposite page depicted a scene in the locale of the composition, Ecuador, with a gypsy camp in the foreground and another on a distant peak where its fire made a point of red light in the moonlight effects produced by the use of electric lights.

Mr. Costello was exceptionally successful with his lighting effects, and the characters who sang roles in the opera were rare artists.

Dusk is stealing on as the curtain rises.

The gypsies busy themselves preparing the evening meal. Their camp fires glow red in the foreground, while steam floats up from the kettles in which the food is cooking.

As the darkness settles the stars come out.

After a while the moon peeps up from behind the mountain, its silver rays sending long lines of light across the lake's dark waters. Soon the waters begin to shimmer, and the mountain cascade dances and sparkles as Luna sails upward into the central heavens.

Elks Carnival at Chicago Offers Exploitation Opportunities

On Monday, July 5th, when the Elks descended on Chicago some 25,000 strong, M. C. Mintz, publicity director for Celebrated Players, saw an opportunity of putting something over for the Gump cartoons. He realized that when the Elks' Convention adjourned and the various Elks returned to their various haunts, they could help spread the Gump propaganda and do much good. Whereupon Mintz got up a combination Elk-Gump tag day, and distributed close to 25,000 tags bearing the legend:

WHO WAS THE FIRST ELK?

Which question was answered on the op-

The other half of the pass carried the name of the play, the date, and the manager's signature. The green ink of the printing, on the yellow paper of the pass, makes a most pleasing appearance.

Mr. Gersdorf figured by increasing the number of these special passes, the idea might be worth a little advertising value, for the new man with a pass is very likely to show it to his friends, and when he has seen the picture, he is apt to talk about it.

Rialto, Laredo, Texas, Opens

Due to the fame of an aviator of one of the owner's five bi-planes, joined in the dedication and opening ceremonies of the Rialto theatre at Laredo, Texas, which gave its initial public showings on the evening of June 1. Lieut. Harry Weddington, who established a passenger carrying altitude record on May 26th by a soaring 20,130 feet at Kelly Field, taking four people with him, is part owner of the new enterprise. Associated with him is H. A. Daniels, one of the pioneer motion picture exhibitors of Texas. Mr. Daniels will manage the theatre as Lieut. Weddington will continue in the service.

Members of the Eighth Aero Squadron, stationed at Laredo, started the exhibition at seven o'clock by showering the theatre with bouquets of flowers for Lieut. Weddington and the dropping of free admission tickets to the theatre and "glider" cards announcing that some stunts that even the members of the squadron did not care to tackle took place in the Curwood Cover production of "Back to God's Country," which was the opening attraction of the theatre. Then the five planes lighted wing flares and for an hour waged a sham battle in which nose spins, loops, tail dives and every other air stunt known to aviators followed one another in rapid succession. "I shall leave my wings wide open and 'very' guns were kept popping so that the portion of Laredo's population that was not present at the start had been attracted to the theatre by the time the door-ways opened for the first performance at eight o'clock.

(Continued from middle column)
plete side by a portrait of Andy, and the words:

FANDY GUMP

It set them talking—and not only that, it brought a big result. A special drive had been made on the theatres of Chicago, in an effort to get pecuniary wide-spread showing of the Gump Cartoons during convention week. The drive was highly successful. Four print each of five separate Gump cartoons working all around the clock.

How the Queen Put Over "The Courage of Marge O'Doone"



(Left)

Book store tie-up effected by the Queen theatre of Wilmington, Del., for the showing of "The Courage of Marge O'Doone"

(Below)

Lobby display which the Queen originated and built for the picture and which did much to attract extra business for the engagement



Proving Release Dates Mean Nothing

THE News has commented numberless times both editorially, in the pages of the Service Bureau and in the news columns of the growing tendency of exhibitors to disregard the release dates of feature pictures and expressing a belief that the age of a picture so far as months are concerned should mean nothing. It is, therefore, with pleasure that we publish an article from the pen of C. A. Barbian, manager of the Waldorf theatre, Akron, Ohio, in which he relates an experience with a feature fifteen months old and a war picture at that.

Mr. Barbian's article follows:

"It was pure accident which led me to book the war picture 'Whom the Gods Destroy,' at the Waldorf theatre, a feature that had been practically shelved, for I was told for fifteen months.

"Having given the feature dates, I set my plans for the feature's exploitation. I knew it was a war picture, but I also knew it was a good war picture.

"My advertising was based entirely upon the strength of the story. I said nothing to suggest the great war. The pictures I used in the advertising were those of scenes in the play which were based upon strong scenes, rather than the spectacular war scenes. I gave full play to the fact that it was an enormous production, more than 8,000 people used in it. The story was the motif for all my exploitation.

"It paid, and paid in a manner that has set me looking for other such pictures. The people came expecting to see a great story and they saw a great story. The war in all its horrid splendor was there, but the difference was in their attitude. Advertised as a strong story the story-interest was first in their mind and the war setting an appropriate one. They had not come to see war scenes stretched together by a story that was incidental.

"There is the secret. If the people see what they have been invited to see they are satisfied. An invitation to see a war picture would have found them unresponsive. While the advertising of 'Whom the Gods Would Destroy' as a war picture would be justified, the greater value of the picture, and in fact the real value at the present time is the story and the splendid way in which the story is related.

"When it comes to war pictures it is well to remember that immediately after a war, they are distasteful. But as time passes the interest that attaches itself to historical events is found. In a year or so war pictures will make pretty good box office bets.

M. L. F."

Wilmington Exploitation Campaign Goes Big

Elia Weinstein, advertising manager for four of the most important theatres in Wilmington, Del., the Queen, Marston, Playhouse and Kaito, has recently engineered an exploitation campaign for "The

(Continued in next column)

Special Service Section

On the "Nick Carter" Series

Broadwell Production

Page 807

Bannon Another Live Wire Small Town Exhibitor

Mr. Bannon recently put over a campaign for "The Great Air Robbery" that would have done credit to a much larger city.

Bannon would have liked to have secured Locklear for a personal exhibition but this aviator was in California, so he had to content himself with the services of P. F. Collins, one of the crack airmen of the Curtiss Aeroplane Company, and arranged for Collins to take him up on the opening day of his run of "The Great Air Robbery" and fly over West New Brighton and the nearby towns.

Bannon figured on pulling an additional stunt. He advertised for a man willing to make a parachute leap from an aeroplane soaring over his town. He was deluged with applications. Complications with the local police authorities and the Curtiss company put an end to this plan, however, and instead made his flights from the Long Island aviation field across New York Bay, circling over his theatre and dropping dodgers advertising the picture and also a certain number of free tickets.

A big sign had been arranged which advertised the flying event and told the residents of the city to "Look out for aerial mail handbills who would bomb the city from the sky on the date of flight."

(Continued from first column)

Courage of Marge O'Doone" at the Queen that set a new record for live-wire methods for putting over a picture for the city.

Among the stunts which Weinstein originated and carried to successful completion was a lobby display, a "house of the opposite sex."

The newspaper campaign was in keeping with the rest of the exploitation, and included strong headlines and good selling talk.

Besides the lobby display, a window display was effected with one of the best local stores of the city in which the theatre advertising and the novel by Curwood, from which the picture was adapted, were the prominent features.

Copies of the novel were given away through the newspapers for the best local reviews of the picture.

A Real Idea for the Small Town Managers

It was the small matter of having advertising bills made out to a fictitious name that gained for the Grant theatre at Hamilton, Ohio, one of the most valuable publicity campaigns which has ever been experienced by a motion picture attraction in that city. The idea was based upon a sort of assumed form of the old proverb that "familiarity breeds contempt," for when the Grant decided upon a special presentation the management felt that the newspapers would not notice it and that it would not be accepted as a genuine New York presentation unless somewhat out-of-date of Hamilton was connected with it.

The manager went around to the newspaper offices with his advertising copy, which was just twice the space usually used by the theatre, and made the remark to the advertising manager:

"Make out the bill for this stuff to C. C. Brown, will you?"

It led to a query as to the reason, to which the manager said:

"Oh, I will guarantee your money, all right, but you don't think I am such a damned fool as to think a costly show as that can be made to pay in Hamilton, do you?"

That aroused interest and the manager proceeded to point out what made the show too expensive for Hamilton. In the first place, the picture, "The Idol Dancer," was a D. W. Griffith production, then there was Bell's Troupe of Hawaiians, who had to have salaries, also Mr. Lei Lehua, one of the best exponents of the Hula-Hula dance in the country, was not in the habit of working for nothing, but added to all that was the special stage setting which was going to be put on, and this Brown, identified a local man for Associated First National Picture, was crazy enough to think that Hamiltonians would keep the theatre crowded for a week. The manager gave the impression that Brown was going to stand the losses in order to prove to the Grant that Hamilton really was "big town" territory.

The next column of the paper pounded home the fact that it was a chance for the residents of Hamilton to know that they could support in a class up-to-date attraction. The special stage setting consisting of a beach of real sand and wide set pieces of palms were described in detail.

Hamiltonians accepted the challenge and the Grant was packed for the entire week, while the newspapers took occasion to comment upon the appreciation which residents had for real worth.

3 to 1

Turn to the front cover.
It's worth more than a passing thought.

Displays Which Helped Put Over the Picture



(Above)

Lobby of the Waldorf theatre, Bronx, O., showing explanation for "Whom the Gods Would Destroy" as described on the opposite page.

(Left)

Lobby decorations by the Marston theatre, Kenilworth, Ill., designed by manager Charles F. Fenn for "Don't Ever Marry."

Comedies Best Bet for Summer Months

Manager of Kenosha Theatres Proves Light Entertainment Gets the Business

CHARLES PACINI, manager of the Majestic and Butterfly theatres of Kenosha, Wis., in the following article makes some statements and relates some incidents which should prove food for thought to every exhibitor in the country where warm weather comes with summer. He has proven to his own satisfaction that in the heated months people do not want anything but light entertainment on their motion picture bill. It is fair to presume that the populace of Kenosha as an average are the same as elsewhere, and anyway, don't people want to be entertained winter or summer and isn't good, clean comedy the height of entertainment. We think so, and so do a lot of people we know who pay their way into the motion picture theatres.

"Exhibitors who are not doing a clean-up business this summer may be keeping loads of money out of their box offices by pursuing the same mistaken policy I did up until about a month ago. Satisfied with the business I had done at both my theatres during the winter, I continued the same policy into the hot weather—that of booking the best pictures I could procure at the

prices I could afford to pay. By best I mean the pictures of recognized story value.

"Business slumped. It got so that I figured that I ought to close, but decided to remain open rather than turn out my loyal house employees. The shows commenced to resemble exclusive parties. Finally one night a patron of mine whom I know real well came out just as the second reel had been run. It is full of tense dramatic situations. I asked this patron if he didn't like the picture. He answered:

"It's too darn good. I got to feeling all wrought up about the hard luck of the heroine and it is hard enough to keep from worrying in my office this hot weather without adding some unnecessary disturbance at night. That short comedy was just what I wanted."

"That made me think. I decided that if there were people in town who wanted nothing but comedies I was in a position to satisfy them for one week at least. I had Marshall Neilan's 'Don't Ever Marry' coming in. I gave it the advertising splurge that I felt was far too expensive for the business I had been doing.

Lobby display and other exploitation were resorted to. An awning in front of the theatre was used in combination with plants to create a cool appearance.

The opening night was a good attendance as I had had for some time. The second day, however, things began to look like winter. Before the week was over I was turning them away. People came out of the theatre with tears of laughter mingling with beads of perspiration, but they didn't know they were hot and they spread the word.

"I am booking only the light stuff now, and both the theatres are doing business to compare more than favorably with the rush weeks of last winter. Any other exhibitor can get the same business, for the public is anxious for entertainment without too much emotional exertion.

"In short, it is a safe rule to book the comedy stuff in summer. An audience is more likely to notice the heat during a picture in which the situations are hard to follow than in a comedy. Make 'em laugh in the summer time, make 'em cry in the winter."

Goldberg's Scheme Story on Editorial Page

Exploitation that hits the editorial page is the specialty of Joe Goldberg, advertising manager of the Strand theatre, Louisville, Ky. Of interest to showmen is the manner in which Mr. Goldberg went about getting a three-hundred-word story about "Don't Ever Marry" on the editorial page of the Louisville Times.

Included in the First National press sheet for "Don't Ever Marry" was a feature story describing the ill luck of the Moore brothers at marriage. This story was written with the idea that exhibitors would place it in local newspapers. Rather than send it out as a feature, Mr. Goldberg took the story to the editorial staff of the Times and pointed out the "human interest" and suggested that it be rewritten by one of the Times' star editorial writers. The result was "Moviedom and Divorce," which in part stated:

"When Marshall Nesten was looking about for a star for 'Don't Ever Marry,' he sent the manuscript to Owen, but Mary's former husband thought that he was being made the subject of a pleasantry. He declined with thanks. Then the role was offered to Matt Moore, the lone bachelor in the Moore family, and Matt went to it. He takes the title literally and points to the experience of his brothers as justification for his own refusal to enter into matrimony. He does not believe that marriage is worth while for motion picture folk."



Many times Prudence was shown at Jacksonville, but this shows such double-activeness as the 1st picture.

How "Why Change Your Wife?" Is Exploited in Canada

Some very effective and a trifle unusual exploitation ideas were used on "Why Change Your Wife?" in Toronto, Canada.

A week before the picture was shown at the Regent theatre, large showcards tying up "Why Change Your Wife?" with Gillette Razor, as Moohan uses a Gillette razor in two big scenes in the picture. Eight druggists were interested, four of them on the main street, Yonge Street.

The other tie-up was Mr. Master's Voice, Ltd., the Victor Record agency in Canada. Dealers in all parts of the city proved to be anxious to tie-up with the picture, and used howl card and bill from the picture.

A show of lingerie was also effected with one of the smartest shops in Toronto.

3 to 1

FIGURES CAN'T
BE DODGED

See the Front Cover

Empire Originates Rube Stunts for "Down on the Farm"



This page shows how the Empire theatre of Portland, Ore., exploited "Down on the Farm." The campaign was largely a street affair and the "rube" element was kept to the fore at all times



NEW YORK

Criterion Theatre—

Overture—Humoresque
Scene—In the Holy Land and Today
Paramount

Special—Through the Ages Prologue for the feature in which the Jewish song "Eli, Eli" is used

Feature—Humoresque—Alma Rubin—7th Week

Dance—Danse De Kassandra
Presented by Mlle. Thaha Zanou.

Comedy—Salome vs. Shenandoah

Strand Theatre—

Overture—Capriccio—Italian

Current Events—Strand Topical Review.

Cartoon—Out of the Inkwell—Goldwyn.

Instrumental—(a)—Spanish Dance.

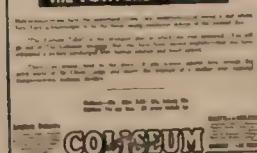
(b) The Rosary—Violin solo by Catherine Stang.

Feature—The Inferior Sex—Mildred Harris Chaplin

MARJORIE RAMBEAU



THE FORTUNE TELLER



Full page in depth has five columns in width appearing on city editions of the New York Times. The week of the Coliseum Theatre, Portland, Or.

Vocal—(a) Forever Is a Long Time—by Al Elin Is Calling Mavourneen. — Tenor solo by Redferne Hollingshead

Comedy—High and Dizzy—Harold Lloyd.

Organ—Coronation March.

Next Week—Go and Get It.

Rivoli Theatre—

Overture—Ballet Music from "The Queen of Sheba."

Current Events—Rivoli Pastoral Special—Dance pantomime arranged by Paul Oscar under the title of "A Carnival Episode." The characters interpreting the dances are Paul Oscar, Ashpoin, Max Kitchen, "Columbine" and Mitchell Anthony—Pantomime.

Feature—The Prairie Chap—Thomas Meighan.

Instrumental—Reminiscences of Prague—Trumpet solo by Vincent Each.

Comedy—The Immigrant—Chaplin re-issue

Programs of the First Runs

REPORTS BY WIRE

Organ—Intermezzo

Next Week—The World and His Wife

Rialto Theatre—

Overture—Finale movement of "Schubert's Song"

Scenic—Creations Mornings—Story—Art.

Vocal—Aria from "Dinorah"—Sung by Edoardo Albano, baritone.

Current Events—Rialto Magazine

Vocal—"Kiss Me Again," from "Mlle. Modiste."

Feature—The City of Masks—Robert Warwick

Comedy—The Quack Doctor—Mack Sennett

Organ—Pilgrims' Chorus.

Broadway Theatre—

Overture—Carmen

Current Events—Broadway Topical Review.

Vocal—Contralto solo by Rozelle Phibbs

Comedy—Burlesque on Carmen—Chaplin.

Novelty—Topics of the Day—Patte

Vocal—Orrin Lizarri, baritone, in special selection.

Feature—A Man and His Woman—Herbert Rawlinson

Capitol Theatre—

Opening—Rendition of the opera "Faust" by the Capitol orchestra, Capitol ensemble and soloists who sing outgroups members of the composition from the stage with special soloists.

Feature—The Inferior Sex—Mildred Harris Chaplin

Comedy—High and Dizzy—Harold Lloyd.

Organ—Coronation March.

Next Week—Go and Get It.

Rivoli Theatre—

Overture—Ballet Music from "The Queen of Sheba."

Current Events—Rivoli Pastoral Special—Dance pantomime arranged by Paul Oscar under the title of "A Carnival Episode." The characters interpreting the dances are Paul Oscar, Ashpoin, Max Kitchen, "Columbine" and Mitchell Anthony—Pantomime.

Feature—The Prairie Chap—Thomas Meighan.

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Comedy—The Immigrant—Chaplin re-issue

Full page in depth has five columns in width appearing on city editions of the New York Times. The week of the Coliseum Theatre, Portland, Or.

Special—Reminiscence Program

Special—Interpretive dance creation under the title of "Sensations." Rendered by Mlle. Gabrielli and Alexander Oumanovsky.

Current Events—Capitol News including a number from Will Rogers' "Ultimate Digest"

Vocal—At Dawning—Sung by the Capitol quartette, with a special organ setting.

Comedy—High and Dizzy—Harold Lloyd

Feature—The Inferior Sex—Mildred Harris Chaplin

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Feature—The Inferior Sex—Mildred Harris Chaplin

Special—Three tenors give solo and vocal quartet numbers.

Feature—The "Yellow Typhoon"—Alma Rubin.

China's Broadway Theatre—

Current Events—Broadway Topical Review.

Feature—The Inferior Sex—Mildred Harris Chaplin

Comedy—High and Dizzy—Harold Lloyd

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A full length display for 'Yes or No' at the Des Moines Theatre. Des Moines, Iowa. In six fifteen inches by four columns.

Feature: 'Old Lady El Emma Dunn.' At the conclusion of the picture, the orchestra plays and the quartette sings 'Home Sweet Home.'

Grauman's Rialto Theatre

Screen: 'Wanted, an Elevator.' Chester.
Educational: 'Topics of the Day.' Pathe.
Paramount: 'Magazine.'
Current Events: 'From International and Pathe.'
Vocal: Ladies' quartet in 'Whispering' and 'Honolulu Eyes.'
Feature: 'Suds.' Mary Pickford.

California Theatre

Overture: 'Marche Slave.'
Current Events: 'From Pathe News and Gaumont Graphic and local views.'
Special: Musical feature titled 'California Ensemble' presented. Thirty-two people under the direction of Hans Lunde, attired in Scotch costumes, present an elaborate musical number. The setting by W. G. Stewart shows a woodland of Scottish atmosphere with mountain background. The songs used are 'Charlie Is My Darling,' 'Auld Lang Syne,' etc.

Feature: 'The Best of Luck.' Screen Classics Special.
Comedy: 'Solid Concrete.' Vitagraph.
Next Week: 'The Truth and Edgar's Jonah Day.'

Grauman's Theatre

Overture: 'Fra Diavola.'
Current Events: 'From International and Pathe.'
Organ: Lesse Crawford playing 'Whispering' and 'Honolulu Eyes.'
Educational: Pathe Review.
Special: A musical act running fifty minutes titled 'The Babes Cabaret,' in which fourteen children present song and dance features, including solos is given. The stage setting provided is the interior of a cafe.
Feature: 'What's Your Hurry.' Wallace Reid.

SAN FRANCISCO

California Theatre

Overture: 'Evolution of Broadway' and 'Whispering.'
Industrial and cartoon numbers.
Organ: Eddie Horton playing 'Tripoli.'
Special: 'Grand Opera vs. Jazz.'
Novelty number in the rendition of the two classes of music for majority approval by audience.
Feature: 'Burning Daylight.' Metro Special.

Imperial Theatre

Overture: 'Babes in Toyland Musical.' Moonlight and Melodies.
Specialty number staged by the Imperial.
Cartoon: 'Bud and Susie.'
Current Events: 'Pathe News.'
Feature: 'Suds.' Mary Pickford.

Tivoli Theatre

Overture: 'Jolly Fellows.'
Vocal: Solo selections by William B. Myers.
Feature: 'The Love Expert.'

CLEVELAND

Stillman

Overture: Selections from 'The Magic Melody,' by Romberg.
Theme: 'Every Young Girl in America,' from 'Toot, Toot,' by Jerome Kern.
Current Events: Kinograms.
Cartoon: 'Mutt & Jeff' in 'One Round Jeff.'
Comedy: 'Edgar Takes the Cake.' Goldwyn.

Feature: 'Mutt & Jeff' in 'One Round Jeff.'
Next Week: 'Marguerite Clark' in 'Easy to Get.'

Euclid

Overture: 'Raymond,' by A. Thomas.
Theme: 'King Lear' and 'It's Very Hard to Bring Up Father.'
Current Events: Kinograms No. 55.
Pathe News No. 55.
Tips Vol. 2, No. 13.
Educational: Comedy 'A Fresh Start.' Melmaud Comedy.
Feature: 'Treasure Island.'
Next Week: 'Treasure Island' continued indefinitely.



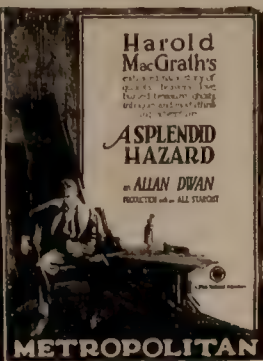
The Standard Theatre, Cincinnati, Ohio. Display for 'The Red Lane' in six columns by three inches.

Metropolitan

Overture: 'Supper Light Cavalry.' Theme: Selections from 'The Wizard of Oz.'
Current Events: Selznick News.
Educational: Bray Photograph.
Comedy: 'His Musical Sneeze.'
Sunshine Comedy.
Feature: 'The Splendid Hazard.'
Next Week: 'Scratch My Back.'
Goldwyn feature.

Alhambra

Overture: 'Irish Fantasies,' featuring 'Believe Me, I'm All Those Endearing Young Charms,' rendered as a piano solo.
Theme: Excerpts from the score of 'Broken Blossoms.'
Current Events: Pathe News.
Pathe Review.



Four columns by eleven inches ad for 'A Splendid Hazard' by the Metropolitan Theatre, Cleveland, O.

Cartoon: 'The Gumps,' in 'Andy Plays Golf.'
Comedy: 'Edgar Takes the Cake.' Goldwyn.
Feature: 'Suds.' Mary Pickford.
Next Week: Robert Warwick in 'The City of Masks.'

Strand

Overture: 'Oh Boy.'
Comedy: 'Harold Lloyd' in 'High and Dizzy.'
Feature: 'The Splendid Hazard.'
Next Week: 'Scratch My Back.'

SEATTLE

Strand Theatre

Overture: 'American Fantasy.'
Feature: 'Below the Surface.'—Hort Rossworth.
Educational: 'Pathe Review.'
Comedy-Feature: 'Billy and Leona Haeker' in 'Toyland Cabaret.'
Next Week: 'The Prince Chap.'

Glenner Theatre

Overture: 'Special selections.'
Feature: 'Dollars and Sense.'—Madel Kennedy.
Comedy: 'Hello Uncle Colin.'
Current Events: 'Fox News.'
Scene: 'The Lichen Trapper.'—Robertson Cole.
Next Week: 'Burning Daylight.'

Colonial Theatre

Overture: 'Hungarian Lullaby.'
Feature: 'Captivating Mary.'—stars Norma Talmadge.
Current Events: 'International News.'

Comedy: 'Should Waiters Marry?'—Pathe.
Educational: 'Topics of the Day.'—Pathe.
Next Week: 'Long Arm of Manister.'

DETROIT

Adams

Overture: 'Rigoletto.'
Current Events: 'Detroit Free Press Film Edition.'
Vocal: 'Hawatha's Melody of Love.'—Ruth Chase.
Feature: 'Let's Be Fashionable.'—Douglas MacLean and Doris May.
Comedy: 'Edgar's Jonah Day.'
Next Week: 'Tom Moore' in 'Stop Thief.'

Broadway Strand

Overture: 'The Jolly Robbers.'
Novelty: 'Will Rogers' 'Illustrated Digest.'
Current Events: 'International News.'
Comedy: 'Hank Mann burlesque on "Dr. Jekyll and Mr. Hyde".'
Feature: 'The False Road.'—Emil Bennett.
Next Week: 'Violet Hemm' in 'The Cost.'

Madison

Overture: 'Babes in Toyland.'
Current Events: 'Pathe News.'
Vocal: 'Duna.'—Joseph Mariell.
Feature: 'Out of the Storm.'—Barbara Castleton.
Next Week: 'Olive Thomas' in 'The Flapper.'

Washington

Overture: 'Sari.'
Current Events: 'Fox News.'
Comedy: 'One Round Jeff.'—Mutt and Jeff.
Educational: 'Hawaii.'—Prizma.
Feature: 'Three Gold Coins.'—Tom Mix.
Comedy: 'Harold Lloyd' in 'High and Dizzy.'
Next Week: 'Passers By.'



Attractive display, ten inches by four columns for 'Passers By,' the work of the Rialto Theatre of Omaha.

BUFFALO

Shea's Hippodrome

Overture: 'The Night Boat.'
Stage setting: 'Reproduction of Albany line nightboat, illuminated crossing the set, which was very appropriate to the overture.'

Vocal Neapolitan Love Song
Sung by Carlos Ferrer of New
York
Feature—"The Deep Purple"—R
A Walsh production
Comedy—"Solid Concrete"—Larry
Simon

Current Events—Hippodrome Re-
view, consisting of Gaiety
and Universal News, Pathé
hand-colored subjects and
Topics of the Day

Next Week—"Romance"

Strand—

Overture—Popular Song Medley
Current Events—Latest Pathé
News

Feature—"Out Yonder"—Olive
Thomas

Comedy—"An Eastern Westerner"
—Harold Lloyd.

Special—The Lost City

Next Week—Lucene O'Brien in
"The Broken Melody."

Family—

"The Fall of Babylon."

Lyrice—

"A Wife's Story."

CINCINNATI

Walnut—

Overture—Rose Maid.
Current Events—Pathe 54
Literary Digest 62
Feature—Why Change Your Wife?
Next Week—Sand.

Strand—

Overture—Sweethearts.
Current Events—Pathe 55.
Literary Digest 62.
Modern Contests—Educational.
Feature—"The Love Expert."
Next Week—Patsy Green.

Palace—

Literary Digest 62.
Feature—"A Cumberland Romance."
Next Week—Undecided.

Gifts—

Current Events—Fox News 53.
Feature—"A Dialect Duet Discover."
Next Week—The Orphan.

Keiths—

Current Events—Kinetograms
Literary Digest 62.
Comedy—Kiss Me Caroline—Para-
mount
Feature—Shore Acres
Next Week—The Valley of Doubt.

Grand—

Current Events—Fox News 53
Feature—"The Woman Man"
Next Week—The Romantic Man



Old Sam was dead and the
finger of suspicion doubt
swayed toward
ROBERT
But Barbara remained
true



**DO YOU
BELIEVE
IN SPIRITS?**

Significant cast include:

Olive Tell
William Morrison

**WOULD
YOU
LOVE
WITHOUT
QUESTION?**

A poignant
love tale
steeped in
mystery.

**"LOVE WITHOUT
QUESTION"**
THE MANSON E. ROOM



**WHAT
HAPPENED
IN
ADAMSDOWN?**

ALL BY ELLAS BLACKBURN'S
SCENES

"Display for 'Love Without Question,' two columns by the window, the work of the Rialto theatre of Des Moines.

PHILADELPHIA

Stanley Theatre—

Overture—J.R. Robbers.
Feature—Treasure Island.
Stanley News—Compliment from Fox
News, Pathe News, Select
News, Current Events
Comedy—High and Dizzy—Harold
Lloyd
Topics of the Day—Literary Digest
Current—One Royal Jolt
Next Week—In Search of a Sin-
ner

Arcadia Theatre—

Feature—Sick A' Bed—Paramount
Scenic—"The Bottom of the World"
—Robertson Cole
Current Event—Pathe News
Educational—Paramount Magazine
Travelogue—But of Holmes
Next Week—Old Wives for New

Palace Theatre—

Feature—Sick A' Bed—Paramount
Scenic—"The Bottom of the World"
—Shackleton.
Current Events—Pathe News.
Next Week—"The Courage of
Maze O'Donoghue."

Regent Theatre—

Overture—"The Golden Girl"
Feature—"The Ladder of Lies"—Para-
mount.
Educational—Ford Weekly
Comedy—Scratch My Back—Day
Next Week—Rebecca of Sunny-
brook Farm

Victoria Theatre—

Overture—The Sea Wolf
Current Events—Pathe News
Comedy—High and Dizzy
Next Week—"The Orphan Fox"

Capitol Theatre—

Feature—The Shadow of a Doubt
—James Stewart
Comedy—H. P. Fox's Start
Current Events—Kinetograms
Next Week—"The Strange Murderer"

WASHINGTON

Metropolitan

Comedy—"What Art Thou"
—Theatricals
You and I (for an encore).
Comedy—News
Current Events—Pathe News
Topics of the Day
Comedy—News
Extra—Comedy—Kaufman

Feature—Scratch My Back—Helen

Chadwick and Roy Rogers

Next Week—"The Invisible Detective"

Palace

Overture—The Sweetheart Shop
Current Events—Pathe News
Topics of the Day
Comedy—Model Husband (Para-
mount D. Hays)
Cartoon—Mutt and Jeff
Feature—"Let's Be Fashionable"
(MacLean and May).
Next Week—"Feature Ladder of
Lies (Ethel Clayton)"

Rialto

Overture—Sweetheart
Current Event—Pathe News
Topics of the Day
Comedy—Let to Light (Helen)
Feature—Yes or No (Norma Tal-
mody)
Next Week—"A Dark Rainbow"
(Alice Brady).

BALTIMORE

New Theatre—

Current Event—Pathe
Comedy—"Fit to Fight."
Special Operatic selections by vo-
calist
Feature—"The Figurehead"—E.
O'Brien.
Next—Not announced

Parkway Theatre—

Current Event—Pathe
Comedy—"Patience and Paul"
Feature—"The Slim Princess"—
M. Kaufman

Wizard and Strand Theatres—

Current Event—Topics of the Day
Educational—Paramount Magazine
Feature—"Happier Days"

MINNEAPOLIS

New Garrick Theatre—

Overture—Current Event—Pathe
News
Educational—Topics of the Day—
Pathe

Vocal—Helen and Helen
Clara—Lips, Lips, Lips—The
La Veeda—Sung by White,
Carter, and Ladd, Trio
Educational—Pathe News
Press—and cartoon—Para-
mount Magazine
Scene—"The Great Mirror Break"
Feature—"The Heart of a Child"
—N. Zerkow
Next Week—"A Splendid Hazard"

ST. PAUL

New Garrick Theatre—

Overture—Selections from "Tea-
ra"
Current Event—New Garrick De-
partment—Lips, Lips, Lips—Pathe
and International selections with
Scenes from Switzerland
Pathephone added
Comedy—"Dicksy"
Vocal—Harriet Waters, mezzo, in
repertoire
Feature—Avenue No.—Norma Tal-
mody
Organ—There's a Typical Tupper
on Organ Here
Next Week—Old Lady H

BROOKLYN

Mark Strand Theatre—

Overture—"The Dance of the
Hours"—Grand
Played by the Strand Symphony
orchestra. Form and direction of
Edward L. Hanson
Grand Topical Review—Kino-
gram—Pathe News—Topics of
the Day, etc. Edited by Ed-
ward L. Hanson
Vocal Solo—"Rose of Picardy,"
sung by William Brady, from
Norma Talmody, in "Yes or No"
Vocal Solo—"The Americans"
—sung by Estelle Carey.
Soprano
Harold Lloyd, in "High and Dizzy,"
Pathe
Organ Solo—"Pilgrim's Song"

KANSAS CITY

Newman

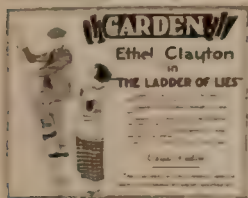
Overture—"The Red Mill"
Current Events—Newman News
and Views including a digest
of local and world events.
Vocal—Three from "Madame But-
terfly," Jean Carter, mezzo, and
Florence Clements, soprano.
Scene—"The Land of the Sky"
Blue Water."
Vocal Specialty—"Down the Trail
to Home Sweet Home," Julia
Barrie, soprano and Victoria
Vano, contralto. Special scenic
and lighting effects
Comedy—"The Aero Nut," Al St.
John.
Feature—Wallace Reid in "Sick A'
Bed"
Next Week—Charles Ray in
"Homer Comes Home."

New Royal

Overture—"My Sabana Rosa"
Vocal—"I Hear You Calling Me,"
Audrey Patton, mezzo
Comedy—"Let It Go"—Jenny
Current Event—New Royal Maga-
zine
Feature—"Douglas MacLean and
Doris May in 'Let's Be Each
and's"
Next Week—Alma Rubens in "The
World and His Wife"

Twelfth Street—

Overture—Popular Selections
Current Events—Travel, scenic,
photographic studio, and timely
topics
Feature—"Married Life," Mack
Sennett, greatest comedy.
Next Week—George Carpenter in
"The Wonder Man"



Max Adler is back at his desk with the same old smile but minus his coat, which he went to the hospital to have removed last week, and report that he is feeling fine following his little experience with the doctors.

F. R. Kilar is back in the film game again and will cover country territory in Illinois for the Celebriated Player. For the last two and one-half months he has been in the Northwest, where he made his headquarters at Calvary, Alberta.

Henry Ullman, one of those picture Rochester salesmen, is scheduled to make a visit to New York this week on private business, traveling on the Century. Although last week he presented his wife with a handsome electric fan about

F. C. Rosbeck, formerly manager of the McCall and Strand theatres, Milwaukee, has returned from a two-month trip to the West Coast and accepted a position as general manager of the Saxe chain of houses in Milwaukee, which puts fifteen theatres under his control.

P. B. Dana, sales manager of the Arrow Film Corporation, was a Chicago visitor last week and while in the Windy City, said Harry Weiss of the Superior Screen Service, the territorial rights for Illinois and Indiana on "Woman's Man" and "Love's Progress," the only independent picture featuring Ora Carey, who has just been signed by De Mille for five years. Mr. Dana also disposed of "Wolves of the Street" and the "Desert Serpent" for the same territory, Frank Zamboni of Unity being the buyer.

Carl Harthall, manager of the Reelart Picture Corporation, Chicago office and Wisconsin territory, reports that the two reel comedy, "Ringside," to be released shortly featuring Leon Trolld, the headliner of vaudeville fame, is meeting with big box office success, exhibitors realizing the importance of Trolld's current picture held back by his great popularity on the stage as a laugh provoker.

A. G. Spencer received word from St. Louis last Saturday that the stork had visited Mrs. Spencer there and left a nice seven pound baby girl. Mr. Spencer, wearing a broad smile, promptly packed his bag and departed for St. Louis to be introduced to his new daughter.

Two new corporations are to be formed by Harry Weiss who announces that incorporation papers will be filed this week. One will be known as National Film Service and will handle productions soon to be released by the National organization. The second will be "Harry Weiss, Inc." and will handle twelve big star right features a year, the list of which will be announced shortly. Mr. Weiss lays stress on the fact that the new corporations will in no way interfere with his connection with Superior Screen Service, of which he is the owner. He also states that National Film Service, Inc., exchange will have separate quarters from Superior Screen Service.

Chicago and the Mid-West

Covered By L. H. MASON

The flock of rumors that has connected the names of several important exhibitors and producing companies with stories that they were interested in a huge moving picture theatre and hotel to be erected on the old Palmer House site were punctured last week when it was announced that ten year leases have been signed up with stories now occupying space in the hotel, that the lobby is to be rehabilitated and various improvements made in the present building.

The sale of his big property, founded by Irving Park Boulevard, River Street, Western and Claremont Avenues, by Col. William N. Selig marks the passing of what was once the largest moving picture studio in the world and one which played an important part in the pioneer history of the industry. The studios had not been in active use for some time past as Col. Selig has been confining his production activities entirely to other centers. Dragon Motors Co., a newly organized concern, is the purchaser and the consideration is reported to have been \$400,000. The property was improved with nine separate buildings for moving picture production work which are said to have cost about \$800,000.

Exhibitors are taking more interest in the fall announcements of the big producing companies than ever before in the history of the Chicago territory, and a very large number of contracts already have been signed up, according to exchange managers.

Manager Graumont of Metro in commenting on the eagerness of theatre managers to get lined up for the new pictures said that the day Motion Picture News carrying the Metro announcement was delivered to exhibitors in this territory, two wired inquiries, and the next morning mail brought in a flood of letters.

Action by the city to oust more than forty exchanges doing business in the loop from the quarters they now occupy was prevented last week by the granting of a temporary injunction restraining the city authorities from enforcing the new fire ordinance, which has been a source of worry to the exchange men for months. The suit was brought in the name of Harry Weiss, President of Superior Screen Service, and Judge Foel in granting the injunction did so with the understanding that by Novem-

ber 1st all the exchanges would be prepared to appear in court and furnish evidence that they had arranged for new quarters in accordance with the ordinance.

Manager Lesserman of Universal's Chicago exchange was prevented from leaving on his vacation as scheduled last week by the death of his sister and by illness in his family, but he hopes to get away from Chicago for a real rest in the Michigan woods at an early date.

O. A. Doob, who has been connected with the Cincinnati office of Famous-Players Lasky for some time, has been brought to Chicago by District Manager Wolfberg and will do special publicity work throughout the territory, reporting to the Windy City office Messrs. Roche and Cassidy will continue their publicity and exploitation work and Mr. Doob's arrival gives Paramount a very strong team of publicity getters.

Ralph C. Diggins, who is remembered in Chicago film circles as owner of the Regent Theatre, on the North Side, previous to his going to France as an army aviator, has returned to the Windy City, and now is taking the natives up at \$10 the ride in his aero taxi service. He has opened up offices in the Cunard Building.

Harriet Ohming Pepple, former owner of the Starland theatre, at Michigan City, Ind., has opened a moving-picture theatre at Silver Beach, a summer resort near Michigan City.

R. C. Seery, manager of First National's Chicago exchange, was in New York this week on a business trip.

The latest addition to the ranks of the moving picture industry in Chicago is the Alice Clements Picture Company, a \$25,000 corporation, which has just come into existence headed by Alice Clements, Chicago policeman, or Mrs. Paul, as she is known in private life. It is said that production will start within a month, and that the police-woman's experience with clairvoyant fakers, blackmailing crooks and the city's lure to young girls will be a basis of the pictures. Miss Clements plans to give lectures in connection with the pictures aimed to warn girls and help them protect themselves from the perils of a great city.

Harry Wellington, for many years with George Klemm, and who has been with New Era since its inception, reports a splendid growth of New Era's non theatrical department and declares he finds this branch of the moving picture industry as interesting as the amusement end.

Watterson R. Rothacker who was scheduled to sail for Europe on July 28th, left Chicago Tuesday for New York to board ship. Probably before he returns he will have secured a site for a laboratory in London, England, which will enable the Rothacker Film Manufacturing Company plants at Chicago, Los Angeles, New York and London.

3 to 1

- Should advertising rates be raised to that ratio?
- Or should advertising be apportioned on that basis?
- But—3 to 1 is the old figure.
- Watch for the new one.

Maine Has Fine Producing Possibilities

CHARLES M. SEAY, a member of the Motion Picture Directors' Association, in a recent visit to Portland, Maine, stated that the Pine Tree state excels California in producing possibilities. In a newspaper interview the director stated that Maine has everything that California has and has not, except stretches like the Mojave Desert.

Tom Moore at His Best in "Stop Thief"

The Tom Moore charm and emotional pull at the heartstrings are said to be realized at their best in the role of the engaging thief who enters upon one last desperate adventure to gain sufficient money upon which to marry and retire, in the pictureization of Carlyle Moore's famous spoken play, "Stop Thief," which Goldwyn Pictures Corporation is just releasing.

Lucy Cotton Opposite Bert Lytell

Lucy Cotton has been engaged by Metro to play opposite Bert Lytell in his next starring vehicle, "The Misleading Lady," by Charles Goddard and Paul Dickey, which will be put into production immediately at Metro's New York studios in West Sixty-first street. Miss Cotton will play the role of Helen Steele, "the misleading lady."

Charles Lane is Signed for Cayuga Picture

Charles Lane, who was last seen on the screen as Dr. Lamson in "Dr. Jekyll and Mr. Hyde," and as the heroine's father in "Away Goes Prudence," has been announced as the latest acquisition for the cast of the first production now being filmed by Gaumont Pictures, Inc.



Joseph Bennett, appearing in "Your's Desire," to be released by Forward Film Distributors, Inc.

Live News From The Producers

Universal Far East Serial

Marie Walcamp Company Spent Seven Months in the Orient

THE RETURN of Marie Walcamp and the Universal Oriental Expedition, headed by Marie Walcamp, from the Far East, where for the past seven months scene have been filmed for the serial production, "The Dragon's Net," came more directly attention to the fact that in the field of the chaptered drama Universal stands high.

Universal claims to be the first big production company to send expeditions to the far corners of the earth in order to enact scenes in the very locales described in the scenario. Universal directors, stars and cameramen have penetrated unexplored regions of both hemispheres, and in serials especially have provided scenic wonder in addition to the thrills of the story.

"The Dragon's Net," in which Marie Walcamp, starring in the widely read novel, "The Petals of Love," its scenes are laid in America, China, Japan, Korea, the Philippines and Hawaii, and

Marie Walcamp and her company, directed by Henry McCray, visited all those countries and secured native actors to supplement the principal cast, which include Harlan Tucker, George Hively, Otto Lederer, Ward Worth Harte, and others. All the episodes have been completed with the exception of several sequences of the interior scenes which will be filmed at Universal City.

"Fiddie Polo" in "The Vanishing Dagger," is another Universal star who went abroad to secure on the spot scenes for his serial. Polo and his company spent three months in England and continental Europe on several episodes in the serial. Edward Kull is collaborating with Polo in the direction of the serial drama, which is now in its seven weekly episodes. Theodor Pomeroy, Peggy O'Dare, Ruth Brown, Earl de Sylva and many others appear in this smashing serial.

Big Bookings for Fox Film

"If I Were King," Stage Success, is Being Sought for in Advance

WORD comes from Fox Film Corporation that the production, "If I Were King," which has been produced since the great stage success and scored by Henry Harkins, M. C. Keith, and which will be shown in each corner of the country.

The picture, however, is the nature to the trade at the Palace Theatre, New York, and the bookings are being made in advance. It is stated that all over the country, where the picture is shown, the results have been such that it is being sought for in advance.

"If I Were King," especially, because it is a picture of such high quality, and because it is a picture of such high quality, and because it is a picture of such high quality.

followers, keen in their selection of pictures, will look forward to it with a keen interest. The picture is being shown in the Fox Theatre, New York, and the bookings are being made in advance.

The international reputation of the picture, "If I Were King," and the success of the picture, which has scored on the screen in London, is a considerable piece of work and a very real reason for its success. It will help the bookings and will aid the exhibitor in getting the people into the theatre.

The Fox Corporation has not yet made all the pictures in "If I Were King," and has prepared an elaborate exhibition plan of each picture to assist the exhibitor in his newspaper and advertising campaign.

"Occasionally Yours" Is Cody Title

"OCCASIONALLY YOURS" is the title which has been selected for the forthcoming Robertson-Cole super-special, starring Lew Cody. It is the third in the series of Cody pictures being produced by Gammer. The fourth Cody picture, work upon which already has been started, will be called, "Wait for Me."

"Harvest Moon" Still Does Big Business

"The Harvest Moon" the first of the new production from Lew Cody, Robertson-Cole, and released by Goldwyn Pictures, is proving to be what was intended to be when it was first released, a wonderful drawing card for the exhibitor.

The picture, in addition to the many firsts in the industry, which have been achieved by the picture, it is well known that the M.G. Company has taken "The Harvest Moon" to a level in each of them the story and the first production in the New York to be a success.

Alma Rubens Rests Up for New Picture

Mrs. Alma Rubens, featured player in the two Gaumont-Pictures photoplays, "The World and His Wife," and "The World and His Wife," is spending a short vacation at Lake Placid, N. Y. She is expected to return Mrs. Rubens will begin work on another Gaumont-Pictures production, the title of which has not yet been announced.

Kosloff Appearing in Two Broadway Houses

Charles Kosloff, the Russian mosaicist, is appearing at two of the three Rosenfeld theatres in New York, the road to "The Prince of the Desert," in which Kosloff appeared as an artist. At the Radio City Theatre, "The Prince of the Desert" is the feature picture, he has the role of a Russian mosaicist.



Anne Cornwall, who will be featured in Universal's latest production, "La La Lucille."



These scenes from "The Riddle Woman," Geraldine Farrar's first picture for Associated Exhibitors, to be distributed by Pathe

Goldwyn Will Present Popular Stories

A new name made its appearance on the Goldwyn roster this year which indicates another step forward for the photoplay industry in general and for Goldwyn in particular that of Maurice Maeterlinck, probably one of the greatest that has as yet been identified with motion pictures. Maeterlinck is essentially a poet, and poets generally have not taken kindly to the screen of the cinema.

M. Maeterlinck has agreed to write for Goldwyn one play a year for filming purposes; as a matter of fact, he has already completed the first. This was accomplished during the weeks he spent at the Goldwyn studios in Culver City, hiding out about the film business.

Not many months after the signing of the contract with Maeterlinck, negotiations were entered into which resulted in the securing of the services of Booth Tarkington, well known novelist and playwright, noted particularly for his stories about American boys and girls. "Penrod" has achieved a national reputation. But as a first child's nose is sometimes broken upon the arrival of a second, so "Penrod," without losing any of his own likable qualities, will find that "Edgar" is going to usurp much of the attention that has been showered upon him. "Edgar," as everyone knows, is a screen child created by Mr. Tarkington especially for the Goldwyn silver sheet.

By reason of the artistic and financial success of the Edgar comedies, Mr. Tarkington has just entered into a further agreement with Goldwyn to write long feature photoplays. He is now in New York for the purpose of discussing these projected pictures with members of the Goldwyn organization.

Among the novelists and playwrights represented in the coming season's output are George Ade, known as probably the country's greatest humorist, Ben Ames Williams, whose stories have appeared regularly in magazines like "The Saturday Evening Post," Maxwold Foster, another well known magazine writer, Octavus Roy Cohen, known particularly for his dialect stories of the South, Hall Caine, Graeme Mollen and Channing Pollock, playwrights, and

(Continued on last column)

Milton Sills in A Big Role To Play Opposite Mary Miles Minter in Realart Production

MILTON SILLS has been engaged to play the leading male role with Mary Miles Minter in her forthcoming production for Realart, "Sweet Lavender," an adaptation of one of Sir Arthur Wing Pinero's most successful plays.

The picture has been completed and is scheduled for early fall release, having been designated as one of the first productions to be offered under the new Realart Star Franchise. The work of the star and her director, Paul Powell, as well as the cast itself, place the picture in the special featured class, according to reports received from the company's Hollywood studios.

Mr. Sills is considered by some to be one of the most accomplished leading men of the screen today. His long experience on the stage and before the camera has not only built for him a large following but stamped him as an actor of ability and attainment.

On the stage he had leading roles in such productions as "The Gypsy

error's Lady," "The Fighting Hope," "The Man Inside," "The Happy Marriage," "Mother," "Diplomacy," "Panthea," and "The Law of the Land." He made his first screen appearance with Clara Kimball Young in "The Deep Purple" and played the leading role in "The Honor System." He was featured with Katherine MacDonald in "The Woman Thou Gavest Me" and recently completed "Dangerous to Men," with Viola Dana.

Some of the other members of the cast are Sylvia Ashton, Theodore Roberts, Jane Heckley.

Price Sells Rights on the Indian Dramas

A. L. Ehrigott, special representative of the C. B. Price Co., Inc., returned this week from a trip to Washington, D. C., where he sold to the Variety Pictures Corporation the territorial rights for that district of the series of fifteen single-reel Indian dramas, starring Mona Darkfeather.

C. L. Chester to Erect Building on Coast

Announcement is made by C. L. Chester of completion of plans for the erection of an administration building on Sunset Boulevard, near Gower Street, in Hollywood, on a plot of ground 100 by 100 feet. The plans for the building provide for the executive offices and staff on the first floor, offices for production staff on the second floor, with the laboratory workers and a private theatre on the third floor. The building will be ready for occupancy, according to present plans, early in September.

This week the fourth of the series of Chester comedies featuring Snookie, the chimpanzee, was completed and shipped to the Educational Film Company for distribution. W. S. Campbell, responsible for previous releases, was in charge of making this film.

Robertson-Cole Issues Special Press Book

Robertson-Cole has just issued, for the exploitation of "Moon Madness," a Haworth Special, which it soon is to release, a most pretentious campaign book. Special attention is given to the exploitation angles of the picture, and to press matter for the daily newspapers.

Goldwyn Will Present Popular Stories

(Continued from first column)

Irvin S. Cobb, humorist and short story writer.

Ben Ames Williams has contributed two stories to this list, "The Man Who Had Everything," in which Jack Pickford will be starred, and a sea story which ran as a serial in "The Saturday Evening Post" under the title of "Black Pawl." The George Ade play, "Just Out of College," also has been selected as a Pickford vehicle. From Octavus Roy Cohen comes an original story, "Six Seconds of Darkness," starring Ivan Moore. Besides these are Irvin Cobb's "Law," Will P. Rose, in which Will Rogers will be starred, "The Highest Bidder," the film version of Maxwold Foster's well-known story, "The Leap," in which Mabel Normand will appear and Hall Caine's "The Christian."



First view of the forthcoming Screen Classics—Metro production "The Night Wife" in which Alice Lake is starred

Goldwyn Cast Announced

Madge Kennedy Will Have Fine Support in "The Highest Bidder"

SIMULTANEOUS with the announcement that Goldwyn has begun work on its new eastern production, "The Highest Bidder," starring Madge Kennedy, comes the publication of the cast which has been assembled to support the "best lady of the screen" in her new role. It includes such names as Fred Atwill, who will play opposite Miss Kennedy, Reginald Mason and Vernon Steele, all leading men on Broadway, while Mr. Atwill will be starred in the autumn by David Belasco.

"The highest Bidder" was taken from "The Trap," the story by Maximilian Foster. Goldwyn officials were so much convinced of the intrinsic value of the story that Wallace Worsley, a director at the company's Culver City studios, was especially brought east to produce the picture. Mr. Worsley's latest Goldwyn picture is "The Penalty."

The cast for "The Highest

Bidder" includes in addition to those already named Joseph Breen, Reginald Mason, Fred Steele and Ellen Cassidy. Of these, Miss Steele has already played in a Goldwyn picture, "The Truth" starring Madge Kennedy.

A number of scenes for the picture have not been completed at Long Lake, N. Y., where it was the principals and extras which have been in the company to 30 days. Miss Kennedy is enjoying the vacation in the mountains, watching her daughter work, and Miss Mackay, Mr. Atwill's wife, was another vacationist with the company. Joe Sternberg is acting as cameraman. Robert B. MacIntyre, eastern production manager, brought the workers to the location and returned immediately to New York to arrange details for the further production of the picture at the Goldwyn Eastern studios.



Harry Carey, Lillian Lawrence and Ruth Golden, who supports him in his latest Universal production, "Blue Break McCopy."

At Full-Speed by September

Expects Every Educational Branch to Be Doing Big Business Shortly

"SEPTEMBER first will see every department of our organization through the United States and Canada, having our hundred per cent activity," stated E. W. Hammond, vice president and general manager of Educational Film Corporation, after sending a week reviewing reports of the various departments and exchanges during his six week absence in England and France.

"By that time all of our exchanges will be in full operation. The greater portion of them are already in operation, but in some instances there have been physical difficulties, such as cleaning pens for the offices. In a few others we have had to wait until the men we desired to have connected with us were able to give us their full attention. Every report here that each office is bending every effort to be first in the race for full sales activities."

"Our branches cover high classes in New York, Boston, New Haven, Buffalo, Cincinnati, Cleveland, Pittsburgh, Philadelphia, Minneapolis, St. Paul, Detroit, Washington, Portland, Seattle, San Francisco, Los Angeles, San Antonio, St. Louis, Kansas City, Omaha, St. Paul, Minn., La.

Amber, San Francisco and Seattle. That leaves the Dallas and Denver territories yet to be opened. We will soon be out there within a few days, that will provide a cash-in in the principal Canadian cities, St. John, Montreal, Toronto, Winnipeg, Calgary and Vancouver."

"Production is well ahead and we expect to continue it so. Up to the present time we have released but one each of the Chester, Aladdin and Fox film, Comedies and two of the Chester, of which there are three in many of the other branches. Two others of each brand have already been completed, affording time to have the necessary editing and printing done and the supply of paper and exploitation material ready."

"For the present our release plan will be one Chester, one Aladdin and one Comedy, two comedies, one musical and two two-reel Chester Comedies a month. There will be a weekly release in the Chester Comedies series and the Comedies will alternate with the Chester Comedies, thus affording a second weekly release. We have secured a large amount of other material and will probably take one each month."

Ready for Paramount Week

Exhibitors and Branch Managers Pledge Co-operation Is Report

FAMOUS Players-Lasky Corporation states that exhibitors and branch-managers from coast to coast have given assurance of lending strong co-operation during the third annual Paramount Week, Sept. 5 to 11. The following statement has been issued concerning the arrangements already effected for the week of special effort in behalf of the Paramount product.

"Many of the branches have already added performance to their promise. Stimulated by the announcement that the amount must exceed the \$1,000,000 record established for Paramount week last year, the managers have started to put the amount in Paramount week supported by assurance of the biggest motion picture advertising campaign ever ordered through the newspaper, magazine and trade publications and encouraged by the promised award of a substantial prize to the winning exchange."

"Immediately on receipt of the news of Paramount week the

Washington exchange canvassed that city and Baltimore. Lester Rosenthal, manager who is to pass through his first Paramount week as head of an exchange, having succeeded to the office formerly held by Oscar Morgan now in the home office, got a crew of three together and wired the result to Mr. Lehman.

"Fifty-two exhibitors have been interviewed. Fifty-one have signed up. The other one would really have signed but for the fact that he is closing his theatre for alterations on August 15 and will not be open during Paramount week. But this exhibitor has a solid Paramount program from July 15 on for closing date, with a definite change of house."

"At the Cincinnati exchange the first sold Paramount week has been mentioned. Robert Law, a salesman at the exchange, called an hour after the announcement of Paramount week had been received. Within two days more he had been booked solid for the week."

Kisses? Clothes? Jewels? Cave Men?
Home? Children? Romance? Adoration?

What do Women Love?

Watch for the Big First National Special



Three of the many thrilling scenes from "The Revenge of Tarzan," the Numa Picture presented through Goldwyn. The title has recently been changed from "The Return of Tarzan."

New Exchange Planned for Upper New York

Ben Fitzer, well known among the exchange men and exhibitors in the vicinity of Syracuse, New York, called at the Arrow offices in New York last week and announced he was entering the independent field and was planning on opening offices in Syracuse, Buffalo, and Albany, N. Y. He has not as yet selected a name for his organization.

Mr. Fitzer said he had already contracted for several feature productions for his territory. Among them was one from the Arrow organization. It is known as the feature September release of Arrow and is titled "The Golden Trail."

The picture is now in making and will be ready for screening to independent buyers in its complete state about August 1.

Levey is Congratulated by Employees

Harry Levey, who has organized the Harry Levey Service Corporation, which is to be managed on the basis of an "industrial democracy," has received a letter from C. A. Kaupon, speaker of the "assembly," congratulating him on the successful organization of the company and assuring him of the cooperation of his employees. Each employee has a voice in the shaping of the policies of the new company and each has a share in the profits that accrue from production.



A scene from "In Fette's Trail," a Universal production, between Carmel Myers and Thomas Holding.

Publicity for Educational Company Making Arrangements for According Exhibitor Publicity

UNUSUAL arrangements for according the exhibitor publicity, both direct, through the exchanges and in newspapers, have been made by Educational Films Corporation during the past week. Although Educational is handling no release longer than two reels, with the exception of the serial, "The Mystery Mind," every effort is being made to afford the fullest measure of co-operation.

During the past week Pat Dowling, director of publicity for the Christie Film Company, has been in consultation with the advertising and publicity department of Educational and some special exploitation plans have been worked out that are expected to result in bringing many window displays in every city and town where the Christie Comedies are shown. "Film Follies," the attractive Christie publication, will be distributed here after through Educational exchanges.

Ed. Rosenbaum, Jr., who has a long and successful record in the legitimate and motion pictures, has

taken charge of the publicity work for C. L. Chester, Inc., and is preparing much matter on the Chester Comedies, Chester O'Nings and Serenades. Similarly, during the past fortnight A. Daniel Bell has taken over the publicity work at the Los Angeles studios for Mermaid Comedies. These include the Lack White and Lloyd Hamilton productions.

Arrangements have been made with Grosset and Dunlap, publishers of the "Torchy" stories in the popular editions, for an extensive bookstore co-operation on lines that have not been tried before. Since there will be a Torchy comedy every month, the bookseller is offered much more reason for co-operation than has been afforded with a single picture because he has a recurring demand for the volumes month after month.

Exploitation will begin very shortly on "The Mystery Mind," the Arthur B. Reeve and John W. Grey serial, produced by Supreme Pictures, Inc.

Company Names Officers

Levey Service Corp. to be Organized as "Industrial Democracy"

OFFICERS for the Harry Levey Service Corporation, the motion picture company which was organized for the making of industrial and educational motion pictures, have been appointed as follows: Harry Levey, president; Herman A. Mintz, vice president; Isaac A. Hertz, treasurer; and Chester C. Keller, secretary.

Plans have been worked out for the administration of the company on a plan of "industrial democracy," and this coupled with the fact that the Harry Levey Service Corporation is the first motion picture producing company to be organized on a profit-sharing basis, establishes a double record for placing the new producing business on a new footing.

The democratic plan on which the company will work takes the

following form: An assembly will be made up of the entire personnel of the organization, this personnel to be divided into various committees whose character will be dependent upon the nature of the work done by their respective members and to be grouped under the headings of Committees on Production, Sales, Production, Distribution, Advertising and Office Staff. A Speaker will be elected by this Assembly.

Each committee elects a chairman and these chairmen in conference together form a Senate.

The Chairman of the four principal Assembly Committees, namely, production, distribution, sales, publicity and distribution, together with the speaker of the assembly, and Mr. Levey, form the cabinet.

Enlargements Sought for Window Display

The hand-colored enlargements for window displays being issued by Fine Arts in its tie-up with the Asbury Mills, which manufacture bathing suits, are said to be in great demand. The following New York concerns are said to have applied for the enlargements to use them in their windows:

Wertheimer's Department Stores, located up town; Stern & Greenberg, 101st Street and Columbus Avenue; Melhus Dry Goods Stores, on Broadway; Barnett Bros., 75th Street and Columbus Avenue; Bloomingdale's, 59th Street and Third Avenue; Gray's Drug Store, 43d Street and Broadway; and the Cosmopolitan Ladies' Shop, 41st Street and Broadway.

Doraldina to Appear in "The Passion Fruit"

Doraldina has arrived from New York at Metro's West Coast studios in Hollywood, California, where she has entered into conference with Bayard Veiller, chief of production, on the pictures in which she will appear under her new contract with Metro. The first of these will be "The Passion Fruit," from the story by Carey Wilson. In it Doraldina will introduce a new dance, states Metro.



Billy B. Van, starred in several releases of the New Royal Comedy series being prepared for Reelcraft.

Form Premier Productions

New Producers of Short-Subjects
to Release via Special Pictures

WESTERN capital again in a field the short-reel producer has held the week with the formation of Premier Productions, Inc., at Los Angeles, the company of Louis W. Thompson, General Sales Manager H. J. Roemer, two more who are to be added within the next two weeks, making a total of eight in all.

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Toler Productions Due for Showing in Fall

Sidney Toler, who wrote "The Tiger Lady," which Hays Thompson is now filming under Maurice Thompson at his Hollywood studio, is also the author of three plays which have been announced as future Broadway productions this fall.

Official word has not come from Sam H. Hays' office that he will stage "The Rag at Lay Men," a novel comedy by Toler, and the announcement has been provided by M. W. of a musical production of "The Law and the Woman," a melodrama. The third production, "Golden Days," which can be mentioned concurrently with "The Law and the Woman" with Patricia Collings as the star.

Joan Film Sales Gets Inquiries on Film

The Joan Film Sales Company reports that it has a hand full of seeing inquiries from late night but regarding its initial release, "In Heaven and Paul," a Lanny Ward two-reel production. Reported bookings have been scheduled for later all this week and next it is declared. There are many points of interest that have been mentioned by late night purchasers, chief among them being the star and the plot.



Polite Washington, D. C., theatre and its big display on "Keep to the Right"



Wallace MacDonald, as he appears in "Moon Madness," a Robertson Cole special

Associated Tells Personnel

Young Distributing Company Has Many Executives in New York

ANNOUNCEMENT is made of the completion of the Associated Producers distributing Organization throughout the United States and in the Home Offices of the company that embraces the powerful alliance of Mack Sennett, Thomas H. Ince, Marshall Nolan, Allan Dwan, George Loane Tucker, Maurice Tourneur and J. Parker Read, Jr.

In New York, under Oscar A. Price, president, and F. B. Warren, general manager of distribution, the following executive personnel has been installed at 729 Seventh avenue, the headquarters of the company in the Godfrey building:

George B. Clifton, comptroller and assistant treasurer. Mr. Clifton came from the U. S. Railroad Administration a year ago into the same important office with United Artists. Thomas J. Shanley, auditor. Mr. Shanley long has been connected with departmental management in the motion picture industry and has been for the past four years the New York auditor for Thomas H. Ince. Paul J.

Richman, purchase agent. Mr. Richman was originally purchase agent for Goldwyn, later joining the Holkenen organization, a traffic manager in charge of print shipment and routing. Benjamin C. Bubb, advertising manager. Mr. Bubb, formerly art manager of the New York Tribune Graphic section was the first advertising art manager of Goldwyn for two years and later occupied a similar position with Holkenen.

Dwight S. Perlin, night news editor of the New York Tribune has been made director of exploitation for the distributing company, to supply the effective and individual publicity and advertising need and demands of all Associated Producers exhibition ventures. Mr. Perlin was New York and Southern New paper man with experience and was one of the chief directors of publicity for the national Goldwyn organization and those performed filled and creative work which he did not receive credit for.

Washburn Sails for Europe

Off to Make Production in England; Eugene Mullin Will Direct

BRYAN WASHBURN, who has been making his home in Hollywood, has been called to London to make a production in England. Mr. Washburn, who has been making his home in Hollywood, has been called to London to make a production in England. Mr. Washburn, who has been making his home in Hollywood, has been called to London to make a production in England.

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organizations, it is said.

It is the intention of Mr. Washburn to make a production in England. Mr. Washburn, who has been making his home in Hollywood, has been called to London to make a production in England. Mr. Washburn, who has been making his home in Hollywood, has been called to London to make a production in England.

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Blanche Wilcox, leading lady of the Gold Seal Film Co. of Miami, Fla.

Charles Ray Heads Program

Picturization of Cohen's Musical Comedy to be Released August 30

"FORTY-FIVE Minutes From Broadway," the first of Charles Ray's personally produced attractions, has been selected by First National for the inauguration of its 1920-21 season, during which more than sixty special feature films will be released. Not the least among several reasons why this presentation will be regarded as notable is the fact that it marks Mr. Ray's initial appearance under the sponsorship of Arthur S. Kane.

The release of this picture is set for August 30. The first presentation will be made simultaneously in between thirty-five and forty leading theatres in the United States and Canada. Announcement that Mr. Ray had purchased the picture rights to the great George M. Cohan play, which followed his union of forces with Arthur S. Kane, was a signal for spirited competition among exhibitors.

Reports from leading theatres in other large cities indicate that many managers are arranging special pre-

sentation and exploitation features in keeping with the importance of the occasion. The idea first suggested by Mr. Kane that the song hits of the Cohan play, such as "So Long, Mary" and "Mary Is a Grand Old Name" should not be neglected, has met with a hearty response, and when Mary is seen on the screen the melodies will be played and, in many instances, sung also.

In addition to the numbers of the cast already announced, Dorothy Devore, selected from a long list of applicants, will appear as a beautiful and appealing Mary; Hazel Howell as a captivating Flora Dean, and May Foster as an appealing Mrs. Purdy. Miss Howell had just finished a picture in support of Mildred Harris Chaplin when she joined Mr. Ray for this production.

As composed by Mr. Cohan the play was well fitted in every detail for adaptation to the screen and Mr. Ray has followed the original version faithfully.



A scene from "The Branding Iron," a Reginald Barker production distributed by Goldwyn

Last Northwood Drama Delivered to Arrow

W. B. Williams, general manager of the Edgar Jones Productions, Inc.; was in New York last week at which time he delivered to the offices of the Arrow Film Corporation the last of his series of pictures known as the Northwood Dramas. The titles of these two productions have been announced as "A Knight of the Pines," and "A Man of Brawn." Edgar Jones and Edna Mae Spurl are co-starred in these two pictures.

While in New York Mr. Williams made known his plans to build a new laboratory for the Maine studios and his New York trip included the purchase of supplies for the laboratory. He announced also that he had a new series of short feature productions under way as well as a big production written by Holman Day.

Educational Reports on Mermaid Comedies

"A Fresh Start," the first of the Mermaid Comedies released by Educational, is playing a two-weeks' engagement at the Euclid theatre, Cleveland, O., where it is being featured. Educational reports that it has received the most flowing reports from every city in which "A Fresh Start" has played.

"Duck Inn," featuring Lloyd Hamilton, will be the second of the series which will be released early in August.

Hodkinson Names Authors

Distributing Organization Has List of Writers for the Screen

THE great authors and dramatists of America and England are sweeping into the tide of success and appealing to the greatest audiences in history, through the medium of the motion picture. The W. W. Hodkinson Corporation, has been one of the largest agencies in bringing about this "screen tide" in the affairs of literary men, men of such standing as Winston Churchill, Zane Grey, Augustus Thomas, Holman Day, Louis Joseph Vance, Emerson Hough and Sir Louis Tracy. It has released the works of more than a dozen authors, and, incidentally, given to the screen some of the best stories that have ever been produced.

Among the authors and dramatists whose novels and plays have been released to the exhibitor through the W. W. Hodkinson Corporation are the following:

Zane Grey, writer of western stories with a combined book circulation running into millions of copies; Augustus Thomas, dean of American playwrights whose

play, "The Harvest Moon," was pictured by Theodore C. Bottrich and Arthur F. Beck, with Doris Kenyon in the stellar role; Louis Joseph Vance; Holman Day; Winston Churchill; Emerson Hough; Frank N. Westcott; Gallet Burgess; Stewart Edward White; Sir Louis Tracy and Wyndham Maury.

"Woman in His House" Edited by Stahl

"The Woman in His House," Louis B. Mayer's super-production starring Mildred Harris Chaplin as a First National release, has been cut by John M. Stahl, who directed the filming of his own story.

In this story Mayer and Stahl, as well as those who have been allowed a peep at it, believe they have made the picture of 1920. The picture is said to have satisfied the most critical that Mrs. Chaplin is an artist of the first degree and that her pictures are to be some of the best "money-pullers" of all filmdom.

Bulletin on Fire Prevention

A BULLETIN recently received from the National Association of the Motion Picture Industry contains the resolutions adopted by the association at its May meeting at Ottawa besides a short history of fire prevention work carried out by the special committee appointed for that purpose. In addition the bulletin contains a reprint of the regulations recommended by the National Fire Protection Association for the storage and handling of motion picture films.

Edward Laemmle to be Universal Director

Edward Laemmle, who with William F. Alder, went through many hair-raising adventures in the South Seas to film the remarkably sequence of scenes from which "Shipwrecked Among Cannibals" was made, left New York July 10, for Los Angeles, where he will join the directional staff at Universal City.

Kisses? Clothes? Jewels? Cave Men?
Home? Children? Romance? Adoration?

What **do** Women Love?

Watch for the Big First National Special

COMING
The
MISFIT
WIFE

featuring
ALICE
LAKE

AND A
NOTABLE
CAST



METRO

She didn't belong among REFINED people -
they sneered... and they even doubted
her virtue until in the crisis of another
woman's life she proved to be a
THOROUGHbred



JURY IMPERIAL PICTURES Ltd.
Exclusive Distributors throughout Great Britain
Sir WILLIAM JURY *Managing Director*



The MISFIT WIFE

featuring

ALICE LAKE

with an EXCEPTIONAL CAST

Adapted from the successful stage play
by JULIE HERNE

Picturized by LOIS ZELLNER & A. P. YOUNGER
Directed by EDWIN MORTIMER

METRO

PICTURES CORPORATION

CLEANING UP EVERYWHERE~



PARLOR~ BEDROOM & BATH

WITH AN ALL STAR CAST

*Adapted by JUNE MATHIS and A.P. YOUNGER. From the stage
comedy by C.W. BELL and MARK SWAN. By arrangement
with A.H. WOODS... Directed by EDWARD DILLON*

METRO

Judge Plays Favorite Role in Picture

Judge Ben Lindsay, presiding justice of Denver's far-famed Juvenile Court, and nationally known as the "Little Judge," recently left his tribunal for a short trip to the Coast, where, at the request of William Desmond Taylor, director, he appeared in a scene of the forthcoming Realart release, "The Soul of Youth." This picture is built around the theme of the proper handling of youthful delinquents, a subject in which Judge Lindsay has been profoundly interested for many years.

When the Justice visited the Hollywood studio to play his part in the picture, he was astonished to find there an exact reproduction of his own office faithful in every detail, which served as the setting of his appearance in the production.

In describing his admiration for the thorough manner in which all the details of the setting had been carried out, he informed Director Taylor he was of the belief some magic of the black art had been employed to set up the reproduction.

Goldwyn Changes Title of Tarzan Picture

Because of its greater strength and exploitation possibilities Goldwyn Pictures Corporation executives have decided to change the title of Edgar Rice Burroughs' motion picture thriller from "The Return of Tarzan" to "The Revenge of Tarzan." The original title is that of the book, and was used when the film ran four weeks at the Broadway theatre, New York.

William Duncan a Guest of Denver Screen Club

William Duncan, Vitagraph's screen king, and Edith Johnson, his leading woman, were guests of honor at the first annual motion picture exposition held under the auspices of the Rocky Mountain Screen Club, in Denver, July 1 and 2.

Mr. Duncan met hundreds of exhibitors who never fail to book a new Duncan serial, and became personally acquainted with thousands of fans.



Sam Von Bonnie studio manager at Universal City under the commission form of government, now in vogue.

Editors Endorse Neilan Film

First National Promises Big Campaign for "Go and Get It"

MARSHALL NEILAN'S latest production, "Go and Get It," based on an incident in the life of a reporter, has won the endorsement of a group of city and managing editors on various San Francisco dailies. J. D. Williams, manager of the Associated First National Pictures, Inc., which will distribute this picture, has received the following telegrams of appreciation, following a private exhibition of "Go and Get It," at which newspaper men and correspondents attending the Democratic National Convention at San Francisco, were present.

"'Go and Get It' is the one great newspaper picture of moviedom, the only faithful portrayal of the workings of a newspaper plant complete from headlines to pressroom. It is a picturization of the inborn spirit of the true newspaperman, 'Go and Get It.' The up-to-the-second themes and the daring manner of portrayal makes it an epic of filmization."—Philip J. Sinnott, Managing Editor, San Francisco News.

"As a newspaperman of fifteen years experience, want to offer congratulations on 'Go and Get It.' There is not one moment not filled with tenseness and Marshall Neilan is to be praised on hands of all newspaper people and public. Do not hesitate to say it is the best picture I ever saw."—Kenneth Medcraft.

"For the first time in my life I have seen a newspaper story that will stand up under the acid test of a newspaperman's scrutiny. 'Go and Get It' certainly will go and get the praise of the critics, the applause of the multitudes and the money into the box-office. Not a bet has been overlooked by Neilan. Congratulations."—Curran Swint, Dramatic and Music Editor, San Francisco Call.

"'Go and Get It' is up to the minute and more film perfect in every detail. Great entertainment."—Elmer Reesner, City Editor, San Francisco News.

Backed up by the statements of well-known correspondents and writers, "Go and Get It" will be brought to exhibitors with a wealth of exploitation and publicity material, says First National in a statement just issued by that organization. The statement follows:

"The bulk of the promotion that has, up to the present time, been centered by newspapers and magazines, the nation over has been inspired by the various stunts and special exhibitions they put over at San Francisco in connection with the Democratic National Convention. The fact that 'Go and Get It' is essentially a newspaper story about newspaper folk served as the basis for interesting more newspapermen than have ever before been personally concerned in the success of a picture.

The fact that such writers as Irvin S. Cobb, Harry Leon Wilson,



A scene from Norma Talmadge's forthcoming feature for First National distribution, "The Branded Woman."

Samuel C. Blythe, Ring Lardner, Miles Locker, Robert E. Lee and Arthur Brisbane, personally appeared in a prologue to the production, prologue being shown to more than 200 well known newspaper correspondents in various parts of the country, caused nation wide flood of publicity regarding the production to be sent broadcast.

"An outline of the stunts pulled by Pete Smith, publicity director for Marshall Neilan, would require an extra-large sized diary. Pete started the ball rolling by lining up almost all the correspondents for a celebration to be held last Sunday, on the ranch of Mayor Rolph of San Francisco. The Mayor was a genial host and was more than glad to have the famous writers as his guests. Marshall Neilan sent a carload of motion picture apparatus and paraphernalia to San Francisco from his Hollywood studios. The taking of a prologue for 'Go and

Get It' then followed with the writers as named in the foregoing appearing in the cast.

The famous correspondents and authors had hardly stopped talking about Miss Rolph's celebration and their invitation into the art of picture production when Pete Smith pulled another stunt that sent a score of reporters flocking in the region of the St. Francis Hotel. This was the stunt described last week in having a man dress of to impersonate President Woodrow Wilson walk into the lobby of the St. Francis. The novelty of this stunt caused the various press associations and newspaper syndicates to publish the stunt and through out the world. San Francisco daily newspapers gave columns to the printing of the type matter and photographs telling how an imitation of Woodrow Wilson had almost turned the Convention on its head."

Alice Lake Starts Picture

Metro Actress Given Fine Dual Personality Role in New Feature

ALICE LAKE now becomes the feminine Jekyll-Hyde of motion pictures.

In "Body and Soul," featuring Miss Lake at the head of a notable cast, and under production at Metro's West Coast Studios in Hollywood, Cal., the coming attraction plays a dual role that offers all the possibilities of the famous Hyde and Jekyll character.

But the Alice Lake story will present no struggle between good and evil natures. It ranges in the battle of two personalities, for the ascending personality that grows out of a chain of circumstances that can be pictured only in the language of the camera.

The story opens in the Latin quarter of Paris, where unexpected glimpses of the quaintly decorated

studios, the night life in the French capital and the struggle of the soul, from every corner of the world are presented.

Miss Lake appears first in the role of an American art student. It is while working at her studios that she is a victim of an accident that robs her of all memory and leaves her with an entirely new personality. Finding herself in an environment of which she knows nothing, she believes herself a model and takes up the life of the Roumanian artist.

Norman Holmes will head the supporting cast in the new picture. Martha Green, J. Earl McDonald and Carol Gerard also are members of the company. Charles Swickard is directing the picture, filming of which has just begun.

Methodist Episcopal Plan Bigger Work

The recognition of motion pictures as an educational agency in the Church and the commendation of the General Conference of the Methodist Episcopal Church of the work already accomplished by the Centenary Conservation Committee in its department of motion pictures and stereophones was one of the projects of action taken at Des Moines, Iowa.

We commend the work already accomplished by the Centenary Conservation Committee," declared the General Conference, "and request that the committee or its successors in office establish departments and exchange agencies of motion pictures and lantern slides in order that churches, Sunday schools and any kindred societies may be assured of the highest grade service at a minimum expense."

The Centenary Conservation Committee issues from its headquarters, 111 Fifth Avenue, New York, a white list of films for churches and social centers.



Thomas Meighan plays the lead in William C. Miller's "The Prince Chap," a Paramount-Aircraft picture. Here is Thomas Himself.

Magazine Story Bought for Carmel Meyers

Carmel Meyers, the new Universal star, who has just completed her first picture, "In Folly's Trail," by Helen Gardeshim Martens and Katherine Lisa Robbins, found the story so adaptable to her screen abilities, that Universal has purchased a second story from the same writers. It is "The Gilded Dream," a novella published in Young's Magazine for March, this year.

It has been decided that Rollin Sturgeon, director of "The Breath of the Gods" and many other leading Universal pictures, is to direct "The Gilded Dream."

Lois Wilson Poses for Rainbow Booklet

Lois Wilson, Paramount's leading woman, was chosen to pose for the cover illustration of a booklet published by the Rainbow Division to announce its coming convention at Birmingham, Ala. The illustration shows the smiling actress with extended arms, and below the cut a caption reads: "We Are Ready to Receive You With Open Arms." As Birmingham, Ala., is Miss Wilson's home town her selection is looked upon as a distinct compliment.

Paramount Releases July 11 Douglas MacLean-Doris May Are Co-starred in New Comedy-Drama

DOMESTIC comedy vies with domestic drama for the honors of the Paramount schedule for July 11, when Douglas MacLean and Doris May in "Let's Be Fashionable," a Thomas H. Ince production, and Ethel Clayton in "The Ladder of Lies," are released.

Douglas MacLean and Doris May are said to maintain in "Let's Be Fashionable" the standards of merit which they set in their initial co-starring venture, "Twenty-three and a Half Hours Leave." In this comedy, which was directed by Lloyd Ingraham they have the roles of newlyweds who rent a bungalow in a fashionable summer resort colony and make strenuous efforts to break into the swift society set. Being novices at the game, their attempts result in some humorous complications that persist until the two decide that it is better to be happy than fashionable, so they settle down to a life more in keeping with their pocketbooks.

Tom Forman, one of the screen's best known juvenile leading men, made his debut as a director in the production of the Ethel Clayton picture, "The Ladder of Lies," which is an adaptation by Edith Kennedy

of Harold Vickers' story, "The Ladder," which was published in Snappy Stories.

The story treats of the age-old theme of a woman's sacrifice for a man, but it is here given a brand new twist. Here the heroine doesn't love the man for whom she is risking her good name, but is just his good friend, anxious to shield from him the fact that the woman he married is unfaithful. When her own honor is impugned in the eyes of the man she really loves, she remains silent, until the way is unexpectedly opened to her happiness.

Harry Levey Adds Two to New Organization

Mortimer M. Flanders, who is said to have made the first aeroplane films that were ever taken over the City of New York and Willard Van der Veer, have been appointed heads of the photographic Department of the Harry Levey Service Corporation. They will have charge of the photography of the educational and industrial motion pictures in whose production the company is specializing.

A Good Clean Ring- Bout in Warwick Picture

One of the features of Robert Warwick's forthcoming Paramount release, "The Fourteenth Man," is said to be an unusually good fight—and not the sort either where spilled gore, torn clothes and maniac tactics hold the stage, but a clean boxing-bout with gloves, in which Warwick and Norman Selby—otherwise known as "Kid McCoy"—are the principals. Paramount declares that this is a bout, "which even the most particular and well-versed sportsman will declare to be scientifically and perfectly fought." Warwick is said to have been under the training of "Kid McCoy," formerly middleweight champion of the world, for an extended period, "and the combat," declares Famous Players, "is realistic and genuine throughout."

Influx of Players to Den- ver Starts Work

With the arrival in Denver last week of a company of picture players from Los Angeles, activities began in earnest at the Lakeside Studios of Yellowstone Productions, Inc., Denver's new film company. The players who came from the Western metropolis include Miss Carol Holloway, Miss Ruth King, Harry Von Meter, Spotswoode Aitken, and William Lyon West.

Director Charles E. Bartlett announces as his initial offering a picturization of Charles E. Winter's novel, "Ben Warman," which will be known in photoplay-form as "The Vanishing Strain."

Choice of Star Pleases "Bonnie May" Authors

When a novelist claims the star selected to interpret his principal character and that star is pleased with the role and the story, great things may be expected of a film presentation. Exactly that situation exists with respect to "Bonnie May," the production which Bessie Love has just completed for Andrew J. Callaghan Productions, Inc.

Miss Love has expressed herself as charmed by the story and deeply in love with the central figure, from whom it takes its name. And now comes Louis Dodge, the author of the book, describing as a happy inspiration the meeting of Bessie and Bonnie.

Kisses? Clothes? Jewels? Cave Men?
Home? Children? Romance? Adoration?

What do Women Love?

Watch for the Big First National Special

Goldwyn Arranges for Foreign Distribution

Arthur Zichin, manager of foreign sales for Goldwyn Distributing Corporation, closed several big deals this week for the marketing of the Goldwyn producer in Europe. In each instance the contracts were signed at a figure far in excess of that received for the Goldwyn pictures in the first and second year groups, which is taken as another indication of the steady improvement in the European market for American productions.

The largest distributing company in Holland has taken the entire third-year output, including the Goldwyn-Bray Pictograph, the Capitol Comedies and the Ford Weekly. The third-year features offer the works of the Eminent Authors and pictures starring players who already have achieved a reputation in Europe, such as Mabel Normand, Madge Kennedy, Tom Moore, Jack Pickford and Pauline Frederick.

Mrs. Chaplin Picture Moves Rothacker

Watterson R. Rothacker, head of the big Rothacker laboratories, Chicago, sees so many good pictures that it takes an extraordinary film to create an indelible impression upon his mind. Yet so powerful is the super-production, "The Woman in His House," a Louis B. Mayer-First National production starring Mildred Harris Chaplin, that Rothacker recently sent a telegram of congratulations to the little blonde star.

John M. Stahl, who directed Mrs. Chaplin in this super-production, is now directing Anita Stewart in a super-special, "Sowing the Wind." Both the Chaplin and Stewart pictures are scheduled for December release.

Minister Commends 'Jes' Call Me Jim'

From every side Goldwyn Pictures Corporation is receiving letters of commendation on Will Rogers' latest picture, "Jes' Call Me Jim," which is generally conceded to present the finest screen work of the Goldwyn comedian. That its appeal is not limited to confirmed patrons of motion pictures is indicated by a letter of praise from Rev. Fred Alban Weil, pastor of the Trinity Methodist church of Denver, Colo. It came entirely unsolicited to Alvah G. Talbot, manager of the American theatre, Denver.

Ralph Graves to Appear with Ina Claire

Ralph Graves, who has played a screen career almost exclusively with David Wark Griffith and Maurice Tourneur, has just signed by Metro to make a picture with Ina Claire in the romantic comedy production "Bells With a Past." The new Metro picture will be produced by Mr. Griffith. In the meantime, Mr. Griffith has the complete leading man of the studio, and one of the most popular, through his screen career. In his last picture, "Three Years Ago," he played a man who spent his childhood in a prison.

Betty Compson Releases Jan. 1

Goldwyn Schedules New Star's First Production

PLANS for the handling of the Betty Compson production, which Goldwyn announced last week would be released as the first production, have presented a point where the date for the issuance of the first production starring Miss Compson has been set for approximately January 1. This means that about the beginning of the new year exhibitors will see a production to show "Prisoners of Love," the original starring vehicle which was chosen by the heroine of "The Miracle Man."

Miss Compson is now at work on her second production and Goldwyn officials feel that if it reaches a par with "Prisoners of Love," that there will be no doubt of the success which may be expected of the entire series of photoplays which the star has contracted to supply Goldwyn during the coming two years. It is understood that these pictures will be issued every few months, following the release of "Prisoners of Love."

This picture received the unusual tribute last week of a voluntary letter of praise from George Loane Tucker, the famous director, who is in no way connected with the Compson productions. Mr. Tucker directed Miss Compson in "The Miracle Man," and his interest in



First view of Will Rogers' next picture on the Goldwyn program—Cupid, The Cowpuncher.

the star develops from her amazing characterization in that picture. The director viewed "Prisoners of Love" as a creative, moving, and original work, an enthusiasm that in a letter of thanks for the privilege of having been allowed to see the photoplay he said that Miss Compson gave in it some of the greatest performances as yet seen on the screen.

This tribute is tinged with the same critical appraisal which others

who have seen the picture have accorded and which is undoubtedly expected that "Prisoners of Love" will prove one of the greatest hits of the year as well as a picture of which the actress is proud to be the champion. Arthur Rosson, who directed the picture, and who has directed Richard and the other included Mrs. Compson in it, said that her performance was a revelation on the screen.

Vitagraph Plans New Exchange

JOHAN M. QUINN, general manager of Vitagraph Inc., upon his return last week from Chicago, announced the completion of a big deal which the Vitagraph picture company, splendid, equipped-to-order, up-to-the-minute exchange building in the middle western metropolis at a cost approximately \$200,000.

During the past year, and particularly the latter half of it, Vitagraph has been active in extending and improving its chain of branch offices throughout the United States and Canada. It has opened several exchanges in cities in which it was not previously represented; sometimes, as in the case of Chicago, the purchase of the construction of a new exchange building. In a Vitagraph exchange building in Chicago, the exchange building is a splendid, modern building, equipped with the latest in motion picture equipment, and is a model of the exchange building of the future. The Chicago exchange building is a model of the exchange building of the future, and is a model of the exchange building of the future.

Vitagraph's new Chicago home exchange building is a splendid, modern building, equipped with the latest in motion picture equipment, and is a model of the exchange building of the future. The Chicago exchange building is a model of the exchange building of the future, and is a model of the exchange building of the future.

Will Erect \$200,000 Building in Chicago

Building will then be up a rapidly, as possible, consistent with the policy to spare no expense in order in making it a model exchange for the trade. It is expected that possession of the completed block will enable the company to conduct its business in a more efficient manner.

John M. Quinn, president of Vitagraph Inc., said that the first floor of the Chicago exchange building will be a model of the exchange building of the future, and is a model of the exchange building of the future. The Chicago exchange building is a model of the exchange building of the future, and is a model of the exchange building of the future.

A feature of the first floor of the building will be the film storage room, which will be a model of the film storage room of the future.

in number, each with an automatic door. There will also be a communication room, a large picture room, and a specially prepared examination room for returned film on that floor.

The building, which is splendid and comfortable, having room, hand-made, four feet will be on the second floor. This floor will contain the office of J. C. Adkins, Chicago branch manager, and his staff. The exchange, which is a model of the exchange building of the future, and is a model of the exchange building of the future.

Benj. B. Hampton to Do "The Spenders"

It is a two-demander, which that director Benjamin B. Hampton, producing a picture, which will be the production of Metro from the studio. The production, which is a model of the exchange building of the future, and is a model of the exchange building of the future.

H. T. Renbold Resigns from Prizma, Inc.

H. T. Renbold, who has been connected with Prizma, Inc., for the past three and a half years, has resigned his position.

Attractive Posters for "The Week End"

The five posters for "The Week End" are said to supply the exhibitor with some strong advertising material. The 24-sheet is an effective eye-catcher, showing a pretty girl in bathing costume tentatively listening to the confession of love from the youth kneeling at her feet on the beach. The 3-sheet again portrays romance in its figures of the maid and the man, epitomizing youth, love and beauty. This poster is suitable for cutouts.

The 6-sheet is full of action and reveals more of the comedy. The star in London attire, as she strolls down to the kitchen at one A. M., is shown with "hands up," a bread knife in one hand and the loaf in the other, scared beyond utterance, facing the revolver of a man in pajamas and bath robe. A thief clearly, but her only booty a mid night lunch.



Harry Millarde, the director, and Pearl White discussing "The White Moll" in which Miss White appeared for William Fox.

Louise Huff and Helen Weer Cast by Metro

Metro announces that Louise Huff, long a star for Famous Players, has been engaged for the all star cast to appear in the forthcoming picture of "Fine Feathers," adapted by Caroline Rosenthal from Eugene Walter's stage drama.

The cast of "Someone in the House," Metro's all star production of the stage play by Larry Evans, is completed with the signing of Helen Weer for the role of Molly Brant. The picture is being made at Metro's West Coast studios in Hollywood, California.

Harry Fraser in Charge of Levey Production

Harry Levey has appointed Harry Fraser chief of production for the Harry Levey Service Corporation. This announcement was made by Mr. Levey just before he boarded the train for Indianapolis, where a picture is to be filmed for the Cole Motor Car Company, showing the entire "Evolution of Travel."

In his capacity of Chief of Production for the Levey pictures, Mr. Fraser will devote his attention to the writing, acting and directing of the educational and industrial motion pictures.

Mr. Fraser's experience in the theatrical world covers sixteen years in drama and motion pictures. He appeared on the stage in many Broadway productions and with his own act "headlined" in vaudeville on the big time.

Special Fox Press Book Will Aid Exhibitors to Exploit Multiple Reel Sunshine Comedy

BECAUSE of the magnitude and lavishness of "Skirts" the multiple reel Fox Sunshine Comedy Special, William Fox, has decided to publish an elaborate press book to aid exhibitors in the exploitation of this film. This is an important step in the progress of the Fox company and a distinctly new departure in the Sunshine Comedy branch of the organization.

"Skirts" is the first big Sunshine Comedy Special to be produced by Fox Film Corporation, and it is the plan of the producer to introduce the initial venture in this field fitly with the first Sunshine Press Book. To this end the Advertising and Publicity Departments of the firm have concentrated effort to make a press book worthy of the picture in design, decoration and value to the showman.

As has been the Fox custom, there will be included in this book such publicity and exploitation material as has been declared by exhibitors throughout the country to be the most complete and effective.

William Fox, during the past few seasons, has received scores of unsolicited commendations from theatre men on the press sheet material accompanying Fox films, and it is his purpose in supplying the exhibitor with this Sunshine book to ad-

here strictly to the quality of material which has found such favor in the general feature field.

The book, of sixteen pages and cover, therefore will carry interesting lead stories, short items, and intimate personal articles that editors are always glad to print. It will contain also various novel advertising and exploitation suggestions that will fit the purse of the smaller showmen as well as the largest; and these have been arranged in a way which will enable any exhibitor to comprehend the scheme at a glance, without waste of time.

Directors Selected for New Metro Pictures

Fred Sittenham, the young Metro director, who is now finishing camera work on the production of "Clothes," the screen version of the drama by Avery Hopwood and Channing Pollock, has been selected by Maxwell Karger, Metro's director-general, to direct the forthcoming all-star picture of Eugene Walter's stage play, "Fine Feathers."

Charles Swickard has been signed by Metro to direct "Body and Soul," in which Alice Lake will be featured at the head of a noteworthy cast.

Distribution of Zane Grey Story Undecided

In the July 10th issue of MOTION PICTURE NEWS announcement was made that the latest Zane Grey Picture, "The U. P. Trail," had been placed for distribution with the W. W. Hodkinson Corporation.

Benj. B. Hampton, president of the Zane Grey Pictures, Inc., states that "The U. P. Trail" has not been placed with the W. W. Hodkinson Corporation for distribution. The distribution plans for "The U. P. Trail" have not yet been decided upon. The Zane Grey Pictures, Inc. made a contract with the W. W. Hodkinson Corporation for the distribution covering two Zane Grey pictures only, namely: "Desert Gold" and "Riders of the Dawn." Distributing arrangements for "The U. P. Trail" will be announced shortly.

Mayflower Representative Effects Tie-up

Ace Berry, field exploitation representative for Mayflower Photoplay Corporation, painted the town of Louisville "purple" in exploiting R. A. Walsh's "The Deep Purple" for its engagement at the Alamo theatre. Some of the prominent local merchants were involved in the tie-up which Mr. Berry effected for the picture.

Kaufman Straus Co., which operates Louisville's leading department store, devoted much of its window space to the display of women's purple wearing apparel. In addition stills and an announcement of the picture's appearance at the Alamo were prominently displayed in the window-shows. Paul Shultz's floral shop specialized in the display of purple flowers. Lewis and Hastings, haberdashers, announced "This Is a Deep-Purple Week" and set forth for the admiration of the passing male folk all varieties of purple neck-wear, socks, shirts, etc.

Borzage Leaves to Direct Picture on Coast

Frank Borzage, director of Cosmopolitan Productions' wonderful motion picture masterpiece, "Humoresque," left recently for Los Angeles, where he will begin work shortly on his second Cosmopolitan Production, "The Love Piker," which, like "Humoresque," originally appeared in Cosmopolitan Magazine. Marion Davies, who is now finishing work on "Buried Treasure" in Los Angeles, will be the star of the next Borzage picture.

Kisses? Clothes? Jewels? Cave Men?
Home? Children? Romance? Adoration?

What do Women Love!

Watch for the Big First National Special

Gentlemen— the banquet is served

By a State Rights Man Who Knows

(with apologies to K. C. B.)

IT MAKES ME smile to think
OF SOME state rights buyers
WHO MAKE A mad scramble when
A "PRODUCER" comes along and
FLASHES FIVE reels of film before
THEIR EYES and throws a lot of
LOOSE TALK and the hungry boys
FALL FOR THE conversation
HANDS DOWN and shell out
AND WHEN the "grey dawn" comes
THE MORNING after they
WONDER WHY they're broke while
RIGHT UNDER their very noses is
A HUNDRED PERCENT picture that is
AS DIFFERENT from many of the
SO-CALLED state-right productions
AS A PEARL from polished glass
"KEEP TO THE RIGHT" is the title
AND EDITH TALIAFERRO is the star
AND ALSO
WE MIGHT TIP you off
IN CASE YOU'RE one of those
WHO HAVE BEEN dazzled by

FILM MEN WHO sell polished pebble
AND TAKE diamond prices that
"KEEP TO THE RIGHT" is a genuine
FIND THAT comes once in a lifetime.
IF YOU HAND over your shovels
FOR "KEEP TO THE RIGHT"
YOU'RE IN FOR a feast instead
OF A CRUST such as you have
BEEN HANDED by some film dealers
"KEEP TO THE RIGHT" is all meat
AND NO MUSH
YOU SAID IT. and the
FLAVOR OF THE DOLLARS lasts a
LONG TIME

I THANK YOU
J. B. H.

"Keep to the Right" now being State-Righted by

EQUITY PICTURES, Inc.
Aeolian Hall, New York

Write or Wire for Territory and Prices
And Do It NOW!

P. S. A Smashing Big Advertising Campaign Book and Exploitation
Campaign All Ready For You.

The Unique Responsible for Fox News Growth

One of the strongest factors contributing to the growth of the Fox News reel, says a statement from the offices of the Fox corporation, is the initiative of the Fox News cameraman in bringing in unique educational topics. As an example, the Fox office cites the series of view of New York's East Side, appearing in reel No. 80. The bartering methods of the jewelry curb are especially emphasized. Stocks and bonds do not enter into the negotiations. One operator holds a lot of diamonds, while another bears a hatred of pawn tickets. Much argument and postulation ensue, and then the deal is closed. Shouting men and a wildly gesturing crowd add an atmosphere of the metropolis's financial district to the scene.

Minter Seen in a New Cumberland Story

Charles Mangue, director of "A Cumberland Romance," starring Mary Miles Minter, attended a private screening of the picture this week in the Realart home offices and declared himself gratified with the results obtained in departing from the beaten paths for pictures dealing with the Mountain Whites of the South.

"It is the simple tale of a little mountain maiden," said Mr. Mangue, "bumming over with youth and the joys of life, whose primitive ideals clash with those of the superficial 'intruders,' as the people of the valleys and cities are known, and who wins happiness through her steadfastness to the beliefs of her fathers."

Pictures Suitable for Churches in Demand

Educational Films Corporation declares that the demand for pictures which are suitable for churches and schools, on which it has specialized for the past five years is increasing rapidly. As evidence of this the sales department of this week pointed to an inquiry which it has received from a Southern organization which desired to obtain suitable pictures for a number of negro institutions. This is taken as evidence that the negro churches are vying with their white neighbors in educating their people with travel, scene, and general educational pictures.



Mary Miles Minter in a scene from "Jenny Be Good," a Realart picture.

Realartist in "Blackbirds"

Justine Johnstone to Make Debut Under Direction of Jack Dillon

"BLACKBIRDS," the stage play by Harry James Smith, will be Justine Johnstone's first production as a Realart star. "Moonlight and Housework," which was announced as Miss Johnstone's first starring vehicle, will be used by her at a later date. The script and all technical matters for "Blackbirds" has already been prepared, and Miss Johnstone began work this week.

"Blackbirds" was produced by Henry Miller at the Lyceum theatre in January, 1913, where it was played by Laura Hope Crews and B. B. Warner for a long engagement. Mr. Smith was a young American writer whose stage plays have been among the most successful produced in recent years. Among them were "A Tailor Made Man," acted by Grant Mitchell, and "Mrs. Bumpstead Leigh," in which Mrs. Fiske appeared for several years.

Jack Dillon, who will handle the new Realartist, is a veteran director. He comes to Realart directly from acting as Mary Pickford's director in her latest release, "Suds." He has had a varied career on the stage, before the camera, and as a director.

Mr. Dillon's screen experience be-

gan when he joined Carlyle Blackwell in organizing Favorite Playacts, Inc. In 1916 he joined Universal and played in Christie comedies. He was with the American Film Company for a time, and after this he was engaged to direct Vogue comedies.

From Vogue Mr. Dillon went to Triangle, where he directed Olive Thomas in six pictures. Then Universal engaged him for nine months, where he directed "The Silk Lined Buglar" and "Wanted a Husband." Recently he wrote and directed the production of "Out of the Frigging Pan," starring Jack Pickford. After this Metro engaged him to direct Bert Lytell in "The Right of Way."

"By Golly" Sets Record on Broadway

What is believed to be a record run for a two-reel subject was terminated last week at the Criterion Theatre, New York, when the Paramount-Mack Sennett comedy, "By Golly" gave way to "Salome vs. Shakespeare," also a Paramount-Mack Sennett subject, at the end of the fourth week of its showing.

Metro Engages Well-Known Writers

Waldemar Young, scenario writer, who adapted "Suds" for Mary Pickford, has been signed by Bayard Veiller, chief of production at Metro's West Coast studios in Hollywood, California, to write a minimum of four scenarios a year for Metro. His first will be "The Double Cure," which will be filmed with an all-star cast in the fall.

Hayden Talbot, playwright, author and former newspaperman, has been permanently engaged as a member of Metro's scenario staff in Hollywood. Mr. Talbot was recently commissioned by Metro to write the screen version of "Body and Soul," by William Hurlburt, in which Alice Lake will appear at the head of an all-star cast.

Russell Story to Have Religious Appeal

With the knowledge, gained by years of experience in the production of motion pictures, that anything touching on the question of sect or religion requires the greatest skill and delicacy in its handling for the screen, William Fox, president of Fox Film Corporation, after careful study has decided to film the newest William Russell vehicle, "The Man Who Dared" as originally conceived by its author, Julius G. Furthman. This picture, completed at the Fox studios in Hollywood, was written especially for Mr. Russell by Furthman, who is a member of the scenario staff of the Fox company.

Goldwyn's Continuity Staff is Busy

Charles Kenyon, well-known author of the stage success, "Kindling," is writing the screen continuity for "Bunty Pulls the Strings," which will be filmed by Goldwyn, with an all-star cast under direction of Reginald Barker, when the latter finishes the Ben Ames Williams' story on which he is now engaged. Elmer Rice, author of the well-known stage success, "On Trial," is preparing the continuity for a filmization of Cyrus Wood's story, "The Scoop," which will serve as a Madge Kennedy vehicle. E. A. Bingham, author of "Art Thou the Man" and other novels and screen plays, is writing the continuity for "The Guile of Women," a Peter Clarke MacFarland story, in which Will Rogers will be starred.

Kisses? Clothes? Jewels? Cave Men?
Home? Children? Romance? Adoration?

What do Women Love!

Watch for the Big First National Special

Nicholas Power Co. Expanding Facilities

In addition to his duties as treasurer of the Nicholas Power Company, Mr. Alfred P. Bell has been given full charge of the company's building at 90 Gold street, New York. Extensive alterations are to be made in the building, which is one of the largest in the famous Old Swamp District. It is one of the few buildings on Manhattan Island having an interior courtyard in which a fleet of motor trucks can be loaded and unloaded.

The development of the domestic and foreign business of the Nicholas Power Company has necessitated greatly increased shipping facilities and in a few months alterations will be completed which will relieve the present congestion in the shipping department. In addition to these changes the manufacturing departments will be considerably enlarged, and several additions will be made to the executive offices.

It is an encouraging sign of prosperity in the film industry to find the Nicholas Power Company, which ranks as one of the earliest pioneers in this business, making such extensive plans for increased facilities and taking a twenty year lease on one of the largest manufacturing buildings in New York City.

Mack Sennett to Have New York Offices

The Mack Sennett Comedy Productions have leased offices at Room 302, Capitol Theatre Bldg., as permanent New York Headquarters with E. M. Asher, Mr. Sennett's personal representative in charge. It was found necessary to establish these headquarters due to the tremendous growth of Mr. Sennett's activities.

"Married Life," Mr. Sennett's first National production, is meeting with big success all over the country, and he is now working on his second release for First National, the title of which has not yet been decided upon. This production will be released in September after which Mr. Sennett will immediately start releasing activities with the Associated Producers of which he is Treasurer.

Don Carlos Ellis Joins Harry Levey Service

Don Carlos Ellis, film chief of the United States Department of Agriculture during the war, has accepted the post of Director of Educational Production for the Harry Levey Service Corporation. The concern is devoted exclusively to the making of educational and industrial motion pictures.

Ora Carew Cast for DeMille Picture

Within a week or ten days Ora Carew will complete her work in "The Crossroads," a Clevermont photography production, and will at once join the Lasker Screen as leading woman in William De Mille productions for Paramount. The first picture in which she will appear will be "His Friend and His Wife."

Gaudio Does Excellent Work

Italian Cameraman Photography in "Life's Twist"

"LIFE'S TWIST," which stars Bessie Barriscale, and which is soon to be released by Robertson-Cole, contains what is said to be the best work to date of the famous Italian cameraman, Eugene Gaudio. Gaudio was born and trained in Italy, is a leader in the group of his countrymen who have made a notable place for themselves in the motion picture industry in America.

In "Life's Twist" is seen, according to reports, some of the most remarkable double-exposure work which ever has been done, and in making this so perfect that one cannot discover the line of separation. Gaudio worked overtime, using all the skill which many years in photographic work have given him.

"Life's Twist" portrays the widest extremes of society, shifting from slum to mansion, and from alleys of misery and filth to avenues of pomp and wealth. Gaudio had opportunity to show his ability at all sorts of photography, interior, exterior, in the great open, and in the crowded city districts. Although working steadily at new productions, Gaudio has been interesting himself in the improvement of the camera and motion picture photographic processes.

He has recently patented a camera attachment which will enable him to photograph dual roles, with the two figures of the person entering and exiting together, or moving about at will in the same scene. This traveling mat does away with the division line in double photography, and is said to be an advance in motion picture photography.

Eugene Gaudio, who has for the past year turned the crank of the Robertson-Cole production outfit



Bessie Barriscale, who is starred in "Life's Twist," a Robertson-Cole special. The gentleman is King Baggot.

ing, he is Barriscale, and who is photographed many of the National features, came from a family of Italian artists. His brother, Ralph Gaudio, is now president of the Photographic Association of Italy, and a portrait of the King, painted by Eugene's father, hangs in the art gallery at Milan.

As a lad of nine, Gaudio, entered the photographic field, by way of his brother's studio, where he learned retouching. At the early age of fourteen he became assistant cameraman for the Ambrosia Film Company, one of the first motion picture concerns in Italy. Two years later, through a rather unusual circumstance, he was made a cameraman. A blinding cold was to be photographed, and Gaudio, who remained near the exposure with his camera, was severely hurt by a flying rock, but he produced what was at that time the

most remarkable piece of motion picture photography that is still being held as one of the finest cameramen in Italy.

When the war broke out he joined the Twenty-fourth Field Artillery, in Italy, and was soon made first lieutenant. After three years' service he came to America, not being able to speak English, he resorted to his only profession, that of retouching, in the photograph studios of New York. Later he superintended the laboratory work at several of the motion picture studios in the East.

Eugene Gaudio then became cameraman for "Scenes," with which he made "Revolution," "Days of Fate," "An Eye for An Eye," "Out of the Fog," "The Red Inferno," and "The Bird." He has been with Bessie Barriscale on the past year, photographing the Barriscale special features.

Astor Theatre Shows Picture

Universal Production Opens at Broadway Legitimate House

A display of the roads, which looked to be the Astor on the opening night, and which filled the theatre on the succeeding day, of the "cannibal" showing.

In arranging the Broadway presentation of "Shipwrecked Among Cannibals," Universal established a schedule of popular prices and adopted a continuous performance, shows being run off between 1 p. m. and 11. No attempt was made to detract from the photography by a prologues, stage entry or music other than the orchestra which played during intermissions and accompanying the action of the program.

In other words, "Shipwrecked Among Cannibals" is standing on its own merits as a Broadway at-

traction. With its shown a Century, comedy, and several subjects from the New Screen Magazine. There the show stops. It is a novelty for Broadway, long accustomed to lots of dressing with its moving pictures, all the way from faded down grand opera to the modern type of illustrated song.

It is reported that Universal may present other pictures at the Astor after "Shipwrecked Among Cannibals" has completed its run, and that they will be presented by the same method, as a straight moving picture show, without trimming. If this is done, once fully, it will be another step towards the inevitable acceptance by Broadway of the moving picture feature on the same basis as any other theatrical presentation.

"Shipwrecked Among Cannibals" also opened in the La Salle theatre, Chicago, July 10, for a run of several weeks. H. M. Berman, general manager of exchanges, went to Chicago to supervise this showing

ANOTHER Broadway theatre stepped into the ranks of moving pictures July 4, when the Astor theatre, Broadway at Forty-fifth street, was thrown open for an indefinite run of "Shipwrecked Among Cannibals," the unusual pictures of actual cannibals taken in New Guinea for Universal by William F. Alder and Edward Laemmle, two Universal cameramen.

The opening was heralded for many days by huge posters over the theatre entrance, showing portraits of the most weird and ferocious of the cannibal men and women. In addition to these, there was a series of four posters announcing the coming attraction in gripping and gruesome phrases. Photostatic of various types of the savages shown in the Universal film were used with the door posters.

The crowd that daily pressed around the theatre entrance to read the novel announcements was in-

To Advertise Church by Way of the Screen

The Rev. James P. Kays, dean of the Grace Cathedral, Seattle, has set on foot a movement with a decidedly unique angle. It purports to advertise the church through the medium of the screen.

"Churches need to get closer to the people," says Dean Kays, and it has occurred to me that there is no surer way of getting close to the people than through the "movies."

Accordingly, interiors and exteriors of the cathedral, motion pictures of the parish attending services, films showing the various ritual phases of the cathedral activities, among its parishes and like material are to be taken and presented on the screen to advertise the work of the church and increase its following.

The Dreyer Film Advertising Company, which makes educational and commercial pictures, is taking charge of the new advertising enterprise.

Realtor First to Apply Budget System

A budget system of finance, similar to those used by the large business corporation, of the country, has been originated and put into successful operation for the first time in the motion picture industry by Dario F. Feriali, Comp. treasurer of Realtor Pictures Corporation.

The system has been in use for more than seven months, and its success has been pronounced. It has not only proved a simpler and more practicable method of finance than the old guess work system, but it has resulted in large savings in production and distribution and placed rentals to exhibitors on a sound, commercial basis.

Vitagraph Building at Dallas Completed

Vitagraph has just taken formal possession of its new exchange building at 1801 3rd Commerce Street, Dallas, Texas, thus making the opening of one of the largest and most completely equipped exchanges in the South and Southwest. The Vitagraph office was formerly housed in the exchange building at 1900 Commerce Street.

The change to the larger and more modern quarters was made necessary by the greatly increased business handled in the area covered by the Dallas branch.

Three Pictures Completed

Tucker, Dwan, and Franklin Have Features Ready for Mayflower

THREE new productions soon to be presented by the Mayflower Photoplay Corporation have been completed and are now undergoing final editing simultaneously at the Brimton Studios. The productions now represented by the trio of new offerings are the George Leane-Tucker company which contributes "Ladies Must Live," the Allan Dwan Organization which is preparing "The Sin of Martha Queed" for release, and the Solvik-A. Franklin Production, scheduled for fall release, through the First National Exhibitors Circuit.

Unmistakable as being mainly financed by Producer Tucker in connection with the editing of "Ladies Must Live," his second independent production to be presented by Mayflower for the past two weeks, Tucker has been working behind closed doors in the editing room of the Brimton plant to which access has been granted none but important attaches of the Tucker staff.

The veil of mystery with which the producer has surrounded "Ladies Must Live," is due partly to the important technical innovations he has incorporated in the production and partly to an avowed policy of withholding advance reports until the final completion of the special.

"The Sin of Martha Queed," which Allan Dwan is preparing for publication as the sixth of his series of independent productions is based on an original story written by himself. The story is described as powerful in conception, presenting



Miss Cooper, who plays the leading role in R. A. Walsh's new production to be presented by Mayflower

a remarkable character study in which is pictured the psychological influences wielded on a man by his associations.

The cast of the Dwan feature consists of a galaxy of motion picture favorites including Mary Thurman, Niles Welch, Frank Campeau, Joseph Dowling, George Hackett, and Eugene Lester. "The Sin of Martha Queed" is listed to follow Dwan's "The Scoffer" on First National's schedule.

Griffith Film Has Had Four Christenings

For every \$100,000 that it has cost, D. W. Griffith's next United Artists picture has received a new name, and now it is to be presented to the public as "The Love Flower."

First, it was called "Black Beach," the original name under which the story by Paul Stock appeared in Collier's Weekly. As it was to have been Mr. Griffith's third picture for First National, that organization changed its title to "The Gamest Girl." Then Mr. Griffith rebought it, just as he did "Broken Blossoms" from Famous Players-Lasky and it was decided to call it "The Girl Who Dared." As this name did not seem to fit the gentle character of the principal feminine character, the more appropriate title of "The Love Flower" finally was decided on.

La Carmen Productions Start July 15th

The La Carmen Productions announce the completion of their business organization in Los Angeles, and they are now perfecting plans for starting work about July 15th on the first of a series of six five-reel dramatic pictures. The organization of the company has been perfected under the management of Claude Barber, who will also direct the series of productions. Mr. Barber is at present engaged in selecting the cast for the first picture and expects to announce the studio location soon.

Dolores Lopez is under contract to furnish six stories for the La Carmen Productions during the coming year, the first two of which have been completed and approved for production. Antonio Stanich, the operatic star, has been engaged as leading man for the first picture, and the balance of the cast will be announced shortly.

New Series of Comedies

Jimmy Aubrey Completes First Laugh Maker Under New Contract

OWING to the success of the Jimmy Aubrey comedies and the increasing popularity of the Vitagraph star, his productions will hereafter be known as the Jimmy Aubrey Comedies, and as such he has just become a new series. The announcement made by Albert F. Smith, president of Vitagraph, is direct evidence that with the starting of a new contract with the comedian Jess Robbins has been engaged to direct the pictures and the first of the series, "The Dictator," already has been completed.

Jimmy Aubrey was born in England and came through the harsh school of the stage that

permits no person to star until years of experience and skill prove him worthy. For many years he was popular in London and he then came to America to appear in the Ziegfeld Follies.

Director Robbins and the comedy star have surrounded themselves with an excellent stock company. Oliver N. "Babe" Hardy, has just secured a new contract as Jimmy's "heavy" man. Evelyn Nelson, Kathleen Myers and Jack Lloyd also appear in all his comedies. Clarence McDermott is assistant director and Irving Rice is in charge of the camera staff.

Leah Baird's Picture Bringing Results

As was predicted by the W. W. Haskinson Corporation, "Cynthia-of-the-Minute," the Gibraltar production in which Leah Baird is starred, is receiving a great reception all over the country. This famous Joseph Vance story, which revolves around a gang of sea brigands who attempt to scuttle a ship in which the heroine has become interested and her spoiling of their plans, provides the setting for one of the best action pictures given to the screen in some time.

Kisses? Clothes? Jewels? Cave Men?
Home? Children? Romance? Adoration?

What do Women Love?

Watch for the Big First National Special

Fifteen Goldwyn Releases

Variety Marks Season's Schedule;
Prints in All Exchanges July 15

GOLDWYN states that its first group of fifteen pictures for the new season presents a striking array with a wealth of variety including dramas, rapid-action stories, comedies, romances and farces. Each picture, says Goldwyn, has been directed by a man whose previous work has demonstrated his fitness for translating that particular kind of a story from the manuscript to the screen.

"Heading the list," continues the Goldwyn statement, "are two productions which the Goldwyn staff believe will in intensity and emotional power surpass anything previously released by the organization. Madame X, one of the world famous French plays of the present century, shows Pauline Frederick at the very zenith of her powers as an emotional actress. This production represents the top-notch work of its director, Frank Lloyd, who has moulded the cast into the very image of truth.

"The Penalty," by Gouverneur Morris, directed by Wallace Worsley, is a powerful drama of San Francisco's underworld and its tyrannical ruler, Blizzard, as uncanny a creation as ever sprang from the brain of man. Lon Chaney gives a remarkable characterization of Blizzard.

"At the opposite poles of enter-

tainment stand Mary Roberts Rinehart's comedy of 'prep' school days, "It's a Great Life," adapted from her story, "Empire Builders," directed by E. Mason Hopper, and the romantic comedy in which Madge Kennedy is starred, "The Girl with the Jazz Heart." Lawrence C. Window directed the picture.

"A highly diverting comedy drama by Ben Ames Williams called 'The Man Who Had Everything,' starring Jack Pickford, directed by Alfred E. Green, is followed by a picturization of one of the fastest and funniest farces of the decade, 'Officer 666,' by Augustin McHugh and Winchell Smith, with Tom Moore in the principal role. Harry Beaumont directed it.

The other forthcoming releases on the Goldwyn schedule include "The Branding Iron," produced by Reginald Barker, with an all-star cast; "What Happened to Rosa," which Mabel Norman is starred; Basil King's original story for the screen, "Earthbound," the romantic character comedy; "Milestones," by Arnold Bennett and Edward Knoblock; "The North Wind's Balance," a red-blooded melodrama of the North, by Rex Beach, and "Honest Hutch," which stars Will Rogers.



View of the Strand theatre, Brooklyn, during the run of the Robertson-Cole special feature, "The Wonder Man," in which Georges Carpentier is starring, showing the unusual electric light billing given the feature

"Wonder Man" is Scoring Reports of Carpentier Picture Indicate Lack of Summer Dearth

REPORTS of the progress of "The Wonder Man," starring Georges Carpentier, which are coming in to the executive offices of Robertson-Cole, which released the picture, are said to disapprove the usual theory that summer is a dull time for the showing of a production.

These statements of the business done in various parts of the country far exceed the estimates which were made of what the picture would do, and seem to indicate that dullness in the summer is more a matter of not having a compelling attraction, than of being a normal condition.

The prediction which was made by Robertson-Cole to the effect that Carpentier would be a surpassing attraction has proved true, for ex-

hibitors from many states report they find in their audiences a very high percentage of casual spectators; that is to say, persons who do not usually attend motion picture theatres.

The millions of men who were in uniform, and who knew the Frenchman as a soldier of France are coming, and bringing their sweethearts, wives, parents, and friends. Those interested in the man merely from a sporting and athletic standpoint are appearing in large numbers. Then there is another element of the older folks who are attracted by the youth and daring of the lad from the land of Lafayette and who have in their hearts the traditional admiration of Americans for the land which helped the struggling colonies.

Mitchell Finishes Picture

Fox Director Warns Producer Who
Aims to "Commercialize Christ"

DIRECTOR Howard M. Mitchell, of the William Fox organization, who staged productions, starring Madeline Travers, Peggy Hyland and Shirley Mason, has just completed the first picture with his new star, Eileen Percy.

The title of the picture, "The Husband Hunter," is from the story, "Myra Meets His Family," and its studio review labels it another Mitchell success. Mr. Mitchell's next picture, also starring Miss Percy is from Edgar Franklin's story, "Beware of the Bride" which is said to fit the star most appropriately.

Director Mitchell, known on the Fox lot and among his friends reported to be a student of metaphysics, takes a fall out of those producers who would commercialize the spirit of Christ in pictures:

"It can't be done and that sort of thing is just as dangerous as playing with matches in a powder mill. If the motive is to bring a helpful message to mankind leaving the financial returns as incidental to the main purpose success may be achieved providing the story is convincing and the production in the hands of those who know how to apply the practice of the presence of God to every day affairs. Spiritual things cannot be trifled with. You can't put up Divine Love in packages and sell it. It isn't a commercial commodity and the producer who, having in mind profits

alone, says; 'I'm going to make a Christian Science picture,' is in for a peculiar experience.

"The Miracle Man" was not written as a Christian Science story, nor was it produced as a Christian Science picture. It just happened, but it did not over the lesson of faith; and big as its boxoffice returns have been the use value of the picture is ten-fold greater.

"I think the vision of producers has been too narrow. Why, even a soap manufacturer seeks first to put merit into his product before he begins its manufacture—merit first—money follows. What we need is more of the Christ spirit in pictures without preaching. Jesus did not commercialize his spiritual powers; neither may any man, lest his presumption bring him to disaster."

"Spirit of Gold" to Be Released in July

"The Spirit of Good," a William Fox production to be released before the close of July with Madeline Travers as the star is said to be a refreshing and delightful departure from the so-called "sex" story and the lurid melodrama.

The play follows lines suggestive at times of the noted success, "The Miracle Man," and is one which every father will be glad to have his wife and daughter see.

Doug and Mary in Germany

Stars Spend Fourth of July With
American Doughboys in Coblenz

WHILE two United States infantry bands played the Star Spangled Banner and the men under the command of General Allen of the American Army of Occupation stood at attention here today, Mary Pickford and Douglas Fairbanks sang the National Anthem as thousands of German citizens watched with heads uncovered, as the beginning of a Fourth of July celebration which was quite the opposite of things here two years ago.

There has never been a demonstration anything like that given to Mr. and Mrs. Fairbanks, unless it was when the news of the signing of the Armistice was announced. When the word was flashed but a few hours previous to their arrival here, that Douglas Fairbanks and Mary Pickford would really be here, throngs of people crowded the streets along the main thoroughfare leading from the railway

depot and the crowds anxiously awaited the appearance of the two notables. As Miss Pickford and her athletic husband loomed up in a large touring car instead of coming by rail, there was a rush from every direction and even the police and military authorities were swept aside.

Later at the headquarters of General Allen, where a division of American soldiers are stationed, there was another demonstration and for an hour it was impossible to move an inch with the Fairbanks automobile.

According to their plans Mr. and Mrs. Fairbanks are to sail for the United States about the twentieth of the month, both stating that they had arranged to start another production for the United Artists Corporation at their studio in Los Angeles, California, before the close of July.

Some of Pathe's Progressive and Competent Executives



(Right)
Victor M. Shapiro
Director of Exchanges



(Left)
Paul Brunet
Vice Pres. and Gen. Mgr.



(Left)
P. A. Pascone
Advertising Mgr.



(Right)
John I. Storey
Vice President of Exchanges



(Left to right) Victor M. Shapiro, Exploitation Manager; P. A. Pascone, Feature Sales Manager; Harry Lewis, Art Manager; Edgar O. Brooks, Serial Sales Manager; Randolph C. Lewis, Director of Publicity; Miles F. Gibbons, Short Subjects Manager

Brunet Announces Pathe Policy : : : :

A STRENGTHENING of co-operation with exhibitors, a steady improvement of service and a continuance of the Pathe policy of courtesy, square dealing and honesty of purpose in all business relations, are the important features of Pathe policy as outlined in a statement just issued by Paul Brunet, vice-president and general manager of Pathe Exchange, Inc. No startling changes in policy, no new booking schemes and devices are mentioned, but it greatly emphasizes that the Pathe organization believes that its course in the past has been so thoroughly endorsed by the patronage of exhibitors that it can remain with success as the guide for the future.

As made clear in the recent controversy over producer-owned theatres, Pathe will remain strictly in its chosen field as the distributor of independent productions to all exhibitors. It is the belief of Mr. Brunet that the American picture-exhibitor is not looking for discussions or schemes, but for high-class features, serials, comedies and short subjects, and every effort will be made to give them pictures of the highest type. Sincere action in this respect will speak louder than volumes of megaphone discussion and promises.

"The policy of the house of Pathe always has and always will be a

policy formulated with the interest of the exhibitor as the first consideration," reads Mr. Brunet's statement. "We have found by long experience that the success of the picture theatre owner and his prosperity means the strengthening and the success and prosperity of our organization. We have specialized in serving this purpose and we have achieved an unquestioned place in the esteem of exhibitors by so doing. This recognized fact indicates the logic which dictates that we must continue to work for the exhibitor, and that naturally we must rally to his aid at all times.

"Pathe will aid exhibitors in their independent efforts to the extent of giving them product which will enable them to stand off all opposition—to make their programs the most attractive to lovers of the silent drama.

"During the coming season Pathe will offer the works of nearly a dozen of the masters of motion picture technique and production. These contributions to the Pathe product will include features, short subjects and serials. In each of these divisions, exhibitors can confidently expect offerings of assured box-office merit, for the Pathe standard is being constantly raised and any picture meeting its requirements must be far above the average.

"The addition to our list of feature producers of the Federal Photoplays company of California and Kellor, Brunton is evidence of Pathe's promise to exhibitors that they shall have only the best on the market. These production units make a noteworthy addition to those already on the Pathe schedule, including Edgar Lewis, Jesse D. Hampton, J. Stuart Blackton and James Perret.

The so-called ordinary picture of the past few years is about obsolete. Standards have been steadily raised in the production of motion pictures and today satisfactory pictures must be of careful selection, clean and genuinely strong physical construction. Pictures which are made are readily detected and are not wanted. Pathe has long sensed the demand of the public for pictures of superior merit. No picture, not of true 'pep' quality, will be released. Much more will be spent of course upon each production.

"All this means simply that we shall concentrate toward the single purpose of not only maintaining the reputation we have earned for service to exhibitors, but that we shall reach out for added recognition by giving an even greater and more extensive service. From top to bottom our sales force are under instruction to be ever guided by the

thought that we must build good will with the exhibitor on every picture, that we are building for the future and not merely working for the profits of the day.

Realizing the necessity for being ever closer to the needs of exhibitors and to helping them in the conservation of their time, the Pathe Exchange system is being extended. It is our purpose to have an exchange of sub-office convenient to every exhibitor. In fact, we want our office to be a little closer and a little more convenient than any other office. As it is located in our advertised policy announcement, efficiency, thoroughness, promptness and square dealing are expected of the Pathe Exchange force. It follows naturally, since this is true that it must serve the exhibitors' interest well.

"In closing, I would like to thank the American exhibitors for their cordial co-operation with the Pathe Exchange, and I would like to assure them that I am convinced that all signs point to a prosperous and happy year for all the exhibitors. We will do our part toward building and the optimism in the outlook and we know the exhibitors can be depended upon to do their part."

Line-Up of Producers for Pathe : : : :

INSTEAD of devoting its energy during the forthcoming season to the introduction of "startling policy changes" or other schemes which, to exhibitors, have become frequent occurrences, Pathe Exchange, Incorporated, will endeavor to furnish its patrons with the finest feature subjects money will buy.

This statement is made by Paul Brunet, vice-president and general manager of Pathe Exchange, Incorporated, in announcing the preliminary details of his plans for the coming year.

Mr. Brunet lays stress upon the fact that exhibitors are interested in "pictures with box office value, not policies"—and that is what he will endeavor to supply them with.

For the coming year, Mr. Brunet has brought together the most successful assemblage of stars, directors and producers in the annals of Pathe. All have reputations which rank with the foremost in their chosen fields of endeavor. With only one or two exceptions, all are known to the thousands of exhibitors who have done business with Pathe during the past year.

A notable addition to the producers of Pathe features will be the Federal Photoplays of California, an organization which, during the past twelve months, has given to exhibitors some of the biggest money-getters of the year. It will furnish for Pathe distribution a series of four special productions of unusual power, to be produced from widely read novels. The complete details of this arrangement, which was made by Mr. Brunet only a short time ago are not ready for publication.

but will be announced within a short time.

Robert Brunton, the California producer, who gave to Pathe one of its greatest serials, "Daredevil Jack," starring Jack Dempsey, is another addition to the feature makers. Mr. Brunton is now producing for Pathe a big special, "The Devil to Pay," in which will appear a cast of well-known players.

It is probable that other Brunton features will follow "The Devil to Pay."

Edgar Lewis, who during the past year gave to Pathe two big box-office winners in "Other Men's Shoes" and "Sherry," both adapted from widely read novels, continues his affiliations with the house of the Golden Rooster. He has contracted to produce four or five more specials, to follow "Lahoma" which will be released early in the fall.

Jesse D. Hampton, one of the most successful of American motion picture producers, will have two stars listed among the Pathe attractions for the year. Blanche Sweet, whose remarkable "comeback" in less than a year is largely due to the wonderful productions she has been given by Mr. Hampton, will continue in the realm of fame she has regained since Pathe took over her pictures.

In addition, Mr. Hampton has contracted with Pathe for a series of pictures starring H. B. Warner, increasingly celebrated stage and screen star whose last Pathe picture was "One Hour Before Dawn," which had a pre-release showing at the Capitol Theatre, New York.

J. Stuart Blackton whose "Peepers By 'Man and His Woman'" and other features were big money winners under Pathe distribution, will personally direct six more releases for Pathe through the same channels. Mr. Blackton's success has grown with every new release, as numerous among his biggest hits are "My Husband's Other Wife," "Responsible to Brass," and "The Blood Barrier," in addition to "Peepers By 'Man and His Woman'."

Leonore Perret, internationally famed director and producer, who has given exhibitors some of their best attractions in recent years, will make at least one drama for Pathe release. He has just returned from Europe where he went to film scenes for "The Empire of Diamonds," which he adapted from the novel by Valentine Mandelstam. "Mr. Perret took part of the pictures in London, Paris, New La Havre, Monte Carlo and Paris and is now finishing the production in New York."

In addition to these great attractions, Pathe will distribute the product of Associated Exhibitors, the first of which will be Geraldine Farrar in a version of "The Riddle of the Sphinx." Edward José is now directing this play, which on the stage served as a wonderful vehicle for Bertha Kalich for nearly two years. The production is one of the earliest ever made in pictures, but will be an exceptional improvement for exhibitors by use of its dramatic stage, the value of Mrs. Farrar as a star and the unusual beauty of production.

The American Film Company

and W. W. Hodlins is continue their releasing arrangement with Pathe.

During the season of 1919-1920, Pathe gave to the world several of the largest production costs seen on the screen. But during the coming season it hopes to surpass even these efforts. Always keeping abreast in touch with the trend of modern demands, Pathe long ago realized that the day of the so-called "program" picture was over. The public wants only big pictures—and in "big," Pathe means production with a powerful appeal from the standpoint of players, story, direction and production. From direction cannot be pulled off on the public any more than can a poor story or a cheap production.

A New Service for all Exhibitors

See Page 852

Variety and Quality Keynote of the New Pathe Releases



H. H. Warner in the Jesse D. Hampton production for Pathe release, "One Hour Before Dawn"



From "A Man and His Woman," a Blackton production in which Herbert Rawlinson has a principal role



Scene from the Edgar Lewis production, "Lahoma," a forthcoming Pathe picture



William Desmond in a new Western feature for Pathe, "A Broadway Cowboy"



Blanche Sweet and Nigel Barrie in Pathe's "The Girl in the Web"

Serial Program for Coming Year : : : :

WITH a record of thirty successful serials to its credit, Pathe's plans for the coming year with regard to the episode form of photoplay must necessarily be elaborate in design and of huge proportions, if the serial program is to achieve that greatness to which the famous House of Serials has pledged itself.

In order to accomplish this ambitious aim, Pathe will release a total of eight serial pictures over the designated period. The two-at-a-time policy, inaugurated in the Fall of 1919, will be maintained and weekly one episode each of two big serial offerings will be released.

The names of seven players, all of proven ability and popularity as serial stars, are to play an important part in the campaign laid out by Pathe to bring it greater serial achievement than ever before in its history, which covers a period of nearly seven years. These stars are familiar to exhibitors and public alike as artists whose records show them valuable box office attractions. They are: Ruth Roland, June Caprice, Juanita Hansen, Marguerite Courtot, George B. Seitz, Charles Hutchison, Warner Oland.

The year of forthcoming big serials will commence with the release on August 15th of "Pirate Gold," a ten episode picture starring George B. Seitz with Marguerite Courtot. It will mark the second serial produced, directed and starred in by Mr. Seitz.

Both as an artistic production and a drawing card, "Pirate Gold" is considered by the Pathe officials a picture well deserving the distinction of inaugurating a year which will bring forth two serials starring Ruth Roland; one starring Juanita Hansen, with Warner Oland, and one with these stars in a cast that will also contain Marguerite Courtot; and the promising Pathe discovery, Lucille Lennox; two in which George B. Seitz will star with Marguerite Courtot; one with Seitz and June Caprice; and two starring Charles Hutchison.

"Ruth of the Rockies" will be the first in this group starring Ruth

Roland. The second with this favorite is to be produced at the Robert Brunton Studios under the supervision of Robert Brunton. The first Pathe serial produced there was "Daredevil Jack," in which Jack Dempsey starred. The picture was so excellently staged that Paul Brunet, Vice President and General Manager of Pathe, made arrangements to have the Charles Hutchison starring vehicles filmed there and determined him to give Ruth Roland the advantage of an equally fine setting for her second release of the coming year.

The two pictures with Juanita Hansen are to be products of the George B. Seitz studio, both directed by Bertram Millhauser. "The Phantom Poe," starring Juanita Hansen, which will present Warner Oland in a heavy role, was completed in the latter part of June and work has already commenced on the second picture, an original story by James Shelly Hamilton, which has tentatively been titled "Roaring Oaks." In this play important roles are to be played by Marguerite Courtot and Lucille Lennox.

Charles Hutchison began work at the Brunton studio under his new contract with Pathe on April 19th. His vehicle is an original scenario by Jack Cunningham, the author of several recent successes. W. S. Van Dyke, who directed "Daredevil Jack," is directing the picture and rapid progress is reported by Mr. Brunton.

The variety in style and type of plays which Pathe has so successfully endeavored to incorporate in the serial program, is greatly aided by the acquisition of Hutchison. He is the leading exponent of daredevil stunt, as illustrated by "The Great Gamble," and his pictures are bound to add greatly to the completeness of the Pathe serial product.

The George B. Seitz pictures are comparative novelties. In "Bound and Gagged" Mr. Seitz courageously introduced a new type of the hero—a young American, typically energetic and intrepid, whose utterly care-free attitude of mind and agility of body brought him face to

face with situations he had no previous experience with which caused the audience to cheer and applaud all the while, because of the serial play. The comparison of the situation and its dramatization and to use a colloquialism, he got away with it in the finest style. For "Bound and Gagged" met with sensational success.

After "Pirate Gold" Mr. Seitz will appear in "Velvet Fingers," a fifteen episode play which he completed only a short while before his departure for Spain to film a Pathe feature. "Velvet Fingers" is a "crook" play aimed on a far more elaborate plan than Seitz has previously attempted.

In "Ruth of the Rockies" Ruth Roland returns to the West for the setting for her play. At the time it was announced that Miss Roland's next serial would be a Western story, Pathe was congratulated by many veteran serial exhibitors for the wisdom of preventing her in such a vehicle, for the past experience proved her followers preferred to see her in pictures of the great outdoors. "Ruth of the Rockies" is an adaptation of "Broadway Bab," which appeared in All Story Magazine and was written by Johnston McCully.

Early in 1920 in a statement regarding the new serial policy, Mr. Brunet predicted greater improvement in serials, from the standpoint of acting, stories and production, than in any one previous year. With the announcement of the schedule for the next year, it now becomes evident that Mr. Brunet has had the courage to direct the course of Pathe on the conclusions inspiring that prediction. It is a pace-making schedule to which the great distributing organization has committed itself for the next year and one that is certain to bring the serial into greater importance to the entire industry than ever in the past.

The impressive scale on which Pathe will operate in this field takes on greater significance when consideration is given the amount of experience the organization has collected during its long and efficient specialization in the distribution of serials. The fulfillment of these plans has necessitated a general in-

crease in personnel and equipment throughout the Pathe organization. The new program the pictures have been promptly improved to meet the demand for greater and more consistently produced and filmed better stories than was ever at attempted heretofore.

During the past year Pathe serials have shown an appreciable improvement in quality and a large increase in the extent of their distribution. They have steadily gained in the direction of longer runs, and presentations in the cities with reputations for present means only the largest attractions. Artistically the serial has kept well abreast of the feature play. It is only necessary to recall some of the pictures of two years ago and compare them with recent Pathe offerings to appreciate the extent to which the serial has advanced. More elaborate settings are constantly noted and greater care for technical details is evidenced in the later works of the leading serial directors.

The art and technical directors of serials have introduced notable works of interior decoration. And pictorial effects are utilized to the fullest extent in aiding the action of the episode plays. Formerly the thrill was all the producer and director seemed interested in but an increasingly exacting public has brought about a change. The serial picture is held on a high regard by a goodly portion of the multitudes that patronize the photoplay, who appear to recognize no distinction between the "special feature" and the "serial" and as much "art" is demanded in one as the other.

Since the beginning of the motion picture industry the producers and distributors have shown a ready willingness to improve their product to keep pace with the improved taste of the public and the latest illustration of the progressive trend of the motion picture is the exceptional artistic advance made by the serial production, which in view of Pathe's plans for the coming year appear to be but a starting point for the great thing that are to be accomplished in the future.

Pathe Discusses Exhibitor-Service : : : :

IN a statement just issued from its home office, Pathe Exchange, Inc., emphasizes the high character of exhibitor-service which the company has rendered in the activities of its exchange forces and sales organization. The statement follows:

"Throughout the motion-picture industry the Pathe Exchange has come to mean perfect motion-picture service as far as the science of picture distribution has been developed. With Elmer R. Pearson as Director of Exchanges and some of the best known film men in the country in charge of the various branch offices, the complete personnel of the organization represents the development of several years of the consistent Pathe policy of building for permanency and progress.

"From the inception of the Pathe organization in the United States under the inspiration of Charles Pathe and its growth under the personal direction of Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., the necessity for genuine co-operation and effective service has been so thoroughly recognized in the minds of every one in the organization that today it is the slogan of every one in the exchange system.

"Pathe service begins with the production and not with the sale of the picture. In every phase of production—features, serials and short subjects—the services and experts are utilized at the beginning and the sales effort is not commenced until the Pathe organization has

that the product can be offered to the industry as a credit to the name of Pathe.

"From the moment it is decided to accept the product for Pathe distribution, the wheels of the great system of selling direct to the public are set in motion. For several years in the leading magazines and newspapers of the country Pathe has been conducting an advertising campaign designed to popularize their product and exhibitor. An Inspection Department made up of experts, cameramen and exhibitors, on every production, and the central bank of the name of the Product Department, directed toward the work of selling the picture direct. In connection with the publicity work several prominent writers are employed and their stories of Pathe sales and production are widely

distributed by the leading newspaper syndicates.

"Attracted about this great force, which reaches in its appeal every theatre in the United States, is the actual sales organization, composed of men whose personal integrity has been established by long years of service with the exhibitors of the United States. Every man in the Pathe selling organization is a picked man and the prime requirement in his selection is that he shall have firmly established himself in the minds of exhibitors as a man of his word and a man who can uphold the integrity of Pathe service. The backbone of the Pathe selling organization lies in the establishment of permanent friends who will respect the clean business methods of the house of Pathe.

(Continued on page 786)

Scenes From Current and Coming Pathe Serial Specials



"The Double Adventure," a new serial starring Charles Hutchison



"Ruth of the Rockies," a new serial production in which Ruth Roland is featured



"Velvet Fingers" the Pathe serial with George B. Seitz



"Phantom Fox," the new serial featuring Juanita Hansen and Warner Oland



"Pirate Gold," a new serial in which George B. Seitz and Marguerite Courtot play the leading roles

Pathe's Short-Subject Schedule : : : :

THE leadership of the Pathe Exchange, Inc., in the distribution of short subjects is now generally recognized. This leadership has been accentuated during the past year by the achievements of the Pathe News, by the success of the Harold Lloyd comedies, by the growing popularity of the Pathe Review, by the distinctive public approval of "Topics of the Day," and by the unusual demand for the one-reel Rolin comedies. In recent weeks the new "Young Buffalo" series of two-reel Westerns has been added to the list and is recognized already as one of the most meritorious subjects of its kind.

After three years of one-reel comedies, Harold Lloyd branched out in a series of six two-reel special productions in the last year and has reached a place of leadership among the greatest box-office stars. His latest comedy, "High and Dizzy," is said to surpass all previous achievements. He will make two more comedies after "High and Dizzy" for Pathe, and will then be free to enter into his Associated Exhibitors contract, which was recently signed.

The genuine merit of the Lloyd comedies is perhaps most strikingly emphasized in the consummation of his recent contract, which involves over \$1,500,000 a year, it is stated by Pathe. This contract was executed after a careful canvass of leading exhibitors, and on their assurance

that he was regarded by them as the most attractive proposition to exhibitors in the field today.

Lloyd started his comedy success with Hal I. Roach, who has been producing comedies for Pathe for the past six years, and, while under Roach's direction, he has appeared in over 300 one-reel comedies. Mr. Roach is also responsible for the Rolin comedies featuring "Snub" Pollard and the famous little "darker" Pickens. Sammy Hays plans for the future embrace a wide scope in the field of comedy and assure the Pathe clientele of a remarkable series of one-reel productions in addition to the famous Harold Lloyd comedies.

The tremendous popularity of all these comedy features can be appreciated when it is understood that the Harold Lloyd new comedies are being featured in hundreds of theatres and are booked in more than 6,000 houses in the United States. He is also in big demand in the foreign market. The Rolin one-reel comedies are appearing regularly each week in approximately 5,000 houses.

Backed by the prestige of being the first news-reel, the Pathe News was an institution in thousands of theatres at the beginning of last year, and, owing to the many exclusive features since that time, it has made tremendous gains. Hardly a week has passed without one of the big news features of the world being exclusively featured in the

Pathe News. The list of exclusive achievements reads as follows: The first of current history. The first of the underworld. The first of the topical reel. The first of the first of the 5,000 million picture machine.

Pathe has just announced that his "Movie" Travellers, which have been one of the most successful features of the program at the Capital Theatre, New York City, will be incorporated in the Pathe Review. The add-on feature feature to the already imposing list. Each day has been the green magazine. In the course of the past year Pathe's short subjects, photographically, have been produced in a reel of brilliant entertainment.

"Topics of the Day" became famous to theatre-goers with almost the very first release under Pathe distribution. The prominent photographs which form the body of this remarkable reel are selected from the newspapers and magazines of the world by the editor of the Pathe News. Day and night they have captured for American intellect a high place in the world.

As an indication of the popularity of the reel it can be stated that in the recent contest for school teachers in which a prize was offered for the best reason each week by a school teacher for increasing the pay of teachers, 181,283 topics were entered in the contest. When it is realized that only school teach-

ers were allowed to enter this contest, it will be appreciated that millions of people who are not school teachers must have viewed and appreciated "Topics of the Day" at that time.

In keeping with a policy of strictly watching the demands of exhibitors and responding to that demand, Pathe recently effected the distribution of a series of two-reel Westerns. These subjects will recognize the fact that the public has been looking for great one-reel pictures with a western touch and they represent pictures in which "Young Buffalo" is featured as moving that does not. All indication point to the success of some one of the most successful of the short subjects.

Mr. Sidney Drew comedy fever did not with great success when ever shown. They are comedies unique in their smoothness and in their adherence to the routine of life and are distinguished for fine humor. They have all been given upon their release a premiere at the Capital Theatre in New York City, and they rank with the great comedy successes in Broadway. John Cumberland, the star of the series, is one of the best known of American stage actors, and in these pictures he has won for himself a place among the leaders of the theatre.

How Pathe News "Covered" World : :

"THE World Before Your Eyes" is a slogan adopted some time ago for the Pathe News, and it is one which aptly fits the work of this great cinematographic news gathering agency. With the most remarkable events in the world history occurring during the twelfth month just closing, the Pathe News can proudly point to its record of never having missed covering a single event of importance, and to the most remarkable series of "exclusive" pictures ever recorded in news-reel annals.

Time and again the Pathe News cameramen in all corners of the globe risked their lives, states Pathe, in order that American audiences, sitting back calmly in their upholstered theatre chairs, might have brought before their very eyes events that had roused their deepest interest through newspaper columns.

But American audiences are appreciative, and the commanding position attained by the Pathe News, is evidence of this. The Pathe News has become established as the standard news-reel, and there are thousands of exhibitors throughout the United States, who would rather eliminate a feature, than to keep this reel off their program.

The Pathe News has built up the greatest news gathering organization in cinema history. There is no part of the world where this organization is not represented by

a cameraman who is thoroughly alive to the importance of his position. From the far-flung battle lines of Soviet Russia, to revolution-torn Germany and Mexico, Pathe News cameramen during the year just passed risked life and limb to obtain scenes of importance. On land, on sea, and in the air, Pathe News cameramen were ever on the alert, and their romances were keenly written in issue after issue of the Pathe News, with its scores of "exclusive" and ever entertaining subjects.

It would be almost impossible to name the "stories" which appeared in the Pathe News and were not found in any other news reel. But a resume of a few of the more important "beats" is contained in a statement just issued by Pathe, calling attention to the facts of its news reel, beginning with the pictures first showing the Allied occupation of the Dardanelles.

Surrounding scenes were noted on the following news Pathe in a statement just issued from its headquarters:

"The signing of the armistice treaty, and the signatures of the representatives of the different nations ratifying the treaty, a document of special importance."

"First view of the work in the French by San Francisco in the court house in Lexington, Ky.,

during the great lunch riot there recently. Rioters were down actually being shot down. The Pathe News representative risked his life photographing this feature."

"First pictures of the German revolution."

"First pictures of the activities of the German Reds in the Ruhr district."

"First pictures of the French occupation of Frankfurt, Germany, which almost resulted in the renewal of the war between France and Germany."

"First pictures of the Supreme Conference of the Allies at San Remo, Italy."

"First and only pictures of the Mexican revolution."

"The Pathe News has shown more spectacular and thrilling pictures than all other agencies combined, paraded, in the field of aviation. Among the leading ones recorded by the Pathe News in the field, are a 'loop for one' in which an army aviator, who had leaped from an aeroplane, soaring at 100 miles an hour and over the Capital at Washington."

Other "one-man" was the first aeroplane flight ever photographed over London, in which Captain Jack Alcock, an aviator in the army, the Atlantic crossing flight, just made, was remarkably close to the ground, a human plane, "chattering" from one plane to another, that picture of a flight over the Panama Canal, ever made for public record, picture of

a flight over the volcano at Mt. Fuji."

"These are but the high lights of the phenomenal work of the Pathe News during the year. They are significant of what can be expected during the coming year, for the organization is the most perfect in the news reel field, and is ever prepared to film any event worthy of being filmed, and no corner of the globe is too remote for its activities."

3 to 1

The figure that means so much to advertisers

Watch and Wait

Lloyd's Rise Feature of the Year : : :

MANY big outstanding events have developed during the motion picture season which is now rapidly drawing to a close, but none is more impressive than the wonderful jump into popularity taken by Harold Lloyd, who, from almost total obscurity six years ago, is today one of the high expressed stars in the motion picture firmament. Even before he was signed recently by Associated Exhibitors, under a contract which involves more than \$1500,000 the first year, Lloyd just a youth of twenty-seven was virtually in the "Million Dollar" class of stars.

Beginning last fall, when he made his inaugural appearance in two reel comedies, "Bumping into Broadway," Lloyd has made seven multiple re-releases. Each of these comedies involved more than \$100,000. By the end of the year the young comedian will have been starred in nine comedy specials, and, with each being listed as a \$100,000 offering, it can be seen why he is even now rated a Million Dollar Comedian.

Tracing the rapid rise of Lloyd to the top of the comedy ladder is a task rich in achievement and discloses how an energetic American youth, once determined to accomplish a thing, and supported by the proper enthusiasm of his associates, can progress to fame. A less energetic comedian than Lloyd might have been satisfied with the fame and fortune he had gained in single re-releases. Lloyd's one reel comedies under Pathe distribution were being circulated in between 5000 and 6000 theatres. No star could claim wider circulation. Yet Lloyd was not content with his efforts. Hal E. Roach, under whose direction the young Pathe star has reached the peak height, was not satisfied either. They wanted to make better comedies—comedies that would not be forgotten just as soon as the audience left the theatre. They wanted comedies that left no foot imprints on human forms. In fact, they were opposed to slap stick merriment because they felt the public was tired of this type of entertainment.

The consequence was the development of the two reel series of special comedies. "Bumping into Broadway" led the procession. Lloyd was an instantaneous success. His judgment and Hal Roach's, that the higher type of comedy was demanded by the public, was vindicated. But one two-reel didn't make Lloyd America's greatest comedian. "Captain Kidd's Kids" followed, and the young star's reputation took on a new aspect of greatness. Then came "From Hand to Mouth," something a little different than ever before had been attempted by a first grade comedian. It too, was heartily endorsed. And then "His Royal Stenness" was next in order. Lloyd gained further fame by this issue. His fifth release, "Haunted Spooks," up to this time was considered Lloyd's superlative endeavor, and just when the public and critics began to assume he could not make any better comedies, along came "An Eastern

Western." Exhibitors well know the success of this picture. "An Eastern Western" was the last of Lloyd's first series of two-reelers for Pathe.

The initial issue of his second series will be made this month—"High and Dizzy." The chosen few who have had a preview of this picture are so enthusiastic as to proclaim it the "great American comedy." Pathe makes no such pretentious claim for it, but confidently expects it will be hailed

as not only Lloyd's best work, but as the finest comedy of the year. It is a rarity in any line of entertainment that a star can turn to such a record of unbroken success as is credited to Lloyd. In cinema parlance, he has not made a single "flivver." Some have been better than others, but one continued to improve over the other—that is the only reason.

Lloyd is in a class by himself for his type of comedy. His success can be attributed largely to the

loyal and conscientious efforts devoted to his work by Hal E. Roach, and by his own keen insight into the value of comedy "business." No comedian studies these details harder than Lloyd. With him, comedy-making is a serious business. He cannot fail under these circumstances, and Pathe is proud at being the medium that brought him to the head of the comedy field. That his remaining comedies under his Pathe contract will be memorable pictures, is the assurance of everybody connected with their production.



Farrar Finishes Interiors Company Leaves for Massachusetts for Exteriors of "Riddle: Woman"

WITH the "choosing" of what are practically the last interiors at the Hawthorne Studio, New Rochelle, Geraldine Farrar and her entire company working in "The Riddle: Woman," her first Associated Exhibitors production for distribution by Pathe moved to Marlborough, Mass. There the final exteriors will be taken and it is now only a matter of days before the actual filming of the picture, under the supervision of Edward Toss, will be completed. Marblehead is just outside Boston. Miss Farrar's home town, and the star eagerly looked forward to the trip there.

Under the patient and painstaking direction of Mr. Jesse, this drama is reported to be growing in beauty and power, the scenes are unusually artistic and the action or the story as swift and intense as a rational presentation of the play will permit. The company has already reached the peak, or climax

of the story, where "The Riddle: Woman," goaded to desperation, bids herself of the man who is trying to turn her dream life into a nightmare.

Miss Farrar's support is most admirably chosen. The villain is an unusually personable one—the blond-haired and mustachioed William Carleton, who plays his part with all the finesse of the well-trained English actor; he is so good looking that one doesn't mind his being a "heavy." The leading man is Montague Love, another tall, athletic, strong featured Englishman, well qualified to enact the part of the hero as the author of this virile drama created him.

Pathe Talks on Service

(Concluded from page 783.)

It is the aim of the organization, outlined by Mr. Brunet, and carried into effect by every subordinate, that the Pathe Exchange system shall typify courtesy, fair dealing and the highest efficiency in both the delivery of film and its presentation to the public at the greatest possible profit to the exhibitor.

"There are thirty-two branch offices established in the important centers of the country and two sub-offices. It can be stated with the assurance of every one in the industry that the volume of film handled in these offices is greater than the volume handled by any other exchange system in the world. The establishment of sub-offices during the past year was undertaken to provide more rapid and accurate service to exhibitors in territories somewhat isolated from the accepted film centers, and in the future this necessity will govern the creation of other offices. This step is in accordance with the recognition by Pathe of the fact that service itself, the convenience of the exhibitor, an assurance to him of his product, is of paramount importance.

"Elmer R. Pearson, the director of exchanges, embodies in his career a development of the American exchange system itself. For more than a decade he has been identified with the distribution of motion picture film in executive capacities with the leading companies, and he developed many of the features of the modern exchange. During a considerable period of this time he enjoyed the co-operation of J. E. Storey, who is now the assistant director of exchanges, and these two men are now directing the vast system of the Pathe Company. Mr. Pearson's work has made him the friend of thousands of exhibitors in the United States, and he understands their problems and has them ever in mind.

"E. A. Eschmann, feature sales manager; M. F. Gibbons, short subject sales manager, and E. O. Brooks, serial sales manager, are also men of long experience in dealing with the exhibitors in the field. W. T. Vonder is manager of the Southern District; R. S. Schrader is the Central-Western district manager; and W. S. Westling is in charge of the Western district. These men spend a great portion of the year traveling with the sole purpose of supervising service.

3 to 1

PATHE PLANS

for the Coming Season



PATHE OFFERS NO STARTLING
"CHANGE IN POLICY," NO
FREAK SCHEMES, NO CATCH-
PENNY BOOKING DEVICES AT ALL.

PATHE proposes to furnish the exhibitor with the best pictures that brains can make and money buy, at prices at which he can make money.

PATHE proposes also, if possible, to better a service already reputed to be the best in the motion picture industry.

PATHE does not intend to compete with the exhibitor, but to serve him with the best and in the best way.

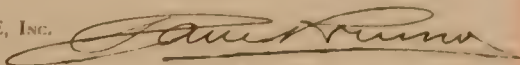
The product of no distributor has shown greater improvement

during the past twelve months than that of PATHE. The proof of the statement lies in the very remarkable success of the pictures released during that period; and the largely increased length of the average run.

It is the PATHE purpose and the PATHE promise that this gratifying improvement shall be continued during the coming season.

The PATHE plans are made clear in the pages immediately following. We are justifiably proud of their scope and character.

PATHE EXCHANGE, INC.
25 West 45th Street
New York



Vice-President and General Manager



Pathe Features

for the coming season

THE day of the so-called "program feature" is passing.

The day of the true "Special" has come.

Pathe, months ago, anticipated the demand of exhibitor and public for pictures of super-merit.

Pathe's plans are now complete.

Pathe will release *fewer* features.

Pathe will release no feature not of true "Special" quality.

To insure that "Special" quality Pathe has arranged with several of the best producers of the time for a limited number of big productions from stories and plays by authors of unquestioned success.

Pathe will pay for these productions much larger sums than have been spent upon the features of the past, but the extra cost will be apparent in every scene.

The pictures will be worth the difference.



Pathe Features

for the coming season

JESSE D. HAMPTON PRODUCTIONS

H. B. WARNER
in six Specials

BLANCHE SWEET
in six Specials

EDGAR LEWIS PRODUCTIONS

Mr. Lewis will personally direct several Specials for Pathe.

FEDERAL PHOTOPLAYS OF CALIFORNIA

A series of four special productions of extraordinary power, based on widely read novels by celebrated authors, and supervised by one of America's foremost producers. Complete details will be announced in later advertisements.

ROBERT BRUNTON

Mr. Brunton will produce for Pathe "The Devil to Pay," a big Special, followed perhaps by others.

LEONCE PERRET

"The Empire of Diamonds," from Valentin Mandelstam's work, is being produced by Mr. Perret partly in France, partly in America, with Lucy Fox Elliot and other American players.

J. STUART BLACKTON PRODUCTIONS

Mr. Blackton will personally direct for Pathe release six Specials.



Pathe Serials

for the coming season

Pathe serials have been standard for nearly seven years. The Pathe record of over thirty successful serials is unapproached in the industry. High specialization in direction, production, authorship and casting, plus very large direct-to-the-public advertising, have made them box office attractions of unique and tremendous value.

Pathe has made extraordinary efforts to insure for the coming season serials which in quality and drawing power shall exceed any hitherto released.

RUTH ROLAND

will be presented in "Ruth of the Rockies." Miss Roland will also star in another serial the title of which is yet to be determined, and which will be produced at the Brunton Studios.

GEORGE B. SEITZ

and

MARGUERITE COURTOT

will be presented in "Velvet Fingers," produced and directed by Mr. Seitz personally, and Mr. Seitz and

JUNE CAPRICE

will appear in another serial, also directed and produced by Mr. Seitz.

(Continued on Page 7.)





Ruth Roland



George B. Sartz



Charles Hutchison



June Caprice

Pathe



Juanita Hansen



Warner Oland



Marguerite Courtot



Lucille Lennox

Pathe Serials

for the coming season

(Continued from Page 4)

CHARLES HUTCHISON

the hero of "The Great Gamble" and daredevil extraordinary, will star in two serials to be produced by Robert Brunton.

JUANITA HANSEN

will be presented in "The Phantom Foe"

with

WARNER OLAND

and later with

Marguerite Courtot

and

Lucille Lennox

in another serial, both produced by
George B. Seitz, Inc.

Note: For drawing power of the stars and for ability of accomplishment by the producers, the foregoing list of serial attractions has never been approached.

Pathe promises to exhibitors that these serials will be of a merit never hitherto attained. Under the Pathe plan two serials will be always running each week during the year.



Pathe Comedies

for the coming season

HAROLD LLOYD TWO REEL COMEDIES

Exhibitors, reviewers and public have united in declaring these superb comedies to be the ultimate in picture comedy. Mr. Lloyd has come to be the most outstanding screen comedian of the time. Many leading exhibitors advertise these comedies more extensively than the feature on their programs. Even greater success is assured for them during the coming twelve months.

HAL E. ROACH, PATHE COMEDIES PRODUCER

For six years Mr. Hal E. Roach has been producing comedies for Pathe. He found and developed Harold Lloyd; he found and developed "Snub" Pollard. He has never made a comedy for any other distributor than Pathe.

Mr. Roach today is the greatest comedy director and producer in the business. The quality of his product is pre-eminent. He personally directs the sensationnally successful Harold Lloyd comedies; he supervises the production of the Rolin one reel comedies:

Pathe is proud to announce the continuation of the harmonious and advantageous relations with Mr. Roach.



ROLIN ONE REEL COMEDIES

Pathe offers for the coming season these comedies with "Snub" Pollard and the funny little ducky, "Sammy." No better one reel comedies are made. Directed by Alf Goulding.





Harold Lloyd



Blanche Sweet



Hal E. Roach



H. B. Warner



Robert Brunton



Edgar Lewis



Jesse D Hampton



Leonce Perret



J. Stuart Blackton

Pathe
THEATRE

Pathe Short Subjects

for the coming season

Pathe short subjects are pre-eminent in the field. For over twenty years they have been the criterion of excellence by which all such pictures have been judged. Pathe points with pride to the diversity and quality of this product for the coming season.

PATHE NEWS

For over ten years the only one reel feature, the one indispensable film. Twice a week and always the best.

PATHE REVIEW

The film magazine supreme, containing the incomparable Pathecolor, Slow Motion Photography, Nature pictures, Science, Art, etc. One reel every week.

TOPICS OF THE DAY

Selected from the press of the world by the editors of The Literary Digest. Punchy, pithy, pungent paragraphs which have aroused the admiration of the best audiences everywhere. One release each week. Produced by Timely Films, Inc.



PATHE SERVICE

More than Name—a Reality



PATHE PLANS NOT MERELY
BETTER PICTURES—BUT BETTER
PICTURES WITH A BETTER
SERVICE THAN EVER BEFORE

Pathe service is already reputed to be the best but Pathe proposes that it shall be even better.

To serve the exhibitor more efficiently the Pathe exchange system is being extended. Today, no matter where your theatre, there

is a Pathe exchange or sub-office convenient to you. Efficiency, thoroughness, promptness and square dealing are expected of the Pathe exchange force. It follows naturally, since this is true, that it must serve the exhibitor's interest well.

Pathe Exchanges

Albany	Cleveland	Los Angeles	Philadelphia
Atlanta	Dallas	Milwaukee	Pittsburgh
Baltimore	Denver	Minneapolis	Portland
Boston	Des Moines	Newark	St. Louis
Buffalo	Detroit	New Orleans	Salt Lake City
Butte	Indianapolis	New York	San Francisco
Charlotte	Kansas City	Oklahoma City	Seattle
Chicago	Little Rock	Omaha	Spokane
Cincinnati			Washington

PATHE EXCHANGE, INC.

25 West 45th Street, New York



Big Stunt Advertises "Gumps" at Chicago

What is said to be one of the greatest advertising stunts that was ever pulled in connection with any film in the history of the industry was sprung by the Celebrated Players Film Corporation on everyone who happened to be in the city of Chicago during the F.B.K.'s Convention.

No less than twenty of the most beautiful girls that could be procured were stationed at the various "tag corners" along Madison Boulevard, State Street, Wabash Avenue and a few other thoroughfares, whose business it was to tag every man or woman that happened by. This made an exclusive Celebrated Players Film Corporation Tag Day, or, rather, a week, for the activity started on Monday and lasted through until Saturday. No one was spared. The tag created considerable favorable and witty comment, for on one side of it read: "Who Was the First Elk?" while on the other side was an elaborate picture in colors of Andy Gump himself, answering the question, viz.: "I, Andy Gump. Look Me Over in the Movies."

Ostriche Comedies to be Made in West

The remainder of the series of Mural Ostriche comedies will be produced on the West Coast according to an announcement from the Arrow offices this week. Garnette Sabin who is producing the comedies is arranging the plans for the West Coast producing and expects to leave for Los Angeles on August 1.

Three of the Ostriche comedies which are distributed by Arrow have been produced in the East. They are: "Betty Sets the Pace," "Betty's Green Eyed Monster," and "Meet Betty's Husband."

Jans Screenings Well Attended by Buyers

Private screenings of "A Woman's Business" and "Wings of Pride" that have been held lately in the projection room of Jans Pictures, Inc., have been largely attended by buyers from all sections of the country.

"A Woman's Business" and "Wings of Pride" were both produced under the personal direction of B. A. Rolfe of the Jans organization. Reviews of the two pictures and the daily newspapers were most hearty and sincere in their praise of both pictures.

Next of Hallroom Boys Series Issued Soon

Jack and Harry Chinn, the producers of the "Hallroom Boys" Comedies, in which Percy and Ferdie are featured, announce that the next picture, which will be entitled "The Misfortune Hunters," Barré Williams directed this time.

Jack and Harry Chinn are very enthusiastic over the success the last picture of this series are enjoying. The pictures are being released on schedule as every other week.

Activities of the Independents

STATE RIGHTS EXPORT

National Makes Progress

Work on Tarzan Serial Goes on Rapidly; Four Episodes Finished

WORK is progressing rapidly on the filming of "The Son of Tarzan," the fourth of the Edgar Rice Burroughs stories to be put into pictures. Because of the great strength of the story and its extremely rapid action from start to finish, it was found necessary to make this picture as a serial instead of as a special feature, the policy pursued in the former Tarzan pictures.

It is being made by the National Film Corporation under the direction of Harry Revier, who are the same people who made "Tarzan of the Apes" and "The Romance of Tarzan." It will be distributed throughout the world by David F. Howell.

The fourth episode has been completed and it is estimated that this will be the most expensive of any single episode in the picture, for according to the demands of the scenario it was necessary to burn

a large steamer, and construct an enormous African village large enough to accommodate in their natural surroundings hundreds of natives. Plans of erecting a scene for the taking of the picture had to be supplied so all that came to hand was such as to shine, and sand.

So different is the natural vegetation of the golden state from the genuine tropical jungle that three freight car loads of undergrowth, palm trees, mosses and grasses, tendril vines were imported from Africa in a single order from Engle Rice Burroughs, the author of the Tarzan stories, to a planter friend with whom he lived while securing material for his famous story of the African wilderness. In all details the picture will depict a large and splendidly equipped and in the South Pacific are to feature and fulfill every demand of the author.



George Hopkins, star of "The House of Mystery" in Arrow release.

Bradley Will Produce Dramas by Daze

A contract has just been signed by The Bradley Film Company, Inc., and Charles F. Daze, author of "The Old Kentucky School," Samuel R. Bradley, director-general of the company which bears his name, will produce for the screen Mr. Daze's latest dramatic composition, "The Women Men Love." Robert W. Price, president of The Film Market, Inc., acted for Mr. Daze, and Ben W. Kohnen for the Bradley Company.

The cast for "The Women Men Love" will be headed and the first scenes will be shot the second week in August.

Sameth on First Lap of Sales Tour

J. Joseph Sameth of the Fox and Film Distributors, Inc., announced that "The House of Mystery" has reached the Bureau of the National Bureau of the contemplated tour of the United States.

Endorses Distribution of Educational-Reel

In a letter recently to H. H. Brown, president and general manager of the H. H. Brown Company, which is the distributor of the "Educational-Reel" series, Mr. Joseph Sameth of the Fox and Film Distributors, Inc., stated that he had been very much interested in the Educational-Reel series and that he had been very much interested in the Educational-Reel series and that he had been very much interested in the Educational-Reel series.

Mr. Brown, in reply, stated that he had been very much interested in the Educational-Reel series and that he had been very much interested in the Educational-Reel series.

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Rivoli Likes Science Film

Urban Popular Classics Please Audience in Big Broadway House

THE first numbers of the Urban Science Series, which form one of the groups in the Urban Popular Classics series, were shown last week at the Rivoli theatre, New York.

So decided was the response they made on the audience during the week that the management of the theatre has decided to show the series again, this time with the same program, but with the same program, but with the same program.

The first number of the series, "The First Step," was shown last week at the Rivoli theatre, New York.

Each picture in the series is so good that they may transcend the feature picture.

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Leon Kervil, the latest star of Republic Pictures Corporation

Masterpiece Film in Field New Distributing Concern Opens Exchanges in Many Big Centers

THE Masterpiece Film Corporation is a new distributing organization which has entered the independent field. R. C. Buttrick is its president. Mr. Buttrick was for many years an important member of the staff connected with the distribution of Fox pictures. Lou Rogers, a former player, with William Fox, and Famous Players is vice president of the company. Its main offices are at 140 West 40th street. Since April 4th branch exchanges have been opened in New York, Chicago, Boston, Philadelphia, Detroit, Cleveland, Cincinnati, Baltimore, Minneapolis and Buttrick with two sub-exchanges in Milwaukee and Indianapolis. The territory controlled by the Masterpiece comprises 40 percent of the United States and includes all territory as far west as the Dakotas and Western Iowa and as far south as North Carolina and Tennessee.

The Masterpiece proposes to give the motion-picture libraries one feature a week and one special feature a month. The weekly releases include the Brady-made pictures in which Charles Kemmler, Young Ethel Clayton, Mae Busch, Robert Warwick, Virginia Brown, Holbrook Blinn and George E. Stone are the most prominent among the stars. The distributors include Maurice Tombrin, John J. O'Brien, Allan Capellini, Emile Chautard, Harley Knoles, Travers Auld, John Ross, James Young and S. E. Taylor.

The first special feature is "The White Rider," starring Joe Mason and Helen Sedgwick. Known to picture patrons by reason of her work in such important pictures as "The Lure of the Circus," with Eddie Polo, "Number 10 West Bound" and "The Trail of No Return."

The new distributing corporation in speaking of its policy says:

"It is the policy of the Masterpiece to cooperate with the exhibitor in every way and each contract is based not on the letter of the docu-

ment but the spirit, to which is added a minority of interest that should make it a profitable arrangement to all parties concerned. The slogan of the Masterpiece is No Deposits."

Lee Kugel, known as a theatrical producer and a publicity man of 25 years' experience, has been engaged as the publicity and advertising adviser of the new company.

"Movie Chats" Scoring in Great Britain

The way Charles Urban's "Movie Chats" have caught on in London was illustrated by still another cablegram which reached Mr. Urban's desk early this week at the offices of the Kineto Company of America, Inc.

Down to town in Great Britain and Ireland is being handled by British cities. Film Service Ltd. Shortly after they started handling the "Movie Chats" they received their order for 80 per cent. With the order they sent them they came either first or last. The latest cablegram extends it still further and asks how the exhibitors are bringing back the "Movie Chats" for repeat dates.

Wistaria Take Exteriors at Gloucester

Thomas A. Vercy, vice president of Wistaria Productions, Inc., announced this week at the House of Representatives that his latest production will be a picture. Vercy leaves Saturday to take exteriors in Gloucester, Mass., under the direction of Philip Van Heut, who is also the author of the story from which the picture will be adapted. Creghton Hale, who will play the leading role, George MacQuarrie, and Harold Thomas will make the trip.

Neal Hart Stars in Series

Pinnacle Company to Back Every
Feature with National Campaign

THAT Pinnacle Productions, Inc., has completed arrangements whereby this fall made and pocket eight pictures a week, one picture every six weeks, each one a credit of eight pictures to the exhibitor's exchange, has just made. Fred Eckels, general manager of Pinnacle.

This organization, which has been formed around Neal Hart as an independent feature star, has leased its own studios at Glendale near Los Angeles, and the first of the Neal Hart series already is underway.

C. M. Giffen has been placed in complete charge of production, and both he and Neal Hart are elated over the excellent and diversified plays which have been selected as Hart's feature vehicles, according to Mr. Eckels, who has just returned from a ten-day visit to the West Coast.

Neal Hart pictures will, in every case, be adaptations of nationally popular plays or books, Mr. Eckels says, and in the case of the first of the series, Hart will appear as the western dispenser of the gospel in the title of "The Fighting Parson." The picture, however, will be known as "Hell's Oasis."

Mr. Eckels and his associates plan to use the eight five-reel Hart pictures as an example to show the exhibitors throughout the country what real co-operation means and what they believe to be the necessary why and wherewithal in bringing together all threads of a national campaign.

The Pinnacle Productions will be released through Independent Film Association, Consumers' Building, Chicago.

In a statement issued recently, Mr. Eckels declared that an elaborate national advertising and exploitation campaign would be put behind each of the Neal Hart features, fifty-two weeks in the year, concentrated locally in every territory. "Bill" Issatels from coast to



Eddie Eckels

coast," are promised by Mr. Eckels, "every exhibitor circularized constantly throughout the year in addition to strong trade-paper advertising—in fact every possible angle of the publicity-phase of picture-production."

Ellis A. Wolff Goes South on Business

Films A. Wolff, sales manager of the Character Pictures Corporation, has left for Florida, where the company has its headquarters. Except that the object of Mr. Wolff's trip was "on some business," no details have been announced.



Robert G. Vignola directing a scene from "The World and His Wife," a Robert G. Vignola Production for Cosmopolitan-Paramount.

Five on Hodkinson Program

A NUMBER of independent exchangers from various parts of the country met with Ivan Abramson at the Hotel Sherman in Chicago on July 7th and discussed the matter of organizing a production unit and a distribution concern. An exhibitor's franchise plan similar to that of First National is the basis of the Abramson project.

The production unit would be capitalized at \$500,000 and the exchange organization at \$100,000 and exhibitors would hold a franchise on a pro rata basis.

After a canvas of the situation, the meeting adjourned without taking final action, but it is understood that the exchangers will again meet at Mr. Abramson's call in New York sometime during the week of July 18th.

Those who attended the Chicago meeting were:

Frank Zambreno, Unity Photoplays, Chicago; Herman Rifkin, Eastern Feature Film Exchange, Boston; Michael Lessee, Screen Art Picture Company, Philadelphia; D. L. Markowitz, Strand Theatre, San Francisco; William L. Tucker, Tucker Amusement Company, Oklahoma City; L. Ernest Quimet, Canada, and Alexander Wall, Producers and Exhibitors Picture Company, Dallas, Tex.

California Settings In Demand Abroad

During the course of a recent visit to the Realett West Coast studios in Hollywood, Charles Stoffel and L. Faessler, representing J. Steck and company, of Zurich, Switzerland, one of the largest importers of motion-picture film on the Continent, declared foreign exhibitors were hard pressed to obtain sufficient quality pictures to meet the ever-increasing demand.

They further stated that while German and French pictures could be purchased at a lower figure, American made pictures, particularly those with the California stamp on them, were the most popular. This, they said, was due to the varied and beautiful scenic effects to be had in Los Angeles pictures, which seemed to be lacking in others.

New Office to Serve Southern States

A new state-right unit has been established with the home office at Atlanta, Ga., to serve the six Southern states. Frank W. Salley, formerly general sales-manager of Consolidated Film and Supply Company, Atlanta, and D. Tweed Roughan have organized under the firm name of Frank W. Salley & Company, and their first production is Robert McLaughlin's "The House Without Children."

BEGINNING with July 18th the W. W. Hodkinson Corporation announces the next five screen dramas from five independent producing organizations which they will distribute before October in accordance with the Hodkinson policy of open booking and every picture on its merits. Further announcement of additional pictures is to be expected, according to well founded rumors that indicate many new production units are negotiating to distribute through Hodkinson.

The Hodkinson list indicates a wide range of appeal in type of drama, ranging from a romantic mystery to a drama of London and the Alps, a great Benjamin B. Hampton production dealing with a New England locale, a sensational love story from J. Parker Read, Jr., and a masterly rural romance from that new independent producer Irvin V. Willat.

With "The Green Flame" released by Hodkinson on July 18th, Robert Brunton presents J. Warren Kerrigan and his own company in a detective mystery story which Director Ernest C. Warde declares will be the most popular picture in which this Apollo of the screen has yet appeared.

July 25th comes the first of the Louis Tracy Productions, "The Silent Barrier," in which Sheldon Lewis, Gladys Hulette, Florence Dixon and many other favorites of the screen appear. Arthur F. Beck and Charles C. Burr present "The Silent Barrier" as the first of fifteen pictures to be made from some forty novels from the pen of Sir Louis Tracy. A recent picture that was a pronounced success, "Wings of the Morning," was based on one of his novels. "The Silent Barrier" is regarded as the choice to introduce a series of pictures to be known as Louis Tracy Productions. The Hodkinson organization decided to release the picture in July as a special attraction to summer audiences who will be delighted with the many beautiful shots of winter scenes in which the love story is enacted.

J. Parker Read, Jr.'s, next

Will Be Released Between July 18 and October

vehicle for the stellar Louise Glaum carries the inviting title of "Love Madness." C. Gardner Sullivan wrote the scenario of "Love Madness" as well as the earlier achievements "Salara" and "Sex." To direct Miss Glaum in this picture, J. Parker Read, Jr., selected Joseph Henaberry, who has directed such stars as Douglas Fairbanks, Mildred Harris Chaplin and Roscoe Arbuckle. He is said to have surrounded Louise Glaum with an all-star cast of box-office as well as histrionic appeal. A clean picture is promised and one that will respond to the credit and prestige of one of shadowland's greatest showmen.

"The Dwelling Place of Light" is regarded by the Hodkinson of needs as Benjamin B. Hampton's masterpiece. It is based on Winston Churchill's great novel of that name and should attract and win the enormous Churchill following. The scenes are laid in a New England mill town. This brings Mr. Hampton into a new field, as "Riders of the Dawn," "The Westerners," "Desert Gold" and "The Sagebrusher" are photo-dramas of the great west as described by Emerson Hough, Stewart Edward White and that most popular of American authors, Zane Grey.

More than half of Irvin V. Willat's first independent production, "Dabney Todd," has been completed. The story of "Dabney Todd" is taken from Frank N. Westcott's famous novel, and was prepared in continuity by Irvin Willat.

Issues Accessory Catalogue Inter-Ocean's Booklet Describes Accessories; Four Languages Used

A TWENTY-EIGHT page catalogue has just been issued in English, French, Spanish and German by the Inter-Ocean Film Corporation, exporters, specializing in the distribution of American films and motion picture accessory products in foreign film markets. The catalogue which was prepared under the direction of E. R. Phelps, Assistant Manager of the Accessory Department, is illustrated with photographic reproductions and describes in detail the large variety of motion picture accessory products controlled by the Inter-Ocean Film Corporation for exclusive foreign distribution.

Among the articles which are described in the newly-issued catalogue are the Master Projector, the Master Transformer, the Master Rheostat, the Westinghouse Electric Motor Generator, Fulco Carbon Adapter, Fulco Lugs, Fulco Stripping Flanges, Fulco Rewinds, Fulco

Cabinets, Fulco Lubricant, Fulco Reels, Acme and Globe Accessories, Speer Carbons, Pro-Lenses, Wohl Studio Equipment, Hawk Spot Lights, Universal Cameras, Kraus Advertising Helios, Argus-Shock Projector Lamps, Argus Crystal Bead Screens, Westinghouse Incandescent Lamps and other accessory products too numerous to mention here. It is interesting to note that each accessory product is illustrated with cuts and descriptive text matter.

One of the features of the catalogue is the two pages specially devoted to export prices in American currency for the accessory products described; this it is said makes the catalogue a valuable buyer's guide.

The catalogue, each page of which measures eight and one quarter by eleven inches has been printed on eighty pound special coated stock. The covers printed in gold on heavy buff were selected primarily because of their adaptability to the wear and tear of constant usage. The catalogue has been bound on the loose-leaf system which permits of the addition of extra pages which will be issued by the Inter-Ocean Film Corporation from time to time in the future.

Chris Rub Joins with A. Lincoln Miller

Chris Rub, the popular comedian, has completed the final releases of the single part "Zip Comedies," which the Radin Pictures are distributing on the state right basis, and has joined forces with A. Lincoln Miller, the West Coast humorist, who is producing "The Weekly Indigestion," a series of single reel subjects presenting in burlesque fashion the important topics and happenings of the day. The Radin Company also controls the world's rights on the Miller productions, which are being released monthly.



A quintet from "Home Brew" a new Century comedy

Billy Van to Star in Reelcraft Series

The new Royal Comedy Series now being prepared for distribution by the Reelcraft Pictures Corporation will have another star from the amusement world, in the person of Billy B. Van, the well-known comedian. Van has a national reputation in nearly every form of amusement musical-comedy, burlesque, vaudeville, melodrama, the burlesque of the minstrels, and at last the movies.

The first release of the new series will have for its star, Leon Errol, of vaudeville fame, in his two reel production of "Buggins," to be released to the distributing exchanges on July 15.

"Each release of this series will have a star of national prominence, surrounded by a suitable cast and production, and will be given a national trade paper advertising campaign as well as the usual advertising accessories," says the Reelcraft Pictures Corporation.

Each Royal Comedy release will be in two reels, and will be released every other week by the Reelcraft and allied independent exchanges.

Reisenfeld Books Group of Science-Subjects

Charles Urban, president of the Kinetograph Company of America, has received Dr. Hugo Reisenfeld's acceptance to a contract for an entire group of the Science Series. The first one was shown at the Rivoli Theatre last week and attracted much attention among critics as well as among the audiences.

Ahson Smith writing in "The Globe," commented the first of the series to a chapter out of "Social Life Among the Insects," the book by Fabre, the great Frenchman.

"The Playgion" writing in "The Evening Sun" says:

"The motion picture camera in revealing secrets of insect life, explains why scientists are enthusiastic about their profession. While a bug may be only a bug to a layman, the scientist has enacted before his eyes some of the most startling dramas."

"Sea Side Simps" Next Hallroom Comedy

Jack and Harry Cohn, producers of the two-reel Hallroom Boys Comedies, in which Percy and Ferdie are featured, announce that their next release, which will shortly be available, will be entitled "Sea Side Simps."

Harry Williams directed this farce and is also responsible for the story.

"The Son of Tarzan" Is Object of Interest

Inquiries are beginning to stream into the office of David P. Howells of "The Son of Tarzan," the fifteen-episode animal serial which is being made by the National Film Corporation and to which Mr. Howells controls the distribution rights. It is expected that the picture will be completed and ready for release about the first of September.

Schnitzer on Exploitation

Proper Advertising is Big Factor in Box-Office, Says Equity Head

"NEXT to the star, the exploitation of a production is the biggest factor in box-office receipts" is the conviction of Joseph L. Schnitzer, President of Equity Pictures Corporation, as expressed in a recent interview. "I would even go a step further"—Mr. Schnitzer added—"a popular star is not always necessary to put a picture over. Providing the picture is really worth while and has meat, I am convinced that with wide-awake exploitation and with moderate expenditure on a campaign, it can yield a handsome box-office return. Every exhibitor will recall cases where a picture was mediocre, and barely passed muster, and if exhibited on its face value would be a down and out loss, which have gone over profitably by dint of a little ingenious exploitation."

"In laying particular stress on exploitation as an indispensable

link in successful showmanship, I anticipate many who will throw up their hands in protest at laying out extra expense on a campaign that may or may not be effective. To those exhibitors I will say that a weekly review of the box-office income of the exhibitors of Equity pictures proves that those showmen who dug into their pockets and financed an exploitation campaign came out many more dollars to the good than the conservative exhibitors who kept their pictures a public secret and expected the public by force of inertia to steer into their theatres. While many exhibitors may be drawing a profitable patronage regularly without the stimulation of exploitation stunts, it is only a matter of time before their competitor will beat them in the race, and side-track their clientele to his own doors, by the skillful application of publicity campaigns.

Forward Film Has Another

J. J. Sameth Announces Latest Addition to List of Winners

ANOTHER addition to the list of winners now being offered by J. Joseph Sameth of the Forward Film Distributors, Inc., is entitled "Youth's Desire," featuring Joseph Bennett, who is supported by Doris Baker. This photoplay portrays very clearly the necessity of perseverance, and is a good lesson for "If at first you don't succeed, etc."

"Youth's Desire" is a story laid in the small town of Plainfield, a suburb of Los Angeles, wherein Joseph Bennett, playing the role of Bud Wise, is devoting all his spare moments to studying aviation.

His only encouragement is that received from Edith Kent, who secretly admires him. After a sad and humiliating failure in an at-

tempt to fly in a monoplane which he built, Bud leaves for the city to live down his disgrace.

Arriving in the city, Bud secures a position with an Aeroplane company, as a mechanic's helper, and writes home that he is shining among the Aces.

After going through all the manoeuvres of a finished aviator, he at last lands safely, much to the delight of Edith, who has come to visit him and to the surprise of his superiors. After getting his bearings, Bud accepts the congratulations as a matter of course, and Edith happily waits the time when he can return to his home town and show the folks how he has made good.

Clermont Voices Few Ideas

Is Strong for Statistics; Gives Burroughs Credit for His Star

HANNIBAL N. CLERMONT, president of Clermont photoplays Corporation, financing Lloyd Carleton Productions, announces, after a trip to Washington and New York that Uncle Sam has been "asleep on the job" so far as compiling statistics on the motion-picture industry is concerned, but he has assurances that the census reports when finally made up will open the eyes of the people regarding the growth and importance of the film business.

Uncle Sam has been too busy with other matters to pay much attention to the movies, but at that he has a lot of cameras and photographic supplies in cold storage in Washington that the producers would like to get at and this same Uncle Sam admits that the movies did much to win the war.

Mr. Clermont tells of the great

demand and forecasts the arising of great picture theatres which will show short-subjects exclusively—as educational reels, news-travel films, cartoons, novelties, etc.—a return to old time movies in point of cost, but with up-to-the-minute service and combined with show features.

Motion pictures he says, constitute the biggest cash business on earth just now, and annual admissions will be well up toward the billion dollar mark in 1921.

Mr. Clermont brings the interesting news that the movies have put the chorus girl into the discard. The movie bathing girl has the spot light because she is far prettier; there is more of her to see; she is cheaper to look at, and one may see her as often as one cares to.

State-Righters Predict Comedy's Success

Fine Arts Pictures, Inc., submits two letters received from state-right buyers of the comedy, "Up in Mary's Attic," as evidence of the hit that the picture has made with the independent market. T. A. Burke, of the Wescott Film Corporation, Minneapolis, Minn., writes:

"Have already started work on 'Up in Mary's Attic,' and exhibitors all over this territory are in a very receptive mood as respects the picture."

Jay Emanuels, of the Royal Pictures, Inc., of Philadelphia, who is handling the picture in Eastern Pennsylvania and Southern New Jersey, says:

"Every exhibitor in this territory is eagerly waiting an opportunity to see 'Up in Mary's Attic,' and I sincerely believe that it will prove the biggest success ever released on the independent market. The fact that Fine Arts is continuing the trade paper advertising even after the territory is sold will prove to the ultimate benefit of every state-right buyer handling the picture."

Big Jans Production is Arousing Interest

"Madonnas and Men," the big special feature production of Carey Wilson's and Edmund Goulding's story of ancient and modern times that was directed by B. A. Rolfe for Jans Pictures Inc., has been the subject of much lively bidding from the state rights buyers. This is also true of offers received for bookings from owners of large circuits of theatres, according to a statement from one of the Jans officials.

No definite plans have been made as yet by Jans Pictures Inc., as to just how "Madonnas and Men" will be placed on the market. Many offers are still being given careful consideration but nothing definite has been done about the matter to date.

Aywon Will Have Five Features Ready Soon

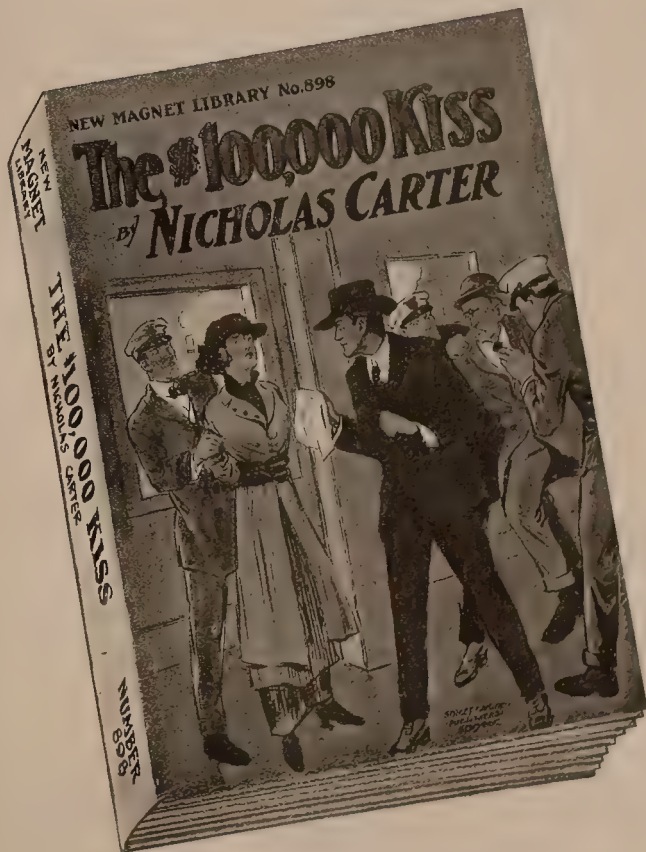
The five productions, soon to be put on the state-rights market by Nathan Hirsh, president of The Aywon Film Corporation, are now being put in shape for public presentation, it is announced.

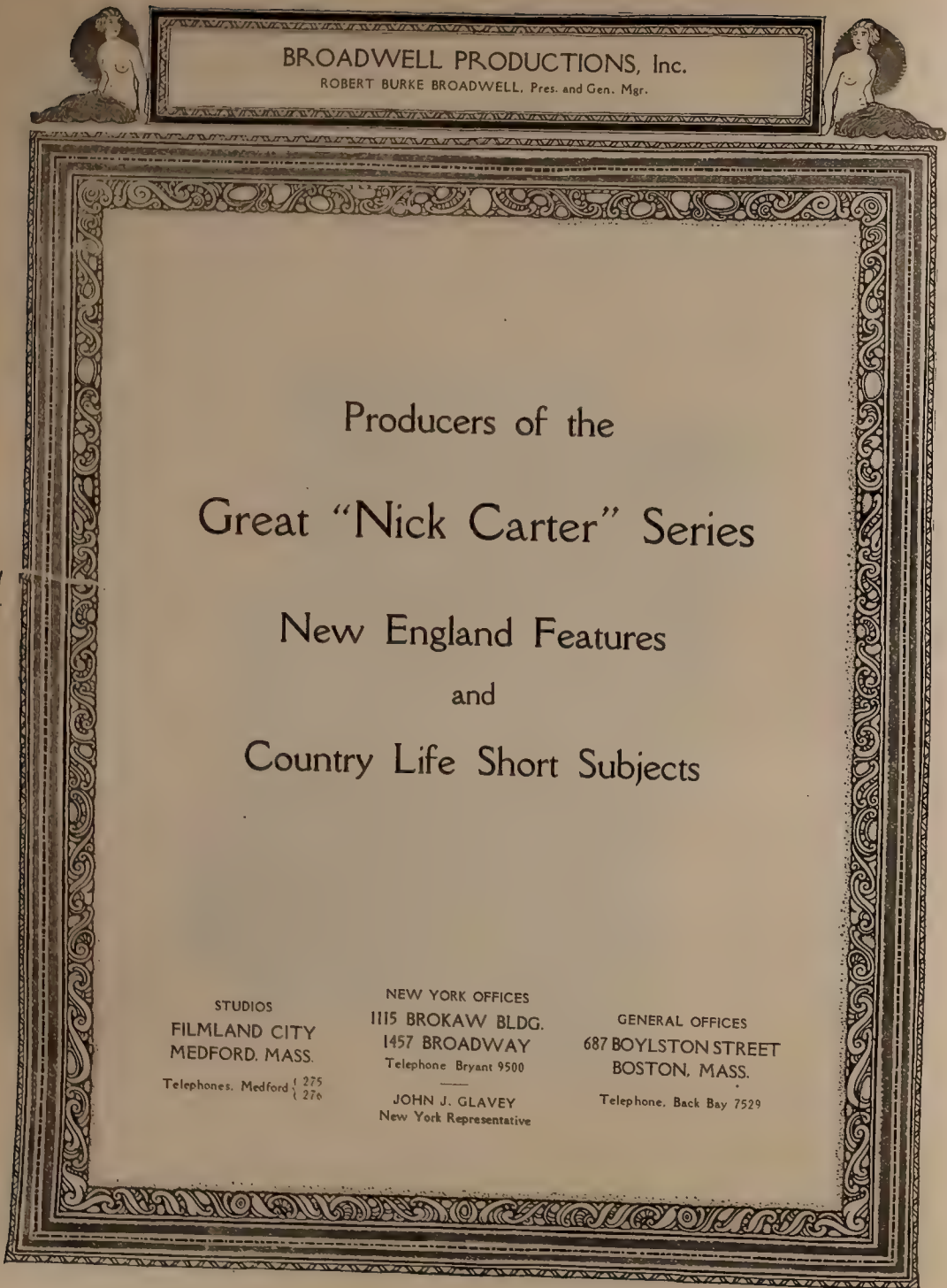
"These special features," says Aywon, "will offer a line of motion-picture attractions of a very high order. Each picture tells a different story, and each should prove an unusual box-office attraction. The five features cover every angle of what is considered the best in entertainment. Tense drama, thrilling action, laughter, pathos, tears and practically every human emotion is strongly registered in these various features."

Indian Production to be Released Sept. 1

The Arrow offices have announced the release date of the all-Indian production titled "Before the White Man Came" as September 1st.

BROADWELL PRODUCTIONS, Inc.
PRESENT THE FAMOUS NICK CARTER SERIES





BROADWELL PRODUCTIONS, Inc.

ROBERT BURKE BROADWELL, Pres. and Gen. Mgr.

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BROADWELL PRODUCTIONS, Inc.

ROBERT BURKE BROADWELL, Pres. and Gen. Mgr.



Completed and Ready for Showing

NICK CARTER No. 1

"THE \$100,000 KISS"

Starring

THOMAS J. CARRIGAN

as

"NICK CARTER"

MAE GASTON AS "PATSY"

COLIN CHASE AS "CHICK"

In the Cutting Room

NICK CARTER No. 2

"BANKNOTE 1-A"

In Preparation

NICK CARTER No. 3

"THE MYSTERIOUS MAIL ROBBERY"

Famous Stories—Costly Casts
Expensive Settings—New Locations
Excellent Direction

ACTION! SNAP! PUNCH! THRILLS!

Address all inquiries to JOHN J. GLAVEY
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Suite 1115, Brokaw Bldg.

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Robt. Broadwell Issues Statement : : : :

"TWENTIETH century efficiency is summed up in the word organization," said Robert Burke Broadwell, President of Broadwell Productions, Inc., producers of the Nick Carter series of two reel dramas, as we interrupted him in the midst of his studio activities while supervising a scene of his first production, "The \$100,000 Kiss."

"This is the lesson taught us by twenty years of motion picture producing," continued Mr. Broadwell. "Organization has come to be recognized as the all important factor in any great industry, and in no other industry is it so essential as in this, the fifth industry of the world. Nature is the greatest organizer in the universe, and nowhere does she exemplify the perfect co-operation that comes from organization than in the construction of man, in whose fertile brain originates the first germ of the story that eventually leads to the finished picture production."

"Could you give me an outline of just how you would proceed to organize a production from the time the story germ you speak of grows into a theme which is transferred to paper and handed to you as a story?" we inquired.

"Well, after getting the story, and having my finances arranged for, I would erect a studio and proceed to the formation of my producing organization. The first unit of this organization to be the scenario department, the head of this to be designated as the scenario editor, who would also be an assistant supervisor of production. Under him there should be a staff of at least three well known scenario writers. This organized the department should originate the scripts, except in those cases where books or plays are purchased in which case, they make the adaptations and write the continuities, always keeping to the line of the author's original theme, as far as possible. When finished the story should meet the approval of the executive officers of the company, after which a director is called in and the story handed to him."

"The next step then is to select a proper cast to portray the characters in the story, after which the director should call into consultation the heads of the other departments, principally, the technical director, and thus assembled, the story should be gone over very thoroughly, and an estimate of the cost of the picture be arrived at. After this, the director should add to the estimates his known fixed expenses, allowing above the sum so arrived at a reasonable amount to cover costs of extras, amusements, rentals, costumes, and incidentals. He should be able to approximate then the total cost of his forthcoming production. The director thus by knowing the estimated cost of his picture in advance may, by proper supervision of expenses, keep his production within a certain definite and reasonable cost. Under these restrictions he will not be prone to become extravagant or resort to thoughtless waste of the company's finances."

"After this important matter of costs has been settled, the director should assemble his cast, read the story to them, so that each member of the cast can visualize the part he is to enact and then stage a rehearsal, similar to the method used in the legitimate. At this rehearsal there should be present a representative of the executive office, the scenario editor, the heads of the necessary supply departments, such as the technical director, the chief property man and such other departments as might be concerned in aiding the director in staging his production. The benefits to be derived from this are that the rehearsal conducted by the director in the presence of the man or men who constructed the story will keep the director in the line of thought in which the story was originally developed."

"Further the casts, being thus familiarized with the action which is to follow in the production, can visualize the necessary costumes they are required to use, and the characters they are to enact, enabling them to better understand what they are about to do when the time for action arrives, thus, accustoming them in advance to whatever action the director puts them through during the production of the story."

"There seems to be quite a lot of preliminaries required before a picture is ready to be filmed," we interjected, as Mr. Broadwell paused.

"Yes," he replied, "but they are absolutely necessary to the successful outcome of the production, a good foundation means a substantial structure, and too many houses have been built upon the sands, and where one of these have collapsed it was due to faulty organization at the base."

"And," continued Mr. Broadwell, "this is only the beginning of the picture. The scene you are looking at is the first one of the story to be taken, and to be able to even get this far, there are other units of organization that have to be taken into consideration, such as the technical, transportation, property, rental and electrical departments, not including the business department, all these combine to make possible the taking of the first scene of the picture. Then while the picture is being produced, other departments such as the laboratory and cutting departments, must be prepared to receive the product as it is turned into them daily by the director. Meanwhile other units, the title and publicity departments, are preparing to carry on the work

after the cutters have released the film."

"In the meantime the New York office, although they have not seen the film, work on the material the publicity department has forwarded them, and using this as a groundwork prepare for the exploitation of the finished production, to interest the distributor, who in turn commences an advertising campaign to call the attention of the exhibitor to the product, and the latter, devotes his efforts to interest the public. So you see, there is a great amount of organization work to be accomplished before the general public see the film."

"At this point we ventured the opinion that if the general public were enlightened regarding these matters, they would be less prone to criticize the efforts of the producers, who are slowly but surely eradicating the defects that still exist in this young and successful industry."

"Yes, I believe they would," said Mr. Broadwell, "but the only remedy that will overcome present-day shortcomings is organization and co-operation, and I am using my utmost endeavors, knowledge and ability to perfect my organization and to so co-ordinate the various units that they will work in perfect harmony, thereby creating a motion-picture product that will measure up to the standards required by a discriminating public. For with me the public is always paramount, and I believe in giving them the full value of entertainment commensurate with the quality they expect, and this can only be done by proper organization in the studio. Build the foundation on the bed-rock of organization, and the structure will stand."

"At this moment, the director having finished the scene he was working on, came to consult with Mr. Broadwell, who is personally supervising the production of the first Nick Carter picture, and I took advantage of the opportunity to request Mr. Broadwell to introduce me to the director and the principal members of the company. It was with great pleasure that we acknowledged introductions to "Bobby" Ross, the director; Tom Carrigan who is the star of the series, and who enacts the part of the famous Nick; the charming Miss Mae Gaston, who is Carrigan's leading lady; and Colin Chase, who with Harry Keenan, forms the permanent Nick Carter company engaged to play throughout the series. Mr. Broadwell presented them to me, remarking that they "were the nucleus of his organization," and as we looked over this capable cast we could not help but be impressed with the fact, that Mr. Broadwell had carried his theories on organization to a high state of perfection if one could judge the rest of the organization by these players who were portraying the parts of the characters made famous by Nicholas Carter in his widely-known books, the first of which, "The \$100,000 Kiss," we were fortunate enough to witness in course of production, due to the courtesy of Mr. Broadwell.—WILLIAM MCCORMACK



A group in the Broadwell Productions Studio, Medford, Mass., call time to read the "News." From left to right: Major Robt. Ross, director; Mae Gaston, Colin Chase, and Wm. McCormack, of the Motion Picture News. The company is producing Nick Carter detective stories.

3 to 1

Watch for the
new figures of
"News"
supremacy

ROBERT BURKE BROADWELL



President
Broadwell Productions, Inc.
Producing
The Famous Nick Carter Series

MAJOR ROBERT ROSS



Identified with many Screen Successes
late of the A. E. F.
now
Directing The Famous Nick Carter Series

THOMAS J. CARRIGAN



Starring as
NICK CARTER
The Great American Detective
"Who Never Wasted a Golden Moment."
Irvin S. Cobb

Special Service Section on Tom Carrigan in "The \$100,000 Kiss"

First of a Series of Two Reel Productions from the Famous Nick Carter Stories

In booking the series of one of the productions from the Nick Carter stories your attention is directed to the author's fame as the one which practically guarantees an audience until such time as the element of curiosity shall have been eliminated and the pictures themselves will have found favor with the individual patron.

In this connection it may be said that the first number of the Nick Carter series under the title of "The \$100,000 Kiss" is full of action with a plot based on the capture of diamond smugglers by "Nick" and his assistants. There have been no attempts to take liberties with the story and the production is meritorious in every way. The cast of characters is headed by Tom Carrigan who will be remembered by your patrons for his role of "Checkers" in the picture production of "Checkers." The supporting cast is entirely competent.

The exploitation campaign for "Nick Carter" should be planned on the basis of the series rather than the attempt to put over the first picture alone. In view of this a considerable larger advertising appropriation than you could afford for one picture may be allotted on the assumption that if you put the first number over to big business and to satisfied audiences the series will be then taking care of itself to a large extent.

It is fair to assume that you will not have to explain the meaning of "Nick Carter" to anyone in your city therefore your selling talk and plans should begin with getting the fact that 600 of the Nick Carter stories have been secured for picture production, to your prospective patrons.

The newspapers are the best medium for this purpose. We would suggest that short length stories about the Carter novels,

THESE Special Service Sections are written with the purpose of suggesting to exhibitors how to get the most out of pictures that they have booked. They are prepared after studying the pictures and the best way of exploiting them. Won't you let us know any use that you made of suggestions printed here, and the original ideas that you have used in putting over this picture?

then author, the number of years they have lived as popular fiction with all classes of people from presidents down to newsboys, not forgetting to give concrete examples of some great people who have confessed to liking the exciting adventures of "Nick" and his assistants, the great number of novels that have been published, the fact that they are ideal material for photoplay production, being replete with action, published in the papers forms the best advance medium for advertising. If these stories are written with care and contain the right kind of material you will have no trouble in getting them past your editors as free matter. This is demonstrated by the fact that hardly a magazine is published but that somewhere in it a writer will make reference to "Nick Carter." Only recently Irvin S. Cobb in a Saturday Evening Post story used the famous "Nick" as an important part of a front page article.

With the information that the stories are to be made into pictures planted we would next go into the display space with our exploitation. For the opening number of the "Nick" series "The \$100,000 Kiss" we would relegate billing of the multiple reel production which you will probably run on the same bill to second place and concentrate

all our energy on the two reelers. In your displays the name of "Nick Carter" is the thing to head line. Follow this by selling talk which will argue the dramatic material contained in each story emphasizing their action with the star, Tom Carrigan mentioned connecting him with the production of "Checkers" which will refresh the memory of those who saw the production and establish Carrigan as a recognized artist. The use of bill boards with "Nick Carter" and the name of your theatre head lined is recommended.

For those who wish to pull something novel or at least a little different the novels themselves suggest much.

Suppose you were to admit every boy to the house free who would bring you a copy of a "Nick Carter" story? Pile the books you get in this manner in the lobby with appropriate signs announcing all about them. Advertise what you are doing well in the newspapers and in other ways. This stunt is surely good for a front page story in the papers if you put it over well and make a showing in the collection of the Carter novels. A prize offered for the oldest copy of a Nick Carter novel to be brought to the theatre would be another sure fire publicity stunt. This could be

worked in connection with the collection of novels secured by admitting the boys as described.

A chance for a lot of real feature is contained in the idea of canvassing prominent business men of your city with a request for a short story about how they were "licked" by irate parents back in their youth for being caught reading the veteran "Nick" etc. See that the men make their reminiscences on the humorous order. Any newspaper would jump at the chance of publishing a series of this sort providing you get men interested who are well known locally.

A prize offered to the boy who submits the best essay about the first Nick Carter story he ever read would also get attention.

A decided novelty in the way of a stage prologue is suggested by the first part of the fourth act of a play called "Mother."

Two boys are seated on a bed in their room, pajama clad reading a "Nick Carter." One boy reads a sentence from the exciting tale but gets stuck on a long word. The other boy grabs the book and is also stuck. He then spells it out and pronounces it incorrectly. The boys register that they hear their mother coming. They hide the novel under the mattress grab the bible and as the mother comes into the room, one is reading in a sing song voice, "And the Lord Said unto Noah," etc. The boys are finally tucked into bed and fall asleep. (Note—This portion of the famous play complete with all lines and business referring to a Nick Carter story and the bible and closing with one of the most effective child scenes ever staged was the hit of the play mentioned.)

After the first number of the series is played we would then begin giving the titles of the productions some space.



Three scenes from the first number of the "Nick Carter" series of two reel dramatic productions filmed under the title of "The \$100,000 Kiss"

MAE GASTON



‘The Girl With The Million Dollar Smile’
Portraying “Patsy”
In The Famous Nick Carter Series

Tom Carrigan as "Nick" : : : : :

AT last, a dream of boyhood days is to become a reality, and we are about to see in the life, upon the screen, our old favorite, Nick Carter, impersonated by Thomas J. Carrigan.

In all those real days of life when youth's golden dreams have not yet been shattered by the hard realities of the work-a-day world, and adventure called us with its luring voice, and we made sundry and one plans to desert the old home and stern, but loving parents, to go out west and help Buffalo Bill decimate the buffaloes and the redskins, we were always held back by a sense of loyalty to dear old "Nick" whom we hated to leave behind, for while the West appealed to us strongly, still there were many adventures to be had in the cities, and we always, after a corner council of the "Red-Rats," decided to stick with our favorite Nick Carter, for as Irvin

S. Cobb says: "Nick's motives were ever pure, and he never wasted a golden moment." And now as the memories of youthful days come back to us again, after hearing that Nick Carter was to appear in the "movies" we were ever so pleased to learn that the actor to impersonate him is to be our old favorite Tom Carrigan. Tom is "Nick" and "Nick" is Tom, and from now on "never the twain shall part," for Tom has signed a long time contract with Robert B. Broadwell, organizer of Broadwell Productions, Inc., to portray Nick Carter on the screen, and it is with guilty feelings of delight and anticipation that we look forward to the first showing of Carrigan as Nick Carter in the first picture, "The \$100,000 Kiss," which has just been completed at Filmland City, Medford, Mass., the new home of Nick Carter.

No more will we have to wade through page after page of thrills while hiding from our parents' observant eyes. Now we can sit in comfort in upholstered seats in the finest theatres, and in breathless ease, with eyes glued to the moving screen, watch Tom enact for us those wonderful situations that so enthralled us and fed our imagination in youth's happy blissful hours.

"Handsome Tom," as he is known to the "fans" and "Genial Tom" to his fellows of the Friars and the Lambs, first saw the golden streaks of dawning day in the historic town of Lapeer, Mich. His early education was gained in the schools of the town, and he was a good scholar, but he never let business interfere with pleasure, and took every occasion that offered itself to read the Nick Carter stories, then in the height of their fame among the youth of the country, of course,

never realizing at the time, that the day would arrive when he himself would have the proud privilege of acting the part of Nick.

When Tom had absorbed all the knowledge that Lapeer could offer him, he listened to the insistent call of the Football Coach, "Bud Thompson," of the University of Michigan, and decided upon a College career, and in between games, managed to pick up a little "Greek" and "Arabic" though at the time he thought he would never have any use for the languages, but judge of his surprise, when years later he was traveling through Egypt as a member of an expedition to excavate the remains of the ancient tombs, to pick up a copy of "Nick Carter" printed in the Arabic language. The title of the book was "The \$100,000 Kiss."

Mae Gaston, Leading Lady : : : : :

LEADING lady of Broadwell Productions, Inc., more generally known to the motion picture fans throughout the world as "the girl with the million dollar smile," gained her popularity in the pictures while playing opposite such stars as Fairbanks, Walthall, Lew Stone, Hayakawa, Francis Ford and others. Her work in the serials earned for her the name of "Daredevil Mae," for regardless of the danger involved in the "stunts," she was required to perform, she never once lost her courage and never disappointed a director. The "fans," ever quick to recognize ability and beauty, christened her as above, and so familiar did the name become that thousands of letters addressed only to "Daredevil Mae," Los Angeles, Cal., were delivered to her without any other address.

Miss Gaston was born in the

"city of culture," just as the bells were chiming the birth of the year 1900, and even then the penchant for given her a "nickname" existed, for she was referred to by her mother's neighbors as "a new year's baby." She was born an artist and an early development of this was evidenced by the fact that when "Baby Mae" became temperamental, the only way to pacify her was by letting her play with a picture of Edwin Booth. This trait was later developed in the "latin quartier" of Paris, and she became quite a painter, but her love was always for the dramatic, and while still in her teens, she played many parts in dramatic stock companies. She gravitated naturally to motion pictures, as she was an accomplished pantomimist, having learned this valuable art under the tutelage of "Chevalier," the celebrated Frenchman, while studying art in Paris.

Her first engagement was with the famous of the famous," the great D. W. Griffith, during the days of the old Majestic-Reliance, and from then until the present she has been playing prominent parts, has been a star at the head of her own company, contributed to the success of many serial productions and is as well known to the public at large as is "Nick Carter," for which series she has been signed on a long term contract to portray the role of "Patsy," the brilliant assistant to the greatest character in American popular fiction.

Miss Gaston is a winsome blonde with large dark appealing blue eyes, and she is credited with having never "broken a heart—she keeps them intact." Five feet five, she tips the symbol of justice at 125 lbs., her figure is perfectly formed, and if the ancient greek sculptor who shaped the "Venus de Milo"

was to come back to earth to look for a model for another masterpiece, there is but one girl whom he would select for the honor, and that would be the charming heroine of the Nick Carter series, and judging from her work in the first picture of the series, you get the impression from her athletic abilities displayed therein that she is a pacesetter for the wirey "Doug" himself.

There is no doubt that in this new characterization of "Patsy" she will bring forth a new host of admirers, for we all love a good detective tale, and when such a lovely creature as Mae goes after the evil-doers for the sake of justice, we are all going to be with her, and revert back again to memories of youthful days, when we used to read of "Patsy's" thrilling exploits between the covers of our geographies while the teacher's back was turned.

Colin Chase, Juvenile : : : : :

AFRICA'S leading juvenile! That's covering some territory, but Colin Chase always has been quite a traveler. It is related of him that at the age of six months he travelled from the cradle to the floor "via" the air route, and never let out a whimper. That's courage! He was born with it, and it's a quality that one has to have if one ever expects to get anywhere in the strenuous life of the motion pictures. Of course pictures at the time Chase made his first trip, were also in their infancy, some say they still are. Maybe so, but actors of the type of Colin Chase, give one the impression that the infant certainly has grown, for it's a man's work to go through one day's activities of the sort that Chase has been doing for the last few years. Endowed with the face and physique of an "Adonis," athletic, and a

lover of outdoor sports, he combined these gifts with a natural dramatic talent, that soon won for him a place among the "elect."

Born in Lewiston, Idaho in the year 1895, he received his early education in the public schools of Chicago, and Newport, R. I. An insubstantial talent for drawing sketches that were true satiric art, caused him to become in disfavor with his various teachers whose idiosyncracies he faithfully portrayed upon the blackboard during said teachers' absence, and the consequent smarting of certain parts of his youthful anatomy, created an urge to leave the atmosphere of the three R's behind, and as a result he was forced to earn his living thereafter with the "sweat of his brow" as the author of "Much Ado About Nothing" used to say. But it is not recorded in Chase's

biography that he ever "swung a pick" and in those lean early days he did not even "swing a toothpick" for the salary he was paid by one of Chicago's daily newspapers did not permit a humble cartoonist to dine where they used toothpicks as a pleasant reminder of the feast.

He was succeeding fairly well as a cartoonist, but the call of the footlights began its insistent urging and Chase listened to its tempting voice, joining Jay Clement in the latter's first stage production of "Sam Houston," and he continued with the show for several seasons.

He was in Rushville, Indiana, when someone told him that he ought to go into "pictures" that he would with his ability be able to "walk away with any part handed him," for Chase was a

great walker. Colin, as we have noted, was a confident pedestrian, and believing in himself, he walked all the way to Chicago and interviewed J. K. Spoor of The Essanay Film Company, who evidently was impressed with Chase's enthusiasm for he gave him an engagement with the company, as juvenile lead.

He has played leads with Eclair, Universal, Morosco, Ince, Paramount, Fox and American. He returned home from the war laden with honors and a fine coat of tan, to accept a stage engagement but he yearned to go back to the screen. He fulfilled the requirements of Robert B. Broadwell, president of Broadwell Production, Inc., who cast him for the important part of "Chick" one of the principal characters made famous by Nicholas Carter.

COLIN CHASE



America's Leading Juvenile
Interpreting the role of "Chick"
in the
Famous Nick Carter Series

Harry Keenan, Screen Villain : : : :

WHERE there's a hero there must be a villain to make the hero a hero. So reasoned Harry Keenan during the days when he first studied dramatic art. Checking up on the heroes actively engaged in the art, he found that a great many of the heroes were not always working steady, whereas the villains being fewer, they were always in demand by producers. Therefore he decided to be a villain (professionally), although domestically he is the quietest mannered man in the world. Concentrating all his skill and knowledge on this specialty he became an accomplished villain, so much so, that he was always in demand to do the dirty work.

Time brings many changes and the "villains" are now known as "heavies," although there are some "heavies" who are the "lightest-weights" in the profession. Safe to say Keenan is not one of these, for he has proved by many active years on the legitimate stage and in the motion-pictures that he leads the division of "heavyweights," pugilistically speaking. Keenan has developed the art of playing "heavies" to a finesse that is startlingly realistic and convincing.

When motion pictures first commenced to attract the legitimate actors from the footlights and meagre salaries, Keenan was among the first to be approached with offers for his services, and being a

man of sound judgment and good foresight, he lost no time in coming to a decision that the motion pictures offered him greater possibilities than the spoken drama. Most of his picture career was spent with Thos. H. Ince, and the Ince pictures he played in gained for him a popularity that was second to none. He rose in a very short time to be the best "heavy" in the pictures, and enhanced his reputation with every production in which he appeared.

However, like the home call that comes to many a weary wanderer, Harry hearkened to the luring voice of his old friend, the legitimate, and returned to the stage. Gradually he forgot the studios as the footlights dimmed the radiance of the Cooper-

Hewitt's, until he met Robert B. Broadwell, president of Broadwell Productions, Inc., an old friend who directed him in Ince productions out in California, while playing an engagement recently in Boston, where Broadwell is producing the Nick Carter series of detective dramas.

He accepted a contract from Mr. Broadwell to play the "Heavy" leads in the series opposite Tom Carrigan, and thus took his place with the famous trio known as Nick, Chick and Patsy, portrayed respectively by Carrigan, Colin Chase and Mae Gaston. And so we welcome once more to the silver sheet the familiar shadow-self of our old friend Harry Keenan.

Robt. Ross, Soldier and Director : : : :

MAJOR ROBERT ROSS, who is directing the Nick Carter series of two-reel dramas for Broadwell Productions, Inc., was born in the city Henry Ford made famous. He went through the Detroit schools without "stalling," and after leaving high-school, he commenced work with a banking institution as a messenger, facing through the different departments he arrived at the cage of an assistant tellership in three years.

Resigning from the bank, he went West where he joined the Regular Army, gathering many a saddle sore astride the gallant war horses of the old 15th Cavalry during a period of years. No war being at the time in sight, and longing for greater activity to calm his restless soul, he left the army with an honorable discharge, and took to the exciting profession of cow-punching on the Laramie Ranch in Wyoming.

He saw his first motion-picture

in the Western town some miles from the ranch, and it happened to be a Western subject played by a cast that had received their Western training, watching Col. Bill Cody's Wild West Ranch Show in Madison Square Garden. Ross full of philanthropic ideas towards the infant industry, quit the wild life of the plains that same night and came east to show the Easterners how to be Westerners. This was in 1908, and the Vitaphone Company after listening to Ross's criticism of "Broadway Cowboy's" put him on the payroll. Unfortunately for Ross's stored-up knowledge of the West, they did not put on any Western pictures, so he quit them in disgust and went over to the Powers studios in Wakefield, where he associated himself with J. Farrell MacDonald and Frank Powell, the latter at the time was directing Florence Barker. When the consolidation of independents took place which created the present-

day Universal company, Ross went to the new company and was in charge of the pioneer company that opened up the golden West to Universal productions when the present "Universal City" was a sand lot.

He was appointed assistant to the General Manager A. M. Kennedy, but ambitious to hear the sound of his own voice through a megaphone he gave up the executive position, and became assistant director to the late Otis Turner. When H. O. "Efficiency" Davis took charge of Universal City, Ross quite capable and efficient himself could not understand the efficiency of the Davis regime, and so he hid himself East to enlist under the Fox banner. Theda Bara the Fox star, insisted upon Ross directing her, but her director contented her by making "Bobby" as he is better known, his assistant. Bobby could not endure the sufferings Theda daily inflicted on the susceptible worship-

pers at her shrine and learning that his old chief Otis Turner was working for Fox on the West Coast, he sought a transfer, which was granted and rejoined Turner in Los Angeles, Cal.

When war was declared with Germany, Ross enlisted. At Camp Funston he was made a sergeant and five months later a first lieutenant. He received his captain's bars before going "across." In France he was assigned to the Division of Laboratories and was later assigned the Meuse-Argonne sector. At the time of the armistice he was serving in the lines with the 79th Division.

In February, 1919, he was made a major. On his return to civilian life in August, 1919, he was engaged by Fox to go to Europe to study post-bellum conditions in the picture industry. He fulfilled this mission creditably. At the time of his engagement by Broadwell to direct the Nick Carter series, he was directing the Muriel Ostriche productions.

John J. Glavey, Representative : : : :

JOHN J. GLAVEY, New York representative for Broadwell Productions, Inc., a Boston Corporation, with Studios at Film-land City, Medford, Mass., where the Nick Carter two reel detective dramas are being produced, has had a long and interesting career in motion picture producing. His first engagement was with the Keystone Film company, as publicity man, scenario writer, then assistant to the manager of production Hampton Del Ruth.

Leaving Keystone, Glavey became production manager of Fox comedies, then Dramatic Editor and Assistant to Abraham Carlos at the Fox West Coast Studios. In New York he was associated with the Hallmark Picture Corporation, as assistant production manager, and wrote the continuities of "High Speed" and "The

Veiled Marriage" released as famous directors pictures.

Becoming associated with Robert B. Broadwell, he was instrumental in obtaining the motion-picture rights from Street and Smith, publishers of the famous Nick Carter stories, and for his efforts in this matter, Broadwell signed him on a long term contract to represent Broadwell Productions, Inc. in New York City, and also to write the continuities and publicity for the Nick Carter series.

Glavey was born in Philadelphia, Pa., October 25, 1885, was educated there, and his first position was as a reporter with the *Evening Telegraph*. Having a love for military life, he joined the Army, and was honorably discharged at Laredo, Texas, where he married into the wealthiest family in the

Lone Star State, afterwards going into Mexico where he engaged in newspaper work in Monterey and Mexico City. In the capital of the much disturbed country, he met the President of the National Lines of Mexico, and was induced to give up newspaper work and enter the service of the railroad company as Chief Clerk, which position he left to assume the management of a large mercantile corporation with branches throughout the Republic, and was quite satisfied with his position, until the constant revolutions which commenced in 1910, finally drove him for his health's sake, back to God's country, and he settled in Los Angeles, where he associated himself with Mack Sennet at the time when the King of Comedy was under the Triangle banner.

Mr. Glavey has read every one of the published Nick Carter sto-

ries, and can recite them off hand, so it is an easy matter for him to block out a Carter story in one day, make a synopsis and continue the next and prepare the script for immediate production. His first selection from the thousand and more stories to which the rights were obtained, was "The \$100,000 Kiss" by Nicholas Carter, which is finished and ready for release. The second now in course of production and slated for a finish July 15 is entitled "Banknote I-A" while the third is in preparation for production July 16th under the working title of "The Mysterious Mail Robbery."

Glavey has established local offices in Suite No. 1115 Brokaw Building, 1457 Broadway, where he is supervising the publicity, advertising and exploitation of the Carter Series.

HARRY KEENAN



Who was coaxed back to the Screen
from
The Legitimate
To enact the "heavies" in the
Famous Nick Carter Series

A New Production Center in East : : :

CREDIT must be given to Frank L. Jones, treasurer and general manager of the Mastercraft Photoplay Corp., whose foresight and careful management are said to have made possible the successful operation of the Mastercraft Studios.

Mastercraft Studios in "Filmland City," the Universal City of the East, is the newest producing center for motion pictures and bids fair to rival California, Florida and New York. Located a few miles from the city of Boston, in the outskirts of the charming city of Medford, Mass., in the heart of the wonderful Massachusetts State Park, it is the Mecca to which all New England lovers of the Gods and Goddesses of Shadowland journey to pay their homage of admiration and awe as they gaze on this newest city of the silent drama, nestling quietly on the banks of Silver Lake in whose sparkling waters many kinds of fish can be seen living a carefree and joyous life in the shadows cast into their haven by the studio buildings which adorn the banks of the stream.

Mastercraft Studios are reached by suburban trolleys from Boston, by auto along an excellent

paved boulevard bordered with trees and plants, and if one cared to travel there by aeroplane, landing facilities have been prepared for that purpose.

Timbered with pine and maple trees, with a magnificent view of the surrounding country, the "city" covers about two hundred acres of land, and twenty acres of this property is covered by the studio buildings, consisting of administration buildings, laboratories, carpenter shops, planing mills, paint shops, machine shops, dressing rooms, all nicely equipped to provide comfort, both summer and winter, vaults for the safe storage of films, glass enclosed stages, dark studios, open air stages, and all the thousand and one adjuncts to the perfect manufacture of modern motion pictures. It was an artist who selected this spot in which to build a film city and a finer place cannot be found in all romantic Yankee-land.

Here in this ideal haunt of nature, with the soft zephyrs from the lake caressing the boughs and flowers of the trees and plants, Robert B. Broadwell, journeying from far western California in search of an eastern location wherein to produce a series of pictures calling for distinctly eastern

atmosphere, discovered this city of cinemaland, and established here his newly found Broadwell Productions, Inc. And it is here also in this beauty spot of quaint New England that the first picture, "The \$100,000 Kiss" of the famous Nick Carter stories, was made with Tom Carrigan as the shining star, assisted by his satellites, Mae Gaston, she of the "million dollar smile," that clever juvenile, Colin Chase, and Harry Keenan, as the heavy, all under the guiding hand of Director Major Robert Ross.

Upon entering the grounds of "Filmland City" attention is called to the administration building which is built a few paces from the gate entrance. In this building we find offices comfortably fitted and neatly arranged with every accessory required to carry on the business of a producer. These offices number eleven in all and include a sun parlor overlooking the lake. In this building the projection room has been provided for, and is not unlike a miniature theatre. The Administration Building being built of stucco work and possessing a large porch conveys the idea of a rich man's home, but on gazing northward the visitor is confronted by the studio with its towering glass peak and immediately the connect-

ing link of studio and administration building becomes vivid.

To the left of the studio is the company's laboratory and it is said that the equipment here is capable of turning out 300,000 feet of film each week.

Following a macadamized road up a slight incline, the studio proper is reached, overlooking the lake and swept by cool breezes. From this point the outlying country can be seen for miles around. Eighteen large dressing rooms equipped with hot and cold water provide accommodation for actors and actresses. Provision has been made for increasing the number of dressing rooms should there be a call for more quarters. The daylight and dark studios are each 80 x 70 feet and capable of accommodating seven sets to each studio. The outdoor stage also has room for seven sets and measures 45 x 80 feet.

A fully equipped carpenter shop is one of the studio's appointments. In this portion of the building planing mills are found, and other necessary accessories for building sets, etc.

A fire proof film vault and cutting rooms fully equipped aid in making the Mastercraft Studios a modern working plant.



A beautiful view of the Mastercraft studios in Medford, Mass., which was taken previous to their completion.

JOHN J. GLAVEY



General Representative
Broadwell Productions, Inc.
Producing the great Nick Carter Series
of Two Reel Dramas
Suite 1115 1457 Broadway
New York, N. Y.
Telephone, Bryant 9500

MASTERCRAFT STUDIOS

Photographs show Frank L. Jones Treas. and Gen. Mgr. of The Mastercraft Photoplay Corp., and two views taken previous to the completion of their buildings





MASTERCRAFT STUDIOS

Introducing
To Producers and Directors
of Photoplays
MASTERCRAFT STUDIOS
Filmland City
MEDFORD, MASSACHUSETTS
Just Outside of Boston Proper

UNIQUE because of its location, Ideal because of its facilities, the Mastercraft Studios are destined to become the most popular producing center in America.

Nestled quietly on the banks of a beautiful lake, surrounded by a park of over 58 acres, the studio stands as a monument to the silent drama.

Every producer knows of the natural scenery of New England. Its charming lakes, rivers, shores, and mountains. Its quaint old villages and towns which lend themselves so admirably to the making of perfect pictures.

Here surrounded by a wonderland of picture material and within a short ride of Boston where any necessity may be purchased at a moment's notice, we have erected studios with every modern facility for film productions of the highest class.

AT THE STUDIOS one will find complete facilities for both outdoor and indoor work. Complete lighting equipment, scene docks, properties of every description, carpenter shop, planing mills, plenty of modern equipped dressing rooms, laboratory, cutting rooms, projection room, large administration building with spacious offices at your disposal, in fact everything necessary for the wide-awake producer to make, cut, and complete his picture right on the spot.

We invite correspondence and inspection by responsible producing companies.

MASTERCRAFT PHOTOPLAY CORPORATION
"Filmland City"
MEDFORD, MASSACHUSETTS

GOLDWYN

AFTER two weeks at the coast studios Samuel Goldwyn left for the east on July 10th. While in the west Mr. Goldwyn viewed fourteen productions completed and ready for release and those have been shipped east for distribution.

The day before Mr. Goldwyn departed for the east the report he came current that Jack Pickford would leave the Goldwyn company upon the completion of the subject he is now working in, the film version of the George Ade play "Just Out of College." No announcement is made at the studios respecting Pickford's leaving but the fact that the report is correct was verified by officers at the producing plant.

Howard Dietz, director of publicity of the Goldwyn company, arrived at the coast studios this week to spend two weeks with J. Stewart Woodhouse, in charge of the studio publicity department, in going over matters preparatory for producing publicity, advertising, exploitation and presentation plans for future productions.

Director Frank Lloyd has completed "The Great Lover" and is now working with the scenario department in the preparation of the scenario for "The Concert" the Herman Bahr play and Director Harry Beaumont will begin filming the Rupert Hughes story "The Canavan" which will star Tom Moore. Clifford Robertson, casting director at Goldwyn, has discovered an ideal giant to play the part of Goliath in a vision scene of the death of Goliath at the hands of David for the sixth of the Biblical series "Edgar's Sunday Courtship" now being made by E. Mason Hopper. The giant is Frank Peter who stands six feet eight inches, weighs 280 pounds, was champion boxer of the navy for 1905-06, athletic director of the navy yards at Norfolk for several years and later sparring partner for Jack Dempsey, Jack Johnson, Jim Jeffries, Gamboat Smith and other notables of the squared ring.

1st NATIONAL

COMPLETED east has been assembled for the Charles Ray "Forty-Five Minutes from Broadway" production which is being made under the direction of Joseph De Grass. Dorothy Devore appears as Mary, Donald McDonald as Tom Bennett, Harry Myers as the heavy Coninn, Eugene Besser as Mrs. Dean, Hazel Howell as Flora Dean and May Foster takes the part of Mrs. Purdy while William Courtwright appears as Andy. Practically all the sets for this production are now up and the work of filming is going on to good advantage.

Announcement is made from the Los Angeles office of Associated First National that the first Allan Dwan production will be the "Sun of Mary Queen" which features Mary Thurnham supported by Niles Welch, Eugene Besser, Joseph Dowling, Frank Campo and George Hackathorne.

With the completion of the present subjects the production activities at the Louis B. Mayer studios will cease for summer vacations and during the absence of the

News Notes from the West Coast

By J. C. JESSEN

two Mayer stars, Anita Stewart and Mildred Harris Chaplin, changes will be made and sets built at the studio for special productions to be made by Mr. Mayer. At the present time Virginia Norden is in New York getting options on a number of books and plays from which Mayer will make selection. "Old Dad" from the Elinor Howell Abbott story which stars Mrs. Chaplin has been completed and sent to the Rothacker laboratories for prints and the Anita Stewart film "Sowing the Wind" and the latest Mrs. Chaplin film "Habit" are now holding the attention of the Mayer Editing department.

Definite announcement is made by King Vidor that he will not produce the Clare Kummer stage play "A Successful Calamity" as his next contribution to First National. No selection has been made by Vidor.

The coast publicity department of the First National makes the statement that the first Holubar Phillips production for Associated First National will be the most expensive original story feature ever filmed. It is to consist of seven reels or more and producer Al Kaufman expects the subject will cost nearly a quarter of a million. The story is by Olga Linck Scholl and is now in the making at the Jasper Hollywood studios.

Marshall Neilan is making the final scenes for the initial starring vehicle of little Westley Barry, the most famous freckled face kid of the screen. The subject will be released under the title of "Dinty" and besides Barry the principals of the east are Colleen Moore, Marjorie Daw and Pat O'Malley. Neilan recently placed little Westley under a long term contract which is reported to provide that he shall receive \$1,000 per week.

UNIVERSAL

THE Universal Company is building a new reinforced concrete electrical station near the big north stage which will make possible almost the doubling of their electrical equipment, thus making possible greater facilities for interior as well as exterior lighting effects. The new station will house four motor generating sets of 1600 kilowatt capacity and other equipment there will include the largest switchboard erected and installed

west of Chicago. The switchboard is said to cost \$30,000.

The magazine story "The Gilded Dream" by Katherine Robbins has been purchased by Universal and will serve as vehicle for Carmel Myers. Doris Schroeder is preparing continuity for this film play and production will be started shortly. Miss Kolb is the author of "In Folly's Trail" the film play just completed which starred Miss Myers.

A story of circus life is to be made at Universal by Director Reeves Eason and elaborate preparations for the filming of this are now being made. The story as yet untitled is by J. H. Giesy prepared for the screen by Philip Hurn. Gladys Walton, who was one of the leads in Lyons and Moran picture just completed, "La La Lucille," together with Jack Perrin will play leads in this subject and others selected are Dave Dyas, Rose Gore, Dan Crimmons and little Reeves Eason, Jr.

Universal City is daily expecting the arrival of Gertrude Olmstead from La Salle, Illinois, who recently won the Chicago Herald-Examiner Elks beauty contest and was placed under contract to appear in Universal films by Carl Laemmle.

The first work on "Foolish Wives" the next Von Stroheim Universal production was done this week at the exposition grounds at San Diego where replica of famous resorts in Europe were built and

used against the natural woodland background found there.

Three companies are at work on short subjects: Jacques Jaccard is still at Little Bear Valley where he is filming "The Law of Average" with Virginia Faire and Leonard Clapham. Hoot Gibson with Leo Maloney as director and Dorothy Woods as leading woman is playing in "Grinning Granger" a comedy thriller and J. P. McGowan is making the final scenes for his first special "Below the Deadline" which has a cast headed by Eileen Sedgwick. Comedies now in the making include "Her Night Out" being directed by Horace Davie, "Uncle Tom's Caboose" being made by James Davis and "Cracked Wedding Bells" being directed by Fred Fishback with a cast including Bud Jamison, Merta Sterling and others.

The Lyons-Moran company have leased the use of one of the most beautiful residences in Los Angeles—that of Arthur Letts, the west coast merchant prince—where scenes for "Once a Plumber" are being taken. The residence and spacious grounds adjoining are said to be valued at \$10,000.

BRUNTON

THERE has been a slight exodus from the Robert Brunton studios due to the Selznick Enterprises recalling their producing units to the east. General Manager Harry Rapp was the last to leave, he departing for New York July 4th. Olive Thomas is remaining in Los Angeles for a short vacation and will probably go east within the next ten days.

The Robert Brunton special all star production "The Devil to Pay" from story by Francis Nimmo Green has been completed by Director Ernest C. Warde, the cast being headed by Roy Steward, Robert McKinn, Fritzie Brunette and Joseph J. Dowling.

Director Roy S. Clements of the Dial Film Company has made the last scenes for "The Tiger Coat" with Myrtle Stedman, Lawson Butt and Tina Modatte which is to be released by Hodgkinson, and Clements has now gone to the White Mountains of Arizona to look over locations for the next production.

The first Allan Dwan production for Associated Producers is now being filmed. This is a romantic drama laid in New England with James Kirkwood and Mary Thurnham as principals. To secure proper atmosphere scenes for this drama, Dwan has sent Jack Wagner to Provincetown, Mass., to make a number of scenes.

Joseph Urban, for the past two years scenic artist for Flo Ziegfeld, following a wide experience with Klaw & Erlanger, has arrived at the Robert Brunton studio to design sets for the Marion Davies Cosmopolitan production "Buried Treasure" now being made under the direction of George Baker.

The "Double Adventure" serial company, being directed by W. S. Van Dyke, is spending a week at Daggett, California, securing desert scenes. Charles Hutchinson is featured in this serial together with Josie Sedgwick.

(Continued on page 827)



Ann Forest, who has been selected by Cecil B. DeMille as leading woman in a new special production for Paramount

THE "PRIDE-MARK" OF SIXTY-SIX MEN



LOYALTY, PROGRESS, ART

The crest of the American Society of Cinematographers on a picture is the personal word of the man who photographed it that he has put the traditions of the society into his work, and that he believes it to be another forward step toward the artistic goal of each individual member.

Like the old guild-mark of excellence, the crest of the

AMERICAN SOCIETY OF CINEMATOGRAPHERS

may only be used by one who has been called to membership.

The following cinematographers have earned the right to give to the producer engaging them the use of the Society's crest with all of its significance to art.

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Membership is by invitation only, each man being judged solely upon his record and ability as a cinematographer and his personal fitness as a man.

To communicate with Members address the Personnel Secretary at the Society's headquarters, 325 Markham Building, Hollywood, California.



FOUR REX INGRAM PRODUCTIONS

“Under Crimson Skies”

Universal Jewell

Current Release

“Hearts Are Trumps”

Metro

Continuity by June Mathis

Now In Preparation

“The Four Horsemen of the Apocalypse”

Metro

Continuity by June Mathis

Productions Supervised and Directed by

REX INGRAM

Photographed by John F. Seitz



First scene still from Tom Moore's forthcoming Goldwyn picture, "Stop Thief," an adaptation of the famous stage farce

(Continued from page 824)
Jay O. Chapman, who has been in charge of publicity for the B. B. Hampton productions, has resigned his position and is leaving for New York shortly for a vacation of a month. Upon his return he will handle personal publicity accounts. Irwin Lewis, who has been in charge of publicity for the Selznick organizations, following a long engagement at the Ince studios will succeed Chapman with Hampton organization.

Announcement is made in Los Angeles this week of the release of Betty Compton productions through the Goldwyn organization, the first of which will be "Prisoners of Love" about September 15th. This was filmed under the direction of Arthur Rosson who is now at work directing the making of the second Compton production as yet unnamed. Cast for second Compton production includes Emory Johnson, Doris Pawn and Gerald Fring.

VITAGRAPH

THREE companies are ready to begin production at Vitagraph studio. Earle Williams is to work under direction of Chester Bennett in "The Romance Promoters," an original photoplay by Harvey Thew. William Duncan and leading woman Edith Johnson are home from Denver where they were guests of honor at the Rocky Mountain Screen Club ball and are ready to begin work in the next fifteen episode serial, script for which has been received at the west coast studios—and Larry Semon is back from New York and is at work on an aeroplane comedy to follow "The Stage Hand" which was put in production by Norman Taugo co-director.

The Antonio Moreno "Veiled Mystery" serial company have returned from Truckee, California, and are now working at Chatsworth and the "Hidden Danger" serial company is this week having a big rodeo for the 12th and 13th episodes in which more than one hundred cowboys take part. Jesse Robbins, the director of big V serial comedies, has given Jimmy Aubrey a new role by dressing him up in a

policeman's uniform for the next comedy which is now in the making.

METRO

COMPLETE cast has now been selected for the Alice Lake subject, "Body and Soul," being directed by Charles Swickard. W. A. Oramond has been cast to play the part of the hypnotist and Carl Gerard has been engaged for an important role. Marc Robbins and Hayden Talbot are authors of the screen version of the William Hurlburt play.

The all-star production of "Someone in the House," being by John E. Ince, will have Viola Vale as the leading woman. Edmund Lowe is playing the opposite lead, and a cast of well known people has been selected. One of the big scenes for this play is a pawnshop setting, and so many valuables have been put in this that an extra force of watchmen have been engaged to serve night and day.

Director Dallas Fitzgerald and members of the Viola Dana company filming "Blackmail" have returned from San Francisco, where yacht scenes were taken. Wyndham Standing is playing the male lead.

The third Jack London story production, "The Star Rover," has been completed by Director Edward Sloman. The leads of this are Courtney Foote and Thelma Percy.

Work of engaging players for "The Four Horsemen" has already been started and is proving one of the biggest tasks ever undertaken by the Metro casting department. The script prepared by June Mathis requires Belgium, German and French soldiers and scores of South American horsemen. Director Rex Ingram has selected Walter Mayo as his chief assistant and John Seites and Tom Storey will be in charge of photography.

SELIG

WILD animals are having their turn in the special feature comedy, "In For the Night." With much of the human action con-

cluded in this famous stage farce, Colonel William N. Schie has turned his special attention to the periods of vivid incidents in which jungle beasts create tomforesy of fun in the production. Bengal and Siberian tigers, lions, leopards, pumas, bears and elephants are being used to cock up added fun to the special comedy.

With all the far-North locations "shot" for the powerful wolf dog story of "Kazan," the company now is doing the closeups and interior stuff of Curwood's most famous story. Thousands of feet of remarkable snow scenes and scenes among the wolf packs are being assembled to match the human story.

The Franklyn Farnum company has finished W. F. Wing's story "Riding the Winds" and is grinding up the second feature, "Andy of the Flying U," by B. M. Bower. This is one of the "Happy Family" stories and has to do with cowboy antics, hated sheep herders and romance. Editor Wing has inserted hundreds of feet of rollicking comedy and fast action in the screen adaptation. Genevieve Bette, the phenomenal rider, is supporting Mr. Farnum. Nate Watt is directing.



Marguerite de la Motte, appearing in "Trumpet Island," a Vitaphone special production directed by Tom Teriss

were but seven days that he and the company could work, due to the bad lighting and muddy water, to say nothing of the waves destroying his set on two occasions. This film is at present known as "Deep Water," and the lead is taken by Henry Woodward, a former swimming champion. Other subjects in productions at the Fountain studio are that of "The Tiger Lady," starring Hope Hampton, and another subject which has Max Linder as star.

HERE AND THERE

HENRY LEHRMAN, who recently returned from New York with a contract to produce a series of twelve comedies for First National is at work on the first of the series at his studio in Culver City, and it will no doubt be titled "The Kick in High Life." Al Ray, who was co-starred in Fox comedies, is playing the leading role in the first subject being made.

Maurice Tourneur, after eight weeks at Catalina Islands, has returned to Universal City to make interiors for the subject on which he is now working. In Catalina Island waters he made the submarine scenes near a sunken ship by means of building a concrete steel and wood set which was sunk in the bay. Considerable difficulty he felt the producer in making these scenes, for in the eight weeks there

READ STUDIOS

THE Stewart Edward White novel, "The Leopard Woman," has been put in production by J. Parker Reid, with Louise Glamm playing the title role and under the direction of Westley Ruggles. House Peters has been engaged to play opposite Miss Glamm in this subject. Particular attention is given to the atmosphere for this picture, and S. L. Lawrence, an author and world traveler, is serving as advisor for the technical department.

Hobart Bosworth is working with the Reid scenario department in the preparation of script for his next production. Rowland V. Lee has been engaged to direct Mr. Bosworth and J. O. Taylor will be in charge of photography.



Viola Dana, Metro Star, entertains Lieut. Locklear in her dressing room at the Metro studios.

Directors Not Given Credit

Vignola Urges That Exhibitors Realize Their Importance

THE director "the man behind the gun" of every picture has a grievance, according to Robert G. Vignola, whose special production of "The World and His Wife," made for Cosmopolitan, will be released soon by Paramount.

Taking up the cudgels in defense of his craft, Director Vignola asserts that the exhibitors, sufficiently speaking, do not give sufficient thought or credit to the man really responsible for the success or failure of a production—the director—and that ninety nine times out of a hundred the names of the maids, the butlers, the chauffeurs or the mob receive more prominence in the exploitation than the name of the director, which more often than not isn't even mentioned.

"We directors understand that basically the exhibitor is interested in the exploitation of names only as they affect his box office," said Director Vignola, "but where is there any monetary advantage in telling the world that the role of Fanchon, the maid, is played by Dottie Dimples? Admittedly there isn't, and we are, therefore, led to assume that it isn't always a case of money with the exhibitor; sometimes it's a case of giving credit purely for sake of fair play. All very well. But does the director come in for the same line of reasoning? He does not. Mind now, I'm speaking in generalities. I have no fault to find with the isolated exhibitor or two who realizes the value of the director's name in his exploitation and takes due advantage thereof.

"Only the other day I stood in the lobby of a certain big Broadway picture palace reading the displays. They had a big card in a frame giving the names of the cast, including those of the maid and butler characters. But nowhere was there any mention of the director. It would have been a very simple thing to have given him credit. In the past year I have done some traveling throughout the country, and wherever the opportunity afforded I examined theatre lobbies, but crediting the director for his work was a rare thing to find.

"Now this is a situation that works to the disadvantage of the exhibitor as well as the director. Within the past year or more there has arisen a feeling among fan magazines and other publications devoting space to the motion picture—that the director is a responsible factor in the making of pictures. Where he has made a good picture they have been quick to praise him, and where he has made a bad picture they have been as quickly quick to censure him. The



Alma Rubens in the new Cosmopolitan production for Paramount release, "The World and His Wife"

result is that within the past year the public has been given a great deal of information about the director and have been told and shown why upon the director depends the success or failure of the picture more than upon any other element—story, star, or cast included.

"Why, then, doesn't the exhibitor take advantage of the exploitation value of the director's name? Why doesn't he take advantage of

the publicity given the director in the fan magazines and let his patrons know who directed the picture he is showing? As a matter of business the public is far more interested in who directed the picture than in the fact that Dottie Dimples plays the role of the maid, appearing in three short scenes. Then, as a matter of fair play, the director should be given credit for his work.

"The director is the man behind the picture. He is like the general

of the army, only more so. He furnishes the motive power that makes the production wheels go round. He manipulates the strings that make the actors move and the story develop upward towards a smashing climax.

"Give the director credit when he makes a good production. Post his name in your lobbies. Yet your patrons know who makes the pictures they like. The fan magazines do. Why don't you? It's good business, and, besides, it's fair play."

Robert Gordon Makes Personal Appearance

The first photoplay under the producing parentage of the Cayuga Pictures, Inc., which features Robert Gordon, is being filmed. The company is on location near Ithaca, N. Y.

At the Crescent theatre, Mr. Gordon was appearing on the screen in the Vitagraph picture, "Dollars and the Woman," with Alice Joyce, and being recognized by the management when passing the picture house, Mr. Gordon was stopped and requested to make a personal appearance, incidentally making a little talk on motion pictures.

Mr. Gordon complied readily, and scored such success that the Ithaca papers gave the young actor much valuable publicity.

George Sargent on New Vitagraph Picture

George Sargent, the director of the Vitagraph special features, "The Prey," starring Alice Joyce, and "The Whisper Market," with Corinne Griffith, has started a second production in which Miss Griffith plays the lead. The story is entitled "The Broadway Bubble," and in order to get the proper atmosphere Mr. Sargent has staged his big scenes at the corner of Broadway and 47th Street, and in an office in the Times Building.

Mr. Sargent, by arrangement with the Edison Company, succeeded in getting the lights on Broadway turned on an hour earlier one day last week so that he could "shoot" the length of "The Incandescent Lane" at its most crowded hour.

Clara Beranger on Way to Visit Europe

Clara Beranger, continuity writer under contract to Famous Players-Lasky Corporation, sailed for Europe last week on the White Star Liner *Olympic*. She will combine business and pleasure during her six weeks' sojourn in France and England. Miss Beranger will do some work during her trip abroad on an original story which, it is anticipated, will be completed by fall.

Legitimate Actor Is Best

Edward Hemmer Believes Stage Experience a Benefit to Screen

THE actor of the legitimate stage makes the best screen performer, according to Edward Hemmer, President of Hemmer Superior Productions, Inc. The organization's first play is rapidly nearing completion and will be ready for release very shortly. Mr. Hemmer was Mary Pickford's director and also started Jack Pickford on his road to success.

The director pointed out that picture producing in the past decade has made such rapid strides forward that many radical changes in the business of creating a screen drama have become necessary.

"In the old days," said Mr. Hemmer, "the artists were largely pantomime actors and the spoken word on the screen was not regarded as an advantage. But students of the business soon came to realize that skilful action taken together with

dialogue did more to build up an atmosphere of realism than any other two factors. Of course this truism did not make itself manifest overnight. Years of constant study on the part of experts in the silent drama developed this revelation.

"Realization of this, however, was brought about quite by accident. When the motion picture game had been reorganized by big financial interests and had been placed upon a sound business basis it was decided to use stars of the first magnitude of the legitimate stage in productions upon which fortunes were spent. It was then that the director saw what an asset to the screen art the legitimate actor was. Whether the script called for lines or not the star of the spoken drama made up his own lines because that had always been his training and he knew that he could get better results."

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Eugene Pallette, a favorite screen personage, who appears in Metro's "Parlor, Bedroom and Bath."

Hollywood Welcomes Lulu Warrenton

Upon the conclusion of her work in "The Sin That Was His," in which Lulu Warrenton played an important characterization, the pioneer actress left for the Coast to attend to property and other interests. She found that being among those present on the Coast since motion pictures became an industry, then leaving for several months, very convincing of her popularity, according to the welcome received upon her return to Hollywood.

Mrs. Warrenton is a charter member of the Los Angeles Actors' Association, which, when organized, she was elected upon the Board of Directors, and appointed as one of the executive board. During her absence East, despite her refusal to act, she was re-elected to office unanimously.

Shannon Day to Appear in DeMille Picture

Shannon Day, former Ziegfeld Midnight Frolics' beauty, will appear in the next Cecil B. DeMille special production for Paramount. Miss Day has appeared in a number of screen comedies and quite recently took a "baby vamp" role.

Work on the forthcoming production will start within the week. The scenario is an original story by Jeanie Macpherson, the versatile authoress of many of Cecil B. DeMille's successes. No title has been announced for it yet.

DORIS SCHROEDER CONTINUITY AND ADAPTATIONS

Current Productions:

- "Tokio Siren"
- "The Path: She Chose"
- "The Girl in the Rain"
- "Marama"
- "In Folly's Trail"

UNIVERSAL

What Makes a Screen Drama?

By Clara Beranger



Clara Beranger, who is to visit England on business for Jesse Lasky (Photo by Bachrach).

THE elements that go to build up a drama are essentially the same that enter into the making of a photoplay. Conflict, either within one person, or between several persons, and suspense as to the outcome of the conflict form the foundation upon which all drama is built. A play or a photoplay is interesting in proportion to the amount of suspense it contains and to the clever or working up of that suspense to a dramatic climax. Oftentimes, in a picture, photographic tricks, comedy bits, or scenic effects are added either for padding or for pictorial beauty; but these should not interfere with the dramatic progress of the story. If the drama is interesting enough these bits, although perhaps retarding the action, will not hurt it fundamentally; but the point to be emphasized is that just as the dramatist follows definite rules of dramatic action, so must the photodramatist. The characters must be planted; the action stated and started as soon in the play as consistent with clarity, and then developed with increasing complications and speed until the climax is reached at the end of the picture. It is not always possible to reserve the climax until the very end; but a cleverly worked-out denouement can be made to carry along the interest of the spectators.

There are some people who seem to be unable to rid themselves of the impression that the photoplay is a new art form—something to be continually experimented with, bounded by no definite rules of construction, all too easily adaptable to the caprices of star, director, or camera man. Fortunately, these people are in a rapidly dwindling minority. The screen is coming into its own; the day of the trick film, the flamboyant serial, the outlandish assortment of pictorial hokum which has so long been identified with the motion picture is slowly, but none the less surely, expiring. Pictures like the Barrymore version of "Dr. Jekyll and Mr. Hyde," and "Humoresque," herald the dawn of a new and sane era.

Of course, there will always be stupid, cheap pictures, I suppose, just as there will always be stupid, cheap plays; but as water eventually finds its own level, so will this

class of pictures find its own public. The obvious triangle story, the little-child-shall lead-them theme, the innocent-country-girl-city-slicker yarn—all these, having their origin in the dim mists of antiquity, will probably run on forever, just as long as there is a demand for them from an indifferent, mentally sluggish public. On the other hand, we will have screen dramas of genuine dramatic power and sincerity, vivid transcriptions and interpretations of life; and when that time comes, there will be no middle ground between the pictures that amount to artistic achievements and those that are just plain—bunk.

To my mind, producers have not had this fact forcibly brought to their attention. Annually, from a perfect avalanche of mediocrity, we are able to pick out—if we're lucky—a meager dozen and a half productions that appeal to the intelligence. Out of a morass of sickly sentimentality, bromide philosophizing, and downright vulgarity, they shine like scattered stars in a murky sky. The trouble with a great many producers is that they are trying to work in only one medium—to find a common ground where the intelligencia and the low-brow element can congregate and chant paeans of praise to the great goddess Cinema. It simply can't be done. "Jane

First Novel of Newspaperman Filmed

Wilbur Finley Fauley is the author of the novel, "Jenny Be Good," in the screen version of which Miss Mary Miles Minter appeared recently at the Rialto. Mr. Fauley has been on the editorial staff of the New York Times for ten years. This is his first novel, and his second one is about ready to be delivered to his publisher. "Jenny Be Good" made its appearance June 20 in popular edition form, 10,000 copies first edition, which will be called a Mary Miles Minter edition. The McClure Newspaper Syndicate are serializing the story in the United States and Canada, and their agent sailed recently to place the story in serial form in countries girdling the world.

Candidates Are Chosen after Camera Tests

As the result of camera tests, conducted as part of the exploitation campaign of the Paramount-Ince production, "Below the Surface" starring Hobart Bosworth, two new "finds" are to be brought to the screen in Ince production. They are Miss Joey McCrery and William Beebe. Several hundred candidates appeared for the tests at Culver City and several days of camera work were required before any decision could be reached.

Staged by

HOWARD M. MITCHELL

This introduction to a picture is a guarantee of a box-office attraction.

Just completed: "The Husband Hunter," introducing Eileen Percy as a star.

In preparation: "Beware of the Bride," starring Miss Percy.

William Fox Productions

INDIANAPOLIS

Motion pictures may be presented as evidence, Judge A. H. Anderson of the Federal Court in Indianapolis has held. In the case of one manufacturer of a shock absorber for light cars, sued against another, charging infringement of patents, Judge Anderson ruled that "movies" showing the operation of the absorbers was admissible evidence, because the film is in reality only a series of stationary pictures, and "still" pictures have long been admitted as evidence. After the "show" the court decided the patents had been infringed.

Announcement of the intention of the United Exhibition Producers Corporation, the \$1,000,000 Indiana Theater Holding and Film Producing League, to invade Indianapolis with a new motion picture theatre to equal the capacity of the truck and of the place the Famous Players-Lasky Corporation is to build next year has been made.

Simultaneously it was announced that the corporation has acquired the property of the United Exhibition Company in Indianapolis, which includes the Radio, Broadway and Gayety vaudeville and picture houses and the Foxwood picture house. Six theatres in southern Indiana have been acquired as well as a site for a new one in Bloomington. The Standard Amusement Company, of Crayfordville, which is connected with the new league, has taken over the Sipe, a legitimate house, at Kokomo, and is endeavoring to seat 1,500.

The Citizens Theatre Company has been authorized to raise a capital of \$100,000 to erect a picture theatre in Brady, Ind. The directors are William M. Zeller, Sam Simon, Zeller and John A. Morgan.

An unusual demonstration of the fact that the public wants good pictures and will forgive all the shortcomings, even commencing with a regular cooling system and a first-class orchestra, and pay extra prices to see the pictures, is being given week after week at Babylon's theatre in Indianapolis this summer. Eugene Light's is a legitimate house playing Klaw and Erlanger road productions during the winter season. This summer Henry K. Burton, the Indianapolis theatrical agent, has leased the house and is presenting a summer show exclusively of Paramount Aircraft special productions.

DETROIT

Joe Optner has purchased the Lyric theatre in Mt. Clemens, and after alterations are completed will open it on the scheduled date being July 15. The house has 400 seats.

HARRY ROSS, former manager of the Paramount exchange in Detroit, will return to the city on August 1 as division manager.

A new wage scale between the operators and stagehands and all the Detroit theatres has been agreed to, to take effect immediately. The contract with the unions did not expire until September 1, but because of the close of the summer, a more moderate scale was agreed on. The union musicians have asked for such a large percentage of an increase that they and the theatres are at loggerheads, and it is possible that there will be no music in any Detroit theatres this fall.

After two attempts, safe robbers broke open the strong box in the Gladwin Park theatre last Tuesday night and secured \$400 in cash. In previous attempts the robbers failed to get the safe open.

OKLAHOMA CITY

The organization of a branch of the First National Exhibitors' Circuit, including exchanges and theatres in Oklahoma, Texas and Arkansas has been announced. The Oklahoma branch has been selected Thomas J. Baker, of Oklahoma City, president, Saul Havers, of Little Rock, Ark., first vice president, C. C. Mischelmann, of the Republic, of vice president, and Ross D. Rogers, of Amarillo, Texas, secretary treasurer. The branch has been capitalized at \$250,000. Its headquarters is located at Dallas, Texas.

Breezy Items from Many Cities

GET THE HOME NEWS

The Lynch-Hulse interests have purchased the Jefferson theatre, situated on Elm street, from the Jefferson Theatre Company, for \$175,000. Operation under the new management began July 4. No change of policy is contemplated by the Lynch-Hulse interests.

The new Kozy theatre at 110 East Chicago avenue, McAlester, Okla., opened on July 3 with capacity business. "Polynanna" served as the initial feature. A pipe organ and air cooling system add to the attraction of the new house.

CLEVELAND

P. A. Block, who holds the reins of the Cleveland Goldwyn exchange, has loaned his office duties over to Assistant Manager W. J. Kiner, while he enjoys the vicissitudes of a two weeks' stay in New York.

I. B. Remy, special representative of Goldwyn Pictures Corporation, spent several days in Cleveland the first part of the week, showing the advanced fall styles in Goldwyn pictures to the local office force.

M. H. Horwitz, financial secretary of the Cleveland Motion Picture Exhibitors' Association, but better known as the

chairman of the entertainment committee for the Association during the recent Cleveland convention, has added two more theatres to the three he already owns. Horwitz, together with Louis Israel, owns the Halmorth, Fountain and Globe. These are all east side houses. The recent acquisitions are the Amphion and the Southern, both large, modern high class first-run west side houses. Both of them are located on West 25th street. The Amphion and Southern formerly belonged to J. T. Sharp, a prominent local exhibitor, who has interests in several of the larger houses in the city. The deal is said to have involved \$100,000. Bill One, salesman for the Standard Film Service for the past two years, will manage the Southern theatre for the new owner. The Amphion will continue under its present management.

C. A. Barbian of the Waldorf theatre, Akron, reports that, all theories about the much maligned war picture to the contrary, he has played "Whom the Gods Destroy"—a picture with a war theme—to big business.

Leon D. Netter, who has been general manager of the Masterpiece Film Attractions of Cleveland in a Rivoli theatre in Broadway, just beyond Fillmore, which he announces will open to the public on August 23. This is a week in advance of the original intended opening date.

Film Shipping Problems

Robert A. Foster, of Inter-Ocean, Talks on Transportation Problems

"TRANSPORTATION has always been an important factor in commerce," said R. A. Foster, office and transportation manager of Inter-Ocean Film Corporation in a recent interview, and will remain an important factor as long as the problems of convenience of raw materials to the source of manufacture, and the distribution of the finished product to the points of consumption are with us. And it seems absurd to say that the day will come when conditions will be such as to warrant the abolition of transportation. To the contrary, as each day passes, the position of transportation is reinforced and strengthened in the world of commerce; and in the recent World War was it not the efficient transportation of troops, food supplies, ammunition and sundry necessities, which spelled victory for the Allied forces?

"The transportation problem on motion pictures is well taken care of in the United States. Twenty-five exchange centers located in as many states are constantly in touch with the exhibitor in this

country. In many centers, sub-exchanges have been established to meet the exhibitor's demands for quick and efficient transportation. And this service rendered by American motion-picture distributors is admirably supplemented by express organizations who fulfill their obligations in an efficient and punctual manner.

"But nowhere is the transportation problem so imminently important as in the export branch of the motion-picture business. Pictures purchased by the foreign film buyer and scheduled for release on a certain date in his particular territory must reach their destination in time for exhibition purposes; there is not and must not be any alternative. Failure to do this might probably result in the cancellation of a contract or the abrupt termination of service; and no chances must be taken. In this connection Inter-Ocean always adopts as a precautionary measure the shipment of films before the specified shipping date so as to insure receipt by the buyer in the event of accident or mishap."

dates are some way connected with Sol Lesser, who was also interested in the Masterpiece Film Attractions of Cleveland. George Jacobs takes full management of the Masterpiece offices in Cleveland and Cincinnati, following Mr. Netter's retirement.

BUFFALO

T. W. Brady, who formerly managed Republic in Buffalo and recently was sales manager of that company under the consolidation of the house with Select and National Theatre exchanges, has resigned to accept the Buffalo management of the Associated Producers office. He took up his new duties July 12 and is now seeking suitable quarters for the new exchange. Mr. Brady is well known in the Western New York territory, where he has been in the film business for many years.

The Gardiner Pictures, Inc., exchange of Buffalo, has been reorganized. The new sales manager is Jack Kirsch, former manager of the exchange. Formerly, T. R. Gardiner remains as president and general manager. Paul W. Smith, of Baltimore, is treasurer and assistant general manager. Dave Levy, formerly with Hallmark, Famous-Players and Pictures-Sales, is auditor, and E. J. Hamblit, office manager. The company is planning an aggressive campaign for the fall season.

City Judge Karl A. McCormick has handed down a decision in which he holds that the Loew's Buffalo Theatre corporation is entitled to a warrant for the arrest of the managers of the Loew's shop and other subtenants from the property in Main, between Genesee and Mohawk streets. The property was purchased sometime ago by the theatre corporation as the site for the new theatre. In February, 1916, the Golde Clothes shop leased the theatre for a term of ten years from the Moeller estate, then the owner of the property. A clause in the lease provided that upon sale of the property the tenant would be required to vacate on three months' notice. It was contended by the defendant that the clause in the lease was a personal agreement between the original parties and that when it was not invoked at the time of the first sale of the property it was void. Judge McCormick held that the clause in the lease ran with the land and could be exercised by an owner.

Harry Dixon, formerly manager of several Buffalo neighborhood houses and recently a member of the Realart sales staff, will manage the new Rivoli theatre in Broadway, just beyond Fillmore, which he announces will open to the public on August 23. This is a week in advance of the original intended opening date.

CINCINNATI

Phil Charnas, Standard representative, reports that L. J. Frickie will open a new house in Ironton with a seating capacity of about 500, on August 1.

The Wilson Film Company is handling a new educational feature which is known as the "Times Star Educational Pictures," produced by the Cincinnati Motion Picture Company in conjunction with the Cincinnati Times Star. The new educational depicts the industrial life and scene of the Queen City, the first one, released on July 1, showing Rookwood Pottery. There is no music on these pictures, which makes them excellent for fill-in use.

The local Goldwyn office was moved this week to the third floor of the Film Exchange Building, Pioneer and Broadway.

McMahon and Jackson will hold over "The Mollycoddle" for another week at the Grand. Mr. Jackson stated that the picture plays well with people in six days, the biggest business in the history of the house.

Harry Hunter has under construction a new house in Ironton which will be opened soon to play combined vaudeville and picture. The "big stuff" will be shown at the new theatre.

"Jimmie" and "Edie" Carrier, who the past ten months have been handling Selznick exploitation and publicity in the Cincinnati and Cleveland offices, respectively, have resigned from the Selznick enterprises.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS	
Peggy Rebels (Mary Miles Minter).....	5
Week End (Margaret Fisher).....	6
A Live Wire Hick (William Russell).....	6
The House of Toys (Sena Owen).....	6
The Thirtieth Piece of Silver (Margaret Fisher).....	6
Slap Bang Jim (William Russell).....	6
The Honey Bee (Marguerite Sylva).....	6

ARROW FILM CORPORATION

Love's Protege (Ora Carey).....	5
Woman's Man (Romaine Fielding).....	5
The Bromley Case (Glen White).....	5
The Trail of the Cigarette (Glen White).....	5
The Unseen (Glen White).....	5
The Wall Street Mystery (Glen White).....	5
SERIALS	
The Lurking Peril (Anne Luther-Geo. Lurkin) 15	
Episodes.....	
The Fatal Sign (Claire Anderson-Harry Carter); 15	
Episodes.....	
Lightning Brice (Jack Hoxie-Anne Little).....	15
WESTERN DRAMAS	
Lone Trail Rider (one every other week).....	2
Blood Star Westerns (one every other week).....	2
ONE AND TWO-REEL COMEDIES	
Hank Mann Comedies (one every other week).....	
Arrow (Eddie Boulden-Lillian Vera).....	
Roscoe (Felix Filibert-Bea Tracy).....	2
Hank Mann (Hank Mann-Madge Kirby).....	2

AYWON FILM CORP.

Blind Love (Lucy Cotton).....	6
Days of Daring (Tom Mix).....	6
Persuasive Peggy (Peggy Hyland).....	6
Eternal Penalty (Henry Kolker).....	5
Roscoe and Thorne (Lengua Ulrich).....	5
She Pays (Julia Dean-Louise Hule).....	5
Justice (Cyril Scott).....	5
The Guilty Woman (Marie Empress).....	5

CELEBRATED PLAYERS CORP.

<i>(At State Right Exchanges)</i>	
THE GUMPS	
Ice-Box Episodes.....	1
Andy Fights the High Cost of Living.....	1
Militant Min.....	1
Accidents Will Happen.....	1
Andy the Model.....	1
Andy Re-decorates the Flat.....	1
Andy's Inter-Reuben Guest.....	1
Andy's Mother-in-law Pays Him a Visit.....	1
Andy on Skates.....	1
Andy Visits the Oyster.....	1
Andy and Min at the Theatre.....	1
Andy's Night Out.....	1

CANYON PICTURES CORP.

VANISHING TRAILS	
<i>(Twelve Two-Reel Westerns Featuring Franklin Farnum)</i>	
Twelfth, The Cowboy and the Rajah.....	2
Eleventh, Cupid's Roundup.....	2
Third, 'Betsy' Bob.....	2
Ninth, Brother Ben.....	2
Eighth, When Pals Fall Out.....	2
Fifth, Shackles of Fate.....	2
Sixth, The Puncher and the Pup.....	2

COMMONWEALTH PICTS. (Chgo.)

SPANUT'S VOD A VIL MOVIES	
Billy Whiskers (Comedy).....	2
La Farre Sisters (Dancers).....	2
The Dying Swan (Skating).....	2
Free Hand and Love (Acrobatics).....	2
Reynolds and Geraldine (Acrobatic Dancers).....	2
Hundler (Balancing).....	2
Three Waples Sisters (Boxing and Wrestling).....	2
Everson's Comedy Circus (Fony, Dog and Monkey).....	2
Harry Collier & Co. (Comedy Bicycle Novelty).....	2
I See Boys.....	2
Marie DeWolfe (Comedy).....	2
The Arabian Whirlwind Troupe (Tumbling Acts).....	2

EDUCATIONAL FILMS CORP.

<i>(Released Through Educational Film Exchanges)</i>	
CHESTER COMEDIES	
An Overall Hero.....	2
Four Times Foiled.....	2
CHERRY TREE COMEDIES	
Kiss Me Caroline (Bobby Vernon).....	2
A Seaside Story (Ray Tinker).....	2

TORCHY COMEDIES

Torchy (Johnny Hines).....	2
Torchy Comes Through (Johnnie Hines).....	2
MERMAL COMEDIES	
A Fresh Start (Mervyn Rae).....	2
Duck Inn (Lloyd Hamilton).....	2
SPECIALS	
The Why of a Volcano.....	2
The Valley of Ten Thousand Smokes.....	2
A Day With Carranza.....	2
Modern Centaurs.....	2

ROBERT C. BRUCE SCENICS

The Castaway.....	1
The Great Mirror.....	1
The Hope of Adventure.....	1
Falling Waters.....	1
Solitude.....	1
By Schooner to Skagway.....	1
The Songs of the Pacific.....	1
The Log of the La Victoria.....	1
The Wanderlust.....	1
The Chilkat Cuts.....	1

CHESTER-OUTING SCENICS

Take in Boarders.....	1
Pyreness and Wooden Legs.....	1
Bear With Us.....	1
Fire.....	1
True.....	1
Pigs and Kava.....	1
Wanted, an Elevator.....	1
Adam and Eve in the Andes.....	1

SCREENINGS

Foam Fantasies.....	1/2
Duck Days.....	1/2
In a Naturalist's Garden.....	1/2
Horseshoe and Bridal Veil.....	1/2
Yes and No.....	1/2
Forbidden Fanta.....	1/2
Infant Icebergs.....	1/2
Troubadours of the Sky.....	1/2

EQUITY PICTURES CORP.

Whispering Devils (Conway Tearle).....	6
Keep to the Right (Edith Taliaferro).....	6
For the Soul of Rafael (Clara Kimball Young).....	7
The Forbidden Woman (Clara Kimball Young).....	6
Silk Husbands and Calico Wives (House Peters).....	6
Eyes of Youth (Clara Kimball Young).....	7

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT	
July-The Sins of St. Anthony (Bryant Washburn).....	4565
July-Away Goes Prudence (Billie Burke).....	5046
July-De la Fashionable (Douglas MacLean-Doris May).....	4501
July-The Ladder of Lies (Ethel Clayton).....	4271
July-Romer Comes Home (Charles Ray).....	4555
July-The Fourteenth Day (W. H. Barry).....	5284
July-The World and His Wife (Cosmopolitan).....	4702
June-Old Wives for New (DeMille-Reisette).....	5663
June-Below the Surface (Special Cast-Ince).....	5987
June-Paris Green (Charles Ray).....	4259
June-Remodeling Her Husband (Dorothy Gish).....	4644
June-The City of Masks (Robert Warwick).....	4708
June-Sick Abed (Wallace Reid).....	4327
June-Sand (William S. Hart).....	4669
May-A Lady in Love (Ethel Clayton).....	4607
May-The Dancin' (Wallace Reid).....	4124
May-The Dark Mirror (Dorothy Dalton).....	5084
May-The Sea Wolf (George Melford Special).....	6097
May-Mrs. Temple's Telegram (Bryant Washburn).....	4318
May-Why Change Your Wife (De Mille Special).....	7175
Apr.-Dr. Jekyll and Mr. Hyde (John Barrymore).....	6355
Apr.-The Dark Mirror (Dorothy Dalton).....	5084
Apr.-Terror Island (Houdini).....	5813

ARTCRAFT

June-Rebecca of Sunnybrook Farm (Mary Pickford).....	5382
PARAMOUNT-ARBUCKLE COMEDIES	
Jan. 11-The Garage.....	2
May 16-The Dark Mirror (Dorothy Dalton).....	5084

PARAMOUNT-SENNETT COMEDIES

July 4-The Quack Doctor.....	2
July 27-You Wouldn't Believe It.....	2
June 6-By Golly.....	2
May 2-Let Go.....	4
Apr. 18-The Gingham Girl.....	2
PARAMOUNT-BRIGGS COMEDIES	
Dec. 28-Housecleaning.....	1
Dec. 21-Those Distant Cousins.....	1
Dec. 7-After the Circus.....	1

PARAMOUNT-DE HAVEN COMEDIES

June 13-A Model Husband.....	2
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May 30-Beating Chesters.....	2
May 9-Spring.....	2
PARAMOUNT-HOLMES TRAVEL PICTURES	
July 25-In Flanders Fields.....	1
July 18-Frenchingy Met.....	1
July 11-The Land of Laus.....	1
July 4-Pavilion Holidays.....	1
June 27-Battlefields of France.....	1
June 20-The Lake of the Sun and Moon.....	1
June 13-The Lure of the Lureley.....	1
June 6-Beautiful Brugs.....	1

PARAMOUNT-BURLINGHAM

Dec. 28-Winter Sports at St. Moritz.....	1
Dec. 14-Down the Strand in London.....	1

PARAMOUNT-POST NATURE PICTURES

Dec. 21-From a Piscatorial Angle.....	1
Dec. 14-Memory Lane.....	1
Nov. 21-Sunshine and Shadow.....	1
Nov. 9-A Night in June.....	1

PARAMOUNT MAGAZINE

July 15-Unpopular Science.....	1
July 11-The Kingdom of Night.....	1
July 11-The Movie Lunacy.....	1
July 4-The Transatlantic Night Express.....	1
July 27-Quizzing the Prophets.....	1
June 23-A Forest Fantasy.....	1
June 13-Portraits from Acid.....	1

TRUAX AND OTHER COMEDIES

Apr. 11-Ship Ahoy.....	2
Mar. 28-Cleaning Up (Al St. John).....	2
Dec. 28-To Good to be True (Ernest Trues).....	2
Dec. 14-Speed (Al St. John).....	2

FILM MARKET, INC.

<i>(At State Right Exchanges)</i>	
The House Without Children.....	2
The City of Purple.....	4
Who Shall Take My Life?.....	4
Zongor, the Dare Devil of Romance.....	4
The Natural Law.....	4
The Grain of Dust.....	4
The Lust of the Ages.....	4
Has a Man the Right to Kill?.....	4
Beware of Strangers (The Bara).....	4
Persuasive Peggy.....	4

FIRST NATIONAL EXCHANGES

45 Minutes from Broadway (Charles Ray).....	
The Jacknife Man (King Vidor).....	
Curtain (Katherine MacDonald).....	
Yes or No (Norma Talmadge).....	6
The Yellow Typhoon (Anita Stewart).....	3962
Pasha's Playground (Katherine MacDonald).....	3962
The Love Expert (Constance Talmadge).....	6518
Don't Ever Marry (Marshall Neilan).....	6518
Polly of the Storm Country (Mildred Harris).....	6038
The Woman Gives (Norma Talmadge).....	5923
The Idol Dancer (D. W. Griffith).....	7033
The Family Honor (King Vidor).....	5884
The Inferior Sex (Mildred Harris Chaplin).....	5695
Fighting Shepherdess (Anita Stewart).....	5954
In Search of a Sinner (Constance Talmadge).....	5485
The River's End (Marshall Neilan).....	6584

FOX FILM EXCHANGES

BIG PRODUCTIONS	
The Strongest (Special Cast).....	6
Should a Husband Forgive? (Special Cast).....	7
Evangeline (Special Cast).....	7
Kiethen Mavournt (The Bara).....	7
Checkers (Special Cast).....	7
WILLIAM FARNUM SERIES	
The Joyous Troublemaker.....	6
The Orphan.....	6
The Adventurer.....	6087
Heart Strings.....	6
Wings of the Morning.....	6

THEDA BARA SERIES

Lure of Ambition.....	5
Le Belle Ruse.....	5
FOM MIX SERIES	
Three Gold Coins.....	5
The Terror.....	5
Desert Love.....	5
Three Gold Coins.....	5
The Daredevil.....	5
FOX ENTERTAINMENTS	
Her Honor the Mayor (Ellen Percy).....	5
Firebrand Trevison (Buck Jones).....	5
The Rose of Nome (Clayton Brockwell).....	5
The Little Wanderer (Shirley Mason).....	5
The Square Shooter (Buck Jones).....	5
A Sister of Salome (Gladys Brockwell).....	5
A World of Polly (Clayton Brockwell).....	5
The Twins of Suffering Creek (Wm. Russell).....	5
White Lies (Gladys Brockwell).....	5
The Iron Heart (Madeline Travers).....	5

Advance Information on All Film Releases

(Continued from page 831)

The Spirit of Good (Madeline Traversa).....	5
Forbidden Trails (Buck Jones).....	5
Love's Little Sister (Shirley Mason).....	5
UNSHINE COMEDIES	
His Wife's Caller.....	2
A Waiter's Wasted Life.....	2
Mary's Little Lovers.....	2
Victorious Husband.....	2
Slipping Feet.....	2
A Lady Bellhop's Secret.....	2
Ten Nights Without a Bedroom.....	2
Money Talks.....	2
Through the Keyhole.....	2
MUTT AND JEFF CARTOONS	
The Breakfast Food Industry.....	5
The Mystery of the Galvanized Ash Can.....	5
Departed Spirits.....	5
Sausages and a Cake of Yeast.....	5
One Round Jeff.....	5
The Tango Dancers.....	5
The Toy Makers.....	5
The Great Mystery.....	5

FROHMAN AMUSEMENT CORP.

<i>(At State Right Exchanges)</i>	
TEXAS GUINAN SERIES	
Just Kill.....	2
The Boss of the Rancho.....	2
The Spirit of Cabin Mine.....	2
The Heart of Texas.....	2
MACK SWAIN SERIES	
Simmer, Amboy.....	2
Ambrose and the Bathing Girls.....	2
Ambrose in Bad.....	2
Ambrose's Winning Ways.....	2

GARSON-NEILAN PRODUCTIONS

<i>(Producing for Open Market)</i>	
The Unpardonable Sin (Blanche Sweet).....	9
The Hushed Hour (Blanche Sweet).....	9

GAUMONT COMPANY

<i>(At State Right Exchanges)</i>	
Headlines and Wires (Vivian Martin).....	6
Tuesdays—Gaumont News.....	6
Fridays—Gaumont Graphic.....	6
The Real Roosevelt.....	2
Scissors on Earth.....	2
The Hand of Vengeance (Serial, ten two-reel episodes).....	2

GOLDWYN EXCHANGES

STAR SERIES	
SPECIALS	
Cupid the Cowpuncher (Will Rogers).....	5
The Slim Princess (Mabel Normand).....	5
Knave of Destiny (Pauline Frederick).....	5
Jee! Call Me Jim (Will Rogers).....	5
The Great Avenger (Tom Moore).....	6
Dollars and Sense (Madge Kennedy).....	7
The Woman and the Puppet (Geraldine Farrar).....	7
Trimmed With Red (Madge Kennedy).....	7
The Strange Boarder (Will Rogers).....	5
The Woman in Room 13 (Pauline Frederick).....	5
Duds (Tom Moore).....	5
The Little Shepherd of Kingdom Come (Jack Pickford).....	6
The Blooming Apple (Madge Kennedy).....	6
The Palizer Case (Pauline Frederick).....	5
Water, Water, Everywhere (Will Rogers).....	5
Going Some (Rex Beach).....	5
EMINENT AUTHORS PRODUCTIONS	
Out of the Storm (Gertrude Atherton).....	5
Dangerous Days (Mary Roberts Rinehart).....	5
Partners of the Night (Leroy Scott).....	5
BOOTH TARKINGTON'S EDGAR SERIES	
Edgar's Hamlet.....	2
Edgar and Teacher's Pet.....	2
CAPITOL COMEDIES	
Aug. 29—In and Out (Flanagan and Edwards).....	2
Aug. 1—The Wife's Husband (Flanagan and Edwards).....	2
Aug. 1—The Road to Ruin (Flanagan and Edwards).....	2
July 18—A Counter Plot (Buddy Post).....	2
July 18—Mum's the Word (Buddy Post).....	2
June 29—A Mourning Muse (Buddy Post).....	2

FORD EDUCATIONAL WEEKLY	
Aug. 8—Starting Life (Showing Young Life).....	1
Aug. 1—Into the Big Cypress (Scenic).....	1
July 25—Curtain On Excess (Making Electric Flat Irons, etc.).....	1
July 18—Just "Write" (Making Fountain Pens).....	1
July 11—Caterpillar Power.....	1
July 4—Tropical Gems of Florida.....	1
GOLDWYN-BRAY PICTOGRAPHS	
July 18—The Life History of the Pearl.....	1
July 11—Our Wonderful World (Tripoli).....	1
July 4—Breathin' Man at His Own Game.....	1
June 27—Speeding Up the Play.....	1

GOLDWYN-BRAY COMICS

July 25—Shocking a Profligate (Judge Rummy).....	1
July 18—A Fish Story (Happy Hooligan).....	1
July 11—His Country Cousin (Judge Rummy).....	1
July 4—The Humpty (Stetson Kid).....	1
June 27—A Doctor Should Have Patience (Judge Rummy).....	1

GRAPHIC FILM CORPORATION

Moral Suicide (Mason-Baird).....	7
Ashe of Love (Hackett-Shaunigan).....	6
When Men Betray (Gail Kane-Stuart Holmes).....	6
Echo of Youth (Richman-Baird-Shepard).....	6
Someone Must Pay (Gail Kane-Edmund Breese).....	6
Child for Sale (Leslie-Hale Connolly).....	6

GREIVER'S EDUCATIONALS (CHICAGO)

Serpent's Tooth.....	1
Speeding Through Dixie.....	1
Revolving Base.....	1
Colossus of Roads.....	1
The Spirit of the Birch.....	1
Suds.....	1
Precisely as Polly.....	1

HALL ROOM BOYS PHO. PLAYS

June 24—Sea Side Simp.....	2
May 27—Fortune Hunters.....	2
May 27—Tit for Tat.....	2
May 13—Movie Madness.....	2
April 27—Tell Us Oujia.....	2
Apr. 15—Four of a Kind.....	2
Apr. 1—This Way Out.....	2
Mar. 22—Oh, Baby.....	2
Mar. 8—Breaking Into Society.....	2

HALLMARK PICTURES CORP.

TRIANGLE RECREATED STAR PRODS.	
July—Wild Winship's Widow (Dorothy Dalton).....	5
July—The Deserter (Frank Keenan).....	5
July—The Aryan (Wm. S. Hart).....	5
July—The Lamb (Douglas Fairbanks).....	5
July—The Coward (Frank Keenan).....	5
June—Fifty-Fifty (Norma Talmadge).....	5
June—Hell's Hinges (Wm. S. Hart).....	5
June—Love or Justice (Louise Glau).....	5
June—The American (Douglas Fairbanks).....	5
COMEDIES (TWENTY-SIX)	
(One every two weeks)	
Doubling His Doom.....	2
Malicain Ambrose.....	2
Should.....	2
The Betrayal of Magic.....	2

BURTON KING PRODUCTIONS	
The Discarded Woman (Grace Darling Rod La Rocque).....	6
Love or Money (Virginia Lee).....	6
The Common Sin (Grace Darling Rod La Rocque).....	6
PLIMPTON PICTURES	
What Children Will Do (Edith Stockton).....	5
Stripped a Wife Work (Edith Stockton).....	5
SERIALS	
The Fatal Sign (Harry Carter-Claire Anderson) (15 Episodes).....	5
The Screaming Shadow (Wilson-Gerber) (15 Episodes).....	5
The Trail of the Octopus (Wilson-Gerber) (15 Episodes).....	5
The Evil Eye (Benny Leonard) (15 Episodes).....	5
FAMOUS DIRECTORS SERIES	
A Velled Marriage (Lehr-Keller).....	5
The Heart of the Nation (Anna Row).....	5
Chains of Evidence (Breese-Shotwell).....	5
High Speed (Edward Earle-Gladys Hulette).....	5
The Heart of Gypsy (Florence Billings).....	5
The Phantom Honeycomb (Marguerite Marguerite).....	5
Love, Honor, and ? (Stuart Holmes, Ellen Cassidy).....	5
A Dangerous Affair (Billings Rawlinson).....	5
SPECIAL PRODUCTIONS	
Thru the Roosevelt Country with Colonel Roosevelt.....	5
A House Divided (Sylvia Bremer).....	5
The Little Scout (Viola Blackton).....	5
Wanted for Murder (Elaine Hammerstein).....	5
The Other Man's Wife (Stuart Holmes-Ellen Cassidy).....	5

REDUCED PRICES	
Aug. 23—The Mutiny of the Elsinore (Special Cast).....	6
Sept. 27—Clothes (Special Cast).....	6
Sept. 13—The Saphed (Crane-Keaton).....	6
Sept. 13—The Price of Redemption (Bert Lytell).....	6
Sept. 1—The Hope (Special Cast).....	6
Aug. 16—The Chorus Girl's Romance (Viola Dana).....	6
Aug. 2—Hell in Trust (May Allison).....	6
July 19—The Mist (Wm. Allen).....	6
July 5—Parlor, Bedroom and Bath (Special Cast).....	6
June 7—The Cheater (May Allison).....	6
May 31—The Best of Luck (Special Cast).....	6
Apr. 7—Alias Jimmy Valentine (Bert Lytell).....	6
Apr. 7—Dangerous to Men (Viola Dana).....	6
C. E. SHURTLEFF PRODUCTIONS	
Aug. 23—The Mutiny of the Elsinore (Special Cast).....	6
Aug. 23—Burning Daylight (Mitchell Lewis).....	6
HOPE HAMPTON PRODUCTIONS	
Mar.—A Modern Salome (Hope Hampton).....	6
NAZIMOVA PRODUCTIONS	
Oct. 11—Billions (Nazimova).....	6
Apr. —The Heart of a Child (Nazimova).....	6
Jan. —Stronger Than Death (Nazimova).....	6
The Brat (Nazimova).....	6
The Red Lantern (Nazimova).....	6
TAYLOR HOLMES PRODUCTIONS	
Apr. —Nothing But Lies (Taylor Holmes).....	6
Mar. —The Very Idea (Taylor Holmes).....	6
Jan. —Nothing But the Truth (Taylor Holmes).....	6
ROBERT HARRON PRODUCTIONS	
Oct. 25—Coincidence (Robert Harron).....	6

DEITRICH-BECK, INC.

The Harvest Moon (Doris Kenyon).....	6
The Bandbox (Doris Kenyon).....	6
ARTCO PRODUCTIONS	
The Capitol (Leah Baird).....	6
Cynthia of the Minute (Leah Baird).....	6
ROBERT BRUNTON PRODS.	
The Green Flame (J. Warren Kerrigan).....	5
The Dream Cheater (J. Warren Kerrigan).....	5
\$50,000 (J. Warren Kerrigan).....	5
Live Sparks (J. Warren Kerrigan).....	5
The Lord Loves the Irish (J. Warren Kerrigan).....	5
NATIONAL PRODUCTIONS	
The Blue Bonnet (Billie Rhodes).....	6
JOSEPH LEVERING PRODUCTIONS	
His Temporary Wife (Special Cast).....	6
DIAL FILM CO. PRODUCTIONS	
King Spruce (Mitchell Lewis).....	7
LOUIS TRACY PRODUCTIONS	
The Silent Barrier (Sheldon Lewis).....	6

IVAN FEATURE PRODUCTIONS	
<i>(At State Right Exchanges)</i>	
Life of Honor (Leah Baird-James Morrison).....	7
Human Clay (Mollie King).....	7
JANS PICTURES CORP.	
<i>(At State Right Exchanges)</i>	
A Woman's Business.....	6
Love Without Question (Olive Tell).....	7
KREMER FILM FEATURES, VICT.	
<i>(Released on States Rights Basis)</i>	
The Land of Long Shadows (Jack Gardner).....	5
Efficiency Edna Courtesy (Taylor Holmes).....	5
The Misleading Lady (Henry B. Walthall).....	5
Open Places (Jack Gardner).....	5
The Little Shepherd of Bargain Row (R. Traversa).....	5
The Range Boss (Jack Gardner).....	5
The Alister Case (Bryan Washburn).....	5
The Man Trail (Richard Traversa).....	5
Men of the Desert (Jack Gardner).....	5
Johns (Edith Stockton) (Walthall).....	5
Broncho Billy Dramas.....	5
Snakeville Comedies.....	5
Tables in Slang (George Ade).....	1
Stripped for a Million (Crane Wilbur).....	1
Strife (George Le Gure).....	3
CHAPLIN REISSUES	
A Burlesque on Carmen.....	4
Feb. 1—The Champion.....	4
Mar. 1—Jitney Elopement.....	2
Apr. 1—Work.....	2
May 1—By the Sea.....	1

MERIT FILM CORP.	
Fools' Gold (Mitchell Lewis).....	6
She Wolf (Texas Guinan).....	5
Heart of Texas (Tom Mix).....	5
Window Opposite (Leah Baird).....	5
Once to Every Man (Jack Sherrill).....	6
METRO EXCHANGES	
SCREEN CLASSICS, INC. SPECIALS	
Oct. 1—The Four Horsemen of the Apocalypse (Special Cast).....	6
Sept. 27—Clothes (Special Cast).....	6
Sept. 13—The Saphed (Crane-Keaton).....	6
Sept. 13—The Price of Redemption (Bert Lytell).....	6
Sept. 1—The Hope (Special Cast).....	6
Aug. 16—The Chorus Girl's Romance (Viola Dana).....	6
Aug. 2—Hell in Trust (May Allison).....	6
July 19—The Mist (Wm. Allen).....	6
July 5—Parlor, Bedroom and Bath (Special Cast).....	6
June 7—The Cheater (May Allison).....	6
May 31—The Best of Luck (Special Cast).....	6
Apr. 7—Alias Jimmy Valentine (Bert Lytell).....	6
Apr. 7—Dangerous to Men (Viola Dana).....	6
C. E. SHURTLEFF PRODUCTIONS	
Aug. 23—The Mutiny of the Elsinore (Special Cast).....	6
Aug. 23—Burning Daylight (Mitchell Lewis).....	6
HOPE HAMPTON PRODUCTIONS	
Mar.—A Modern Salome (Hope Hampton).....	6
NAZIMOVA PRODUCTIONS	
Oct. 11—Billions (Nazimova).....	6
Apr. —The Heart of a Child (Nazimova).....	6
Jan. —Stronger Than Death (Nazimova).....	6
The Brat (Nazimova).....	6
The Red Lantern (Nazimova).....	6
TAYLOR HOLMES PRODUCTIONS	
Apr. —Nothing But Lies (Taylor Holmes).....	6
Mar. —The Very Idea (Taylor Holmes).....	6
Jan. —Nothing But the Truth (Taylor Holmes).....	6
ROBERT HARRON PRODUCTIONS	
Oct. 25—Coincidence (Robert Harron).....	6

Advance Information on All Film Releases

(Continued from page S22)

S. L. PRODUCTIONS

Sept. 6—Love, Honor and Obedience (Special Cast).....6
MAURICE TOURNEUR PRODUCTIONS
 Oct. 18—The Great Redeemer (Special Cast).....6

MISCELLANEOUS

Brain Cinema (Special Cast) Film-Lore Prods.....5
 George Kleine Revivals (Photo Products Export Co.)
 The Rich Slave (Mabel Taliaferro) Photo Products
 Export Co.....5
 She Played and Paid (Fannie Ward) Jovan Film
 Sales Co.....5
 The Fighting Kentuckians (Special Cast) Sterling
 Features Pictures.....5
 A Trip to Mars (Special Cast) Tower Film Co.....5
 Peggy Wise (Frances Edmonde) Frances Edmonde
 Prods.....5
 The Isle of Destiny (Wm. Gilmore) Character Picts.
 The Midlanders (Bessie Love).....5
 What Women Love (Annett Kellerman).....5
 The Inner Voice (E. K. Lincoln) American Cinema
 Corp.....5
 His Pajama Girl (Billie Rhodes) C. B. Price Inc.....5
 Witches Gold (Phillips-Gauntier) Capital Film.....5
 A Common Level (Breese-Whitney) Transatlantic
 Film Co.....5

MEDIES

When Quackel Did Hide (Charlie Joy) Aywon Film
 Corp.....5
 The Aero-Nut (Al St. John) Warner Bros.....5
 Tullie's Punishment Romance (Chaplin-Dressler) Tower
 Film Corp.....5
 Dragon Comedies (Rev. Geo. LeRoi Clarke) Romance
 Super Film Co.....5
 Up in Mary's Attic (Noyce-Gibbon) Fine Art Pict-
 ures.....5
 Trouble (Al St. John) Warner Bros.....5
 Mack Sennett Comedies (Majestic Pictures).....5
 Comedy Art Prods. (Special Pictures, Los Angeles) 2

MONOPOL PICTURES

Crimson Souls (Francis Ford).....6
 Alma Where Do You Live (MacTammay-Larkin).....6

NATIONAL FILM CORP.

(At State Right Exchanges)
 Nobody's Girl (Bessie Rhodes).....5
 Keeney Colonel (Special Cast).....5
 Captivating Mary Carstairs (Norma Talmadge) Re-
 issue.....5

PATHE EXCHANGES

Sept. 12—Felix O'Day (H. B. Warner).....5
 Sept. 12—The House of the Telling Bell (Bruce
 Gordon-Max McAvoy).....6
 Aug. 29—Lahoma (Edgar Lewis).....7
 Aug. 15—The Girl in the Web (Blanche Sweet).....5
 Aug. 1—One Hour Before Dawn (H. B. Warner).....5
 July 4—A Broadway Cowboy (Wm. Desmond).....5
 June 6—The Little Cafe (Max Linder).....5
 May 30—Sherry (Pat O'Malley).....6
 May 23—Simple Souls (Blanche Sweet).....7
 May 15—The Miracle of Mary (Seddon-Morrison).....5

RUTH OF THE ROCKIES

(Fifteen Two-Reel Episodes Starring Ruth
 Roland)
 Sept. 19—Fourth, Between Two Fires.....2
 Sept. 12—Third, The Tower of Danger.....2
 Sept. 5—Second, The Inner Circle.....2
 Aug. 29—First, The Mystery Trunk.....3

PIRATE GOLD

(Ten Two-Reel Episodes Starring Geo. B. Seitz
 and Marguerite Courtot)

Sept. 19—Sixth, Kidnapped.....2
 Sept. 12—Fifth, Drugged.....2
 Sept. 5—Fourth, Treasure—At Last.....2
 Aug. 29—Third, The Dead Man's Story.....2
 Aug. 22—Second, The Man in the Mask.....2
 May 15—First, In Which Hedy Buys a Map.....3

THE THIRD EYE

(Fifteen Two-Reel Episodes Starring Warner
 Oland and Eileen Percy)

Aug. 29—Fifteenth, The Triumph of Justice.....2
 Aug. 22—Fourteenth, At Bay.....2
 Aug. 15—Thirteenth, The Dark Trails of Justice.....2
 Aug. 8—Twelfth, Man Against Man.....2
 Aug. 1—Eleventh, The Long Arm of Vengeance.....2
 July 25—Tenth, The House of Terrors.....2
 July 18—Ninth, The Race for Life.....2
 July 11—Eighth, Dangerous Trails.....2
 July 4—Seventh, The Double Trap.....2
 June 27—Sixth, The Death Spot.....2
 June 20—Fifth, The Black Hand Bag.....2
 June 13—Fourth, Daggers of Death.....2

YOUNG BUFFALO SERIES

Aug. 8—The Hold-Up Man.....2
 Aug. 1—The Law of Pizen City.....2
 July 25—The Law of the Border.....2
 July 18—His Pal's Gal.....2
 July 11—Tex of the Timberlands.....2

TRAILED BY THREE

July 11—Fifteenth, The Reckoning.....2
 July 4—Fourteenth, The Hidden Crime.....2
 June 27—Thirteenth, The Door of Death.....2
 June 20—Twelfth, The Burning Fuse.....2
 June 13—Eleventh, The Torture Trap.....2
 June 6—Tenth, The Slave Market.....2
 May 30—Ninth, The Pasha's Revenge.....2
 May 23—Eighth, The Brand of Fire.....2

THE ADVENTURES OF RUTH

(Fifteen two-reel episodes starring Ruth Roland, Wil-
 iam Human and Herbert Hayes)

Apr. 4—Fifteenth, The Key of Victory.....2
 Mar. 28—Fourteenth, The Fighting Chance.....2

DAREDEVIL JACK

May 23—Fifteenth, The Triple Chase.....2
 May 16—Fourteenth, Terrible Vengeance.....2
 May 9—Thirteenth, Baiting the Trap.....2

BRINGING UP FATHER

June 27—Third, Jiggs and the Social Lion.....2
 May 16—Second, Father's Close Shave.....2

AFTER THIRTY

Apr. 4—First, Jiggs in Society.....2

(Six two-reel comedy dramas featuring Mrs. Sydney
 Drew and John Cumberland)

July 15—Fourth, The Unconventional Malda Green-
 wood.....2
 May 30—Third, The Emotional Miss Vaughn.....2
 Apr. 16—Second, The Stimulating Mrs. Barton.....2

ROLIN COMEDIES

Sept. 5—A Regular Pal.....1
 July 25—Call a Taxi (Snub Pollard).....1
 July 18—The Home Stretch (Snub Pollard).....1
 July 4—Don't Beat the Boat (Snub Pollard).....1
 Aug. 8—Public Miss Jazz (Beatrice La Plante).....1
 June 27—Any Old Port (Snub Pollard).....1
 July 11—Hello Uncle (Beatrice La Plante).....1
 May 30—Grab the Ghost (Snub Pollard).....1
 May 23—All Dressed Up (Snub Pollard).....1
 May 16—Hello Uncle (Beatrice La Plante).....1

ROLIN TWO REELERS

July 11—High and Dirty (Harold Lloyd).....2
 May 2—An Eastern Westerner (Harold Lloyd).....2
 Feb. 9—His Royal Snyness (Harold Lloyd-Mildred
 Davis).....2

BLACKTON PRODUCTIONS

July 18—Man and His Woman (Herbert Rawlinson).....6
 June 20—Passers-By (Herbert Rawlinson).....6
 Apr. 11—The Blood Barrier (Breamer-Gordon).....6
 Feb. 15—Respectable by Proxy (Breamer-Gordon).....6
 Jan. 4—My Husband's Other Wife (Breamer-Gordon)
 Nov. 30—Dawn (Sylvia Breamer-Robt. Gordon).....6

NEWS REELS

Sundays—Topics of the Day.....1
 Wednesdays—Pathe News.....1
 Saturdays—Pathe News.....1

PHOTO PRODUCTS EXPORT CO.

SHIRLEY MASON REVIVALS

Apple Tree Girl.....5
 Law of the North.....5
 Cy Whittaker's Ward.....5
 The Awakening of Ruth.....5
 Light in Darkness.....5
 The Tell Tale Step.....5
 Lady of the Moor.....5

FLAGG COMEDY REVIVALS

The Bride.....1
 The Secret Fan.....1
 The Matinee Girl.....1
 The Man Eater.....1
 The Superstitious Girl.....1
 The Artist's Model.....1
 The Art Bug.....1
 The Starter.....1
 The Spoiled Girl.....1
 The Lonesome Girl.....1
 A Good Sport.....1

PIONEER FILM CORPORATION

(At State Right Exchanges)

The Place of Honeywood (Jose Collins-Godfrey Tearle).....6
 Where is My Husband (Jose Collins-Godfrey Tearle).....5
 What Women Want (Louise Huff).....5
 Midnight Gambols (Marie Doro-Godfrey Tearle).....5
 The Hidden Code (Grace Davison).....5
 Dr. Jekyll and Mr. Hyde (Sheldon Lewis).....5
 Bubbles (Mary Anderson).....5
THE FACTS AND FOLLIES SERIES
 Babes in Bearnland.....1
 Two's Company.....1
 Call Me Daddy.....1
 Knockout Maggie.....1

Down Beside the Scaunde.....1

Professor Wax Right.....1

RADIO-SOUL FILMS, INC.

A Man There Was (Victor Seastrom).....3

REALART PICTURES CORP.

SPECIAL FEATURES

The Deep Purple (Raoul A. Walsh's).....6
 The Law of the Yukon (Charles Miller's).....6
 The Luck of the Irish (Dwan's).....6
 Soldiers of Fortune (Allan Dwan's).....7
 The Mystery of the Yellow Room (Chautard's).....6

STAR PRODUCTIONS

Jenny Be Good (Mary Miles Minter).....5
 Nurse Marjorie (Mary Miles Minter).....5
 Sinners (Alice Brady).....5
 The Stolen Kiss (Constance Binney).....5
 July of Rogue's Harbor (Mary Miles Minter).....5
 The Fear Market (Alice Brady).....6
 Anne of Green Gables (Mary Miles Minter).....6
 Erasthew Susan (Constance Binney).....5

REELCRAFT PICTURES CORP.

BILLY WEST COMEDIES

The Dreamer.....2
 Hands Up.....2
 What Next?.....2
 Going Straight.....2
 The Artist.....2
 Beauty Shop.....2
 Hard Luck.....2
 Brass Buttons.....2
 Masquerade.....2
 The Dodger.....2
 Foiled.....2
 Claring Up.....2
 Happy Days.....2

TEXAS GUINAN WESTERNS

The Desert Vulture.....2
 Girl of the Rancho.....2
 A Moonshine Feud.....2
 The White Squaw.....2
 The Night Rider.....2
 The Wild Cat.....2
 My Lady Robin Hood.....2
 Outwitted.....2
 Letters of Fire.....2
 Not Guilty.....2

ALICE HOWELL COMEDIES

Rules and Romance.....2
 Cinderella Cinders.....2
 Her Lucky Day.....2
 Her Bargain Day.....2
 A Wooden Legacy.....2

WILLIAM FRANEY COMEDIES

The Glutton.....1
 Tarred and Feathered.....1
 The Hatcher.....1
 Claring Older.....1
 Play Hookey.....1

BURRUD (SUNSET) SCENES

The Mountain That Was God.....1
 Wind Goddess.....1
 Lake Chelan.....1

MILBURN MORANTI COMEDIES

Bungalow Bungle.....2
 Barber Shop Gossip.....2
 Jealousy.....2
 Simp and Satan.....2
 Wild Wild West.....2
 Installment Plan.....2
 Love Where Art Thou?.....2

NAPOLEON & SALLY COMEDIES

The Deserter.....1
 Dreamy Chinatown.....1
 Perils of the Beach.....1
 Circus Brides.....1
 Tim Fanner.....1
 Taught With the Goods.....1
 One Big Night.....1
 As Others See Us.....1

GALE HENRY COMEDIES

Heirlooms.....2
 Help.....2
 The Movies.....2
 The Champ.....2
 This Way Out.....2
 Kids.....2
 Charming a La King.....2
 Don't Chase Your Wife.....2
 Her First Flame.....2
 Pants.....2
 Her Honor, the Scrub Lady.....2
 Stung.....2

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ROBERTSON-COLE PRODS.

SUPERIOR PICTURES

Bright Skies (Brentwood).....	5
The Devil's Chain (Seane Hayakawa).....	5
The Notorious Mrs. T (Deane Barriacale).....	5
The Brand of Lopez (Seane Hayakawa).....	5
A Woman Who Understood (Beatie Barriacale).....	5
The Third Woman (Special Cast).....	5
The Flame of Hellgate (Beatie Barriacale).....	5
Seeing It Through (Zasu Pitts).....	5
The Luck of Geraldine Laird (Beatie Barriacale).....	5
The Beggar Prince (Seane Hayakawa).....	5
The Third Generation (Brentwood).....	5

SPECIALS

The Wonder Man (Georges Carpentier).....	7
The Fortune Teller (Marjorie Rambeau).....	7
Destiny (Marjorie Rambeau).....	7
The Butcher of the World (Sir Ernest Shackleton).....	7

STUPID COMEDIES

Mixed Husbands.....	1
The Taylor Made Wife.....	1
Downstairs and Up.....	1
May He Jealous.....	1
Her Beloved Hunk.....	1
Her Self Commences.....	1
Mary Had a Little Lamb.....	1

MARTIN JOHNSON PICTURES

Marooned in the South Seas.....	1
The City of Broken Old Men.....	1
Recurring in the Solomons.....	1
Lonely South Pacific Missions.....	1
Domesticating Wild (Garth Hughes).....	1
Cruising in the Solomons.....	1
Saving Savages in the South Seas.....	1

ADVENTURE SCENES

The Tempest.....	1
Out of the Wilderness.....	1
Tree Magic.....	1
Outlaw of the Wilderness.....	1
The Lone Trapper.....	1
Ghosts of Romance.....	1
Sons of Saloskian.....	1

TRIANGLE EXCHANGES

(See United Picture Theatres)

TYRAD PICTURES, INC.

Broken Hearts (Lucille de Tar-Florence Hackett).....	5
It Happened in Paris (Mme. Yorsa).....	5
Human Passions (Lottie Tildred).....	5
Man and Woman (Betty Mason).....	5
The Red Viper (Garth Hughes).....	5
Man Wife and Mine (Eve Dornington).....	5
And the Children Play (Garth Hughes).....	5
Dr. Brind's Wonders of Nature (One every week).....	5
Johnny Dooley Comedies (Johnny Dooley—one every week).....	5

RADIN PICTURES

Skinning Skinners (Johnny Dooley).....	5
Through Eyes of Men (Frank Mayo).....	5
Weekly Indigestion (one every week).....	5

UNITED ARTISTS CORPORATION

Sept. 1—His Majesty, the American, (Douglas Fairbanks).....	8
Oct. 1—Down on the Farm (Mack Sennett).....	6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks).....	6
Jan. 18—Polyanna (Mary Pickford).....	6
Apr. 12—Down on the Farm (Mack Sennett).....	6
May 23—Romance (Doris Keane).....	7

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

The Lady in the Mask (Ann Cornwall).....	5
The Red Lane (Frank Mayo).....	5
Human Stuff (Harry Carey).....	5
Man and Doll (Edith Roberts).....	5
A Tokio Siren.....	5
Everything But the Truth (Edith Lyons Lee Moran).....	5
The Path She Chose (Ann Cornwall).....	5
Man and Doll (Edith Roberts).....	5
Bullet Proof (Harry Carey).....	5

JEWEL PRODUCTIONS, INC.

July 5—Under Crimson Skies (Elmo Lincoln).....	6
Mar. 29—The Virgin of Stamboul (Priscilla Dean).....	6
Feb. 2—The Great Ace (Robert Lee).....	6
Locklear-Francis (Bilington).....	6

THE VANISHING DAGGER

(Featuring Eddie Polo)	
Aug. 2—Ninth, The Lights of Liverpool.....	2
July 26—Ninth, In Uncertain Hands.....	2
July 19—Ninth, Plunged to His Doom.....	2
July 12—Sixth, A Terrible Calamity.....	2
July 5—Fifth, The End of the Rustlers.....	2
June 28—Fourth, On the Trail of the Dagger.....	2
June 21—Third, In Death's Clutch.....	2
June 14—Second, The Night of Terror.....	2
June 7—First, The Scarlet Confession.....	2

CENTURY COMEDIES

July 28—A Birthday Bangle (Helen Jameson).....	2
July 14—Bear Skinned Beauties (Century Chorus).....	2
June 14—Lion's Jaws and Kitten's Paws (Sweet Gregory Vonberg and Century Lions).....	2
May 26—The Tale of a Dog (Browne).....	2
May 12—My Salomy Lions (Century Lions).....	2

STAR COMEDIES

Aug. 12—Clink and Clink.....	1
July 26—Thru the Keyhole.....	1
July 19—His Miss-Step (Dartine Burkette).....	1
July 12—Kidding the Landlord (Hartine Burkett).....	1
July 5—Pills for Papa (Hartine Burkett).....	1
June 14—The Last Nip (Lee Kohlman).....	1
June 7—A Hero 'N' Everything.....	1
May 31—His Friend's Tip (Lyons-Moran).....	1
May 24—Caught in the End (Lyons-Moran).....	1
May 17—Too Many Burglars (Lyons-Moran).....	1
May 10—Concrete Biscuits (Lyons-Moran).....	1

RAINBOW COMEDIES

Aug. 4—Won by a Nose (Dorothy Keating-Henley).....	2
July 21—Off His Trolley (Engle-Dickerson).....	2
July 14—Shouldn't Waiters Marry (Geo. Orey).....	2
June 30—A Villain's Broiled Heart (Engle-Dickerson).....	2
June 23—A He Male Vamp (Monty Sweet).....	2
June 7—Moonshines and Jailbirds (Engle-Dickerson).....	2

June 2—An Artist's Muddle (Mann-Byron).....	2
May 19—He Loved Like He Lied (Irving Engle-Henley).....	2

STAGE WOMEN'S WAR RELIEF SERIES

Mar. 15—The Mad Woman (O'Neill-Power).....	2
May 1—The Mad Woman (O'Neill-Power).....	2

WESTERN AND RAILROAD DRAMAS

Aug. 7—The Great Round Up (Leo Maloney).....	2
July 31—Fighting Pals (Magda Lane).....	2
July 24—The Red Hot Trail (Leo Maloney).....	2
July 17—The Shootin' Kid (Hoot Gibson).....	2
July 10—The Boys of Copperhead (J. McDonald).....	2
July 3—A Tough Tenderfoot (Lynch-Warren).....	2
June 26—The Fightin' Terror (Hoot Gibson).....	2
June 19—Bought and Fought For (Magda Lane).....	2
June 12—Under Sentence.....	2
June 5—The Broncho Kid (Hoot Gibson).....	2
May 29—Two From Texas (J. Farrell McDonald).....	2

MAJOR ALLEN'S ANIMAL HUNTS

May 3—Tiger Land.....	1
Apr. 5—The Story of the Wolf.....	1

THE MOON RIDERS

(Featuring Art Accord)	
Aug. 2—Fifteenth, The Hour of Torture.....	2
July 26—Fifteenth, Unmasked.....	2
July 19—Thirteenth, The House of Doom.....	2
July 12—Twelfth, The Pit of Fire.....	2
July 5—Eleventh, Death's Door.....	2
June 28—Tenth, The Moon Rider's Bride.....	2
June 21—Ninth, The Triple Menace.....	2
June 14—Eighth, At the Rope's End.....	2
June 7—Seventh, The Musing Monster.....	2
May 31—Sixth, The Caves of Mystery.....	2
May 24—Fifth, The Trap of Death.....	2

THE LION MAN

(Eighteen Two-Reel Episodes Featuring Kathleen O'Connor and Jack Perrin)	
Apr. 26—Eighteenth, Is the Nick of Time.....	2
Apr. 19—Seventeenth, In Cruel Clutches.....	2

ELMO THE FEARLESS

(Eighteen Two-Reel Episodes Starring Elmo Lincoln)	
June 7—Eighteenth, The Fatal Letter.....	2
May 31—Seventeenth, The Trap.....	2
May 24—Sixteenth, The House of Intrigue.....	2
May 17—Fifteenth, The Burning Fuse.....	2
May 10—Fourteenth, The Avenger.....	2

NEWS AND MAGAZINE REELS

Mondays—Hearst News (International).....	1
Wednesdays—International News.....	1
Fridays—Current Events (International).....	1
Fridays—New Screen Magazine (Universal).....	1

VITAGRAPH EXCHANGES

The Prev (Alice Joyce).....	5
The Whisper Market (Corinne Griffith).....	5
The Purple Cipher (Earle Williams).....	5
Brook's Special (Harry Carey).....	5
Bab's Candidate (Corinne Griffith).....	5
A Master Stroke (Earle Williams).....	5
Selfish (Anita Stewart).....	5
The Sea Rider (Earle Williams).....	5

VITAGRAPH SPECIALS

Trumpet Island (Special Cast).....	5
Dollars and the Woman (Alice Joyce).....	5
The Courage of Marge O'Doone (James Oliver Curwood).....	5
Captain Swift (Earle Williams).....	7
The Sporting Duchess (Alice Joyce).....	7
The Hunter (Earle Williams).....	7

BIG V SPECIAL COMEDIES

Footprints (Joe Rock).....	2
The Laundry (Earle Montgomery).....	2
Springtime (Jimmy Aubrey).....	2

He Laughs Last (Jimmy Aubrey).....	2
A Parcel Post Husband (Earle Montgomery).....	2
Pals and Pugs (Jimmy Aubrey).....	2
Fists and Fodder (Jimmy Aubrey).....	2
Squeaks and Squawks (Jimmy Aubrey).....	2

LARRY SEMON COMEDIES

The Stage Hand.....	2
Solid Concrete.....	2
School Days.....	2
The Fly Cop.....	2
The Grocery Clerk.....	2
The Head Waiter.....	2

O. HENRY (TWO REELERS)

A Ruler of Men (Special Cast).....	2
An Afternoon Miracle (Special Cast).....	2
Trimble, Trimble (Special Cast).....	2
The Ransom of Mack (Special Cast).....	2
The Passing of Black Eagle (Joe Ryan).....	2

WOLFVILLE TALES (TWO REELERS)

The Washerwoman's War (Nell Shipman).....	2
The Trials of Texas Thompson (Nell Shipman).....	2

THE SILENT AVENGER

Fifteen Two-Reel Episodes Starring Wm. Duncan	
Fifteenth, The Fatal Trump.....	2
Fourteenth, The Lake of Fire.....	2
Thirteenth, A Human Pendulum.....	2
Twelfth, Shot into Space.....	2
Tenth, Blades of Horror.....	2

HIDDEN DANGERS

(Fifteen Episode Serial Starring Joe Ryan and Jean Paige)	
Fifteenth, The Lifting Fog.....	2
Fourteenth, The Fatal Escape.....	2
Thirteenth, A Woman's Secret.....	2
Twelfth, Human Bat.....	2
Eleventh, The Tank's Secret.....	2
Tenth, A Fanatic's Revenge.....	2
Ninth, An Inch from Doom.....	2
Eighth, Hemmed In.....	2
Seventh, Hindoo Hate.....	2
Sixth, The Springs of Trap.....	2
Fifth, Hands of Horror.....	2
Fourth, The Fatal Choice.....	2
Third, Plucked from Peril.....	2
Second, The Murder.....	2
First, The Evil Spell.....	2

W. H. PRODUCTIONS

The Lost Battalion (Special Cast).....	7
Everybody's Business (Richmond-Calhoun).....	6
Mickey (Mabel Norman).....	5
Satan's Pawn (Beatie Barriacale).....	5
The Straight Road (Beatie Barriacale).....	5
The Hell House of Alaska (Wm. S. Hart).....	5
Staking His Life (Wm. S. Hart).....	5

ONE AND TWO REELERS

W. S. Hart Dramas.....	4
Shorley Hamilton Comedy Dramas.....	4
Keystone Comedies (Liberty Brand).....	4
Key Bee Dramas (Union Brand).....	4
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Chaplin Comedies.....	4
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WILK (JACOB) FEATURES

(At State Right Exchanges)

Alice of Desire (Mrs. Seane Hayakawa).....	6
--	---

ALICE BRADY FEATURES

Maternity.....	5
The Trap.....	5
A Woman Alone.....	5
Darkest Russia.....	5
The Dancer's Peril.....	5
A Gilded Cage.....	5
La Boheme.....	5
The Black Rock.....	5
The Divorce Game.....	5
Spurs of Sybil.....	5
Miss Petticoats.....	5
Sell Made Widow.....	5
The Hungry Heart.....	5

ROBERT WARWICK FEATURES

Man of the Hour.....	5
Silent Voice.....	5
Friday the 13th.....	5
Human Driftwood.....	5
The Man Who Forgot.....	5
Family Honor.....	5
Face in the Moonlight.....	5
All Man.....	5
Girl Fully.....	5
Sudden Riches.....	5
False Friends.....	5



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Mr. Roach has directed all of Lloyd's great comedies,—“Bumping Into Broadway,” “Captain Kidd's Kids,” “From Hand To Mouth,” “His Royal Slynness,” “Haunted Spooks” and “An Eastern Westerner.” He also produced the earlier one reel Lloyd comedies that are still spoken of as the greatest one reel comedies that have ever been made.

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Projection — Camera — Music Hints and Ideas About

“New Theatres”

Pages 835-854



The Victory Theatre, Tampa, Fla., read page 837



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Safety of Patrons Supreme Feature in "New Victory"

But This Is Only One of the Interesting Points About the Theatre

By Scott Leslie

Standing across the street and looking at the beautiful new Victory Theatre, one cannot help but swell his chest with pride in the fact that "his town" has put one over on the entire South, for it is without doubt the finest house in the Southeastern States. You are glad there are citizens here who have so much confidence in the future of the city, and the ability of the people to support such a house, that they will invest their thousands and give Tampa such a handsome and perfect theatre.

Standing there we just have to mentally compare this house with others that we have seen elsewhere. Let's see; there seems to be something lacking. What is it now? Oh; yes, it is the fire escapes. Why; on all the houses we can remember, we saw little metal ladders coming down the sides. There is none on the Victory. My goodness; can it be possible that they have neglected this most important feature?

So; we start right out to investigate, for we must not forget the slogan, "Safety First," in our new house. Yes; we investigate and we find that, like the suits of clothes in the Traveling Salesman's expense account, you can't see them, but they are there. You find that instead of neglecting any safety device, they have added many more than are usual, or required by law.

We step across now and are under the handsome marquee. The tile is beautiful and the color schemes delightful. We find it is all of the famous Rockwood Pottery make. We enter the auditorium which is beautifully lighted. Our glance is forced to the grand proscenium by the brilliancy of its lighting. Across the top is an immense American Eagle, with a spread of ten feet from tip to tip of its wings, and a shield of "Victory" across his breast. The lights fairly blaze at the center and gradually diminish in each direction. All lights in the house are concealed, the cove or indirect system of lighting being used, and it has all been so cleverly worked out that all the beauties of the interior are shown to the best advantage.

We are impressed with the width of the aisle's and see that there is plenty of "leg room" between the rows. There are fifteen hundred seats on the two floors, and every one of them is comfortable, with plenty of space for passing in and out, without disturbing those already seated.

Down here in Florida where we have nine or more months of summer, the greatest problem in theatre construction is the cooling system. The Victory owners have spent a great deal of money on this fea-

ture, and have a wonderful combination that will shower the audience with ocean breezes, or exhaust the air quicker than you can tell about it.

In the dome of the theatre is an immense grill. Above the grill are four monster typhoon fans. These can "hit on all four," or, if the mixture is too rich, they can work on one cylinder. These fans alone would be sufficient for any ordinary theatre, but this is not an ordinary theatre you know, so we find another complete cooling system concealed in the basement, as it were.

Directly under the orchestra pit, and running from one side of the house to the other, is a large tunnel. At each end of this tunnel are large fans, that can force the air into the theatre, or exhaust it. The tunnel is connected with two more that run up the two aisles, and all along the aisles are mushroom ducts, which "smear" the air all over the place, so you see there is small chance of a patron of the Victory ever becoming uncomfortable.

Heat is required so little in South Florida that most houses pay little, if any, attention to this feature, but it has not been overlooked in the Victory, and the house can be made comfortable in a very short time should the day be chilly.

I said at the beginning that the safety of its patrons was supreme at the Victory. It has been carried out to such an extent that it would be impossible to tell all about it in this article, for every place you look you find fireproof wall and automatic doors.

Let us start with the booth. This is a little separate building, in the building. It is divided into three rooms, each separated from the other by fireproof walls and

automatic doors. You enter the rewinding room, then into the commodious operating room with its battery of projectors and spot lights, and on into the generator room. A complete switchboard is found here, so that all house lights can be controlled from the booth as well as from the stage, and so will not require an electrician on the stage while pictures are being used in the house.

The booth is at the back of the balcony. To the side is the grand stairway, and on down at each side of the house we find several exits. These exits lead to little outside balconies, but you do not have to make your way to the street by means of fire escapes. Instead of having to go down iron ladders you find real stairways have been provided. These are completely separate from the house by fireproof walls, and you pass down the stairway directly to the street.

An asbestos curtain has been provided to separate the stage from the auditorium. The gridiron is of steel. The scenery is all fireproofed. Three tiers of dressing rooms are provided on each side of the stage, and they are separated from the stage by fireproof walls and automatic doors. A fire might rage upon the stage, while the actors, in their dressing-rooms, could quietly dress and pack with no chance of the flames reaching them. The audiences are well protected by the asbestos curtain.

It looks as though no detail has been overlooked for the safety, comfort and convenience of the patrons. A beautiful rest room has been provided for the ladies at one end of the promenade, while at the other end is a smoking room for the men. Back of boxes, on the left side of the house, is a green room where the actors may meet their friends of the outside, without their having to go upon the stage. Bath rooms and showers have been provided in the dressing room sections.

The Victory was built by the Strand Amusement Company, who also own the Strand and the Bonita theatres here. Mr. C. D. Cooley is the general manager of the corporation and has made a remarkable success of the other two houses. The policy of the Victory is announced as "Only the Best."

The firm of Francis J. Kennard are the architects, with Mr. Frank A. Winn, Jr., in complete control of the construction. He deserves great credit for handing over such a perfect theatre, which is, and will be for years to come, the pride of Tampa, Florida.



An attractive entrance using a standard box-office

Two Interiors of Aurora's (Ill.) new Theatre, the Rialto



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Mr. Armstrong, blunt and hearty, ready to do his share well in fight or frolic, by temperament preferring the frolic, has just returned from a Western trip, during which he took over for The Argus Enterprises, Inc., of Cleveland, Ohio, the four stores of the Swanson Theatre Equipment Company, located in Denver, Omaha, Salt Lake City and Des Moines.

Mr. Armstrong, or George as you call him, a few moments after his hearty handshake, has the only too rare but happy faculty of combining business with pleasure and getting the utmost out of both. His trip through the West has been a marvel of down-right efficiency and yet he refers to it as a vacation.

The Swanson Theatre Equipment Company had been in business for a long time. In some manner, Mr. Armstrong, who is the General Retail Sales Manager of The Argus Enterprises, Inc., learned that a purchase might be arranged which would add an additional four to The Argus chain of stores. After the usual preliminary negotiations, he headed West to purchase inventory and start off anew under the Argus policy, the entire Swanson aggregation, and he did it, thoroughly, taking just about five days to a store.

Mr. Armstrong's work is rather unique, in that it incorporates education in a decidedly advanced idea of selling. Aside from injecting the Argus spirit into his men, he had to go very thoroughly into the Argus method of handling the Theatre Owners' problems. No one but a Theatre Owner can have any real conception of

BECAUSE we knew, in a way, of the unusual work he was doing and because we thought other theatre managers would be interested to hear about it, we asked a friend of Mr. Armstrong to describe the man and his work. The story isn't complete but it will provide a few thoughts for other supply houses.



Armstrong (left) is illustrating the Argus grip

the difficulties, delays and disappointments encountered, to say nothing of unlooked-for expense.

Where a building or remodeling is necessary, the prospective exhibitor's first thoughts are for the Architect. After putting the problem up to the Architect, he finally receives a set of plans and estimates, which call for no little outlay, but determined as he is to get in the game, he

lets the contract and as has been noted in a great many instances, very often finds he has neglected to figure on the interior equipment which he must have before he can operate. More expense. Finally, when his theatre is ready for the public, he generally learns that the figure which he originally hoped to spend has been almost doubled.

The Argus works in a different manner. It starts at the inception of the desire to operate a Motion Picture Theatre. Mr. Armstrong and his men commence work with an Architect, of the Builder's choosing, if he so desires, and obtain from him an estimate and plan, based on sound knowledge of the peculiar Architectural requirements necessary. Then to that estimate are added the various specifications needed to completely equip the theatre. These specifications incorporate everything necessary and include those lines of equipment for which the Builder may have expressed a preference and which have proven applicable.

Finally, before the Builder has spent a cent, he is submitted a complete and thorough prospectus which has taken care of everything from the sign over the front door to the knob on the back door. He is shown the cost. If he approves, he may forget the entire business until the day on which he is informed that he may open the doors of his theatre to the public. That day, he will find that not only has the estimate been maintained, but that his theatre is absolutely complete, even to tickets, and exceptionally modern throughout.

That, as outlined by Mr. Armstrong, is the Argus idea of service and solution of the Theatre Owners' problems. Mr. Armstrong declares that the Argus Company owes and assumes a responsibility to each of its customers, which is maintained just as long as that customer's name remains on the books of the Argus Company.

One Exhibitor Says:

"Long before I commenced my new theatre I had been collecting the articles, plans, suggestions and photographs appearing in the Equipment Section of the NEWS. You will find many of your ideas in my new house."

(Name on request)

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Equipment
Operating

Projection

Questions
AnsweredPractical Electricity—XIX
Study Lessons for the Projectionist

Electro-Magnetic Induction

As has already been stated wherever there is an electric current there is a magnetic field, so that it may be stated that an electric circuit possesses the property of producing and maintaining a magnetic field. This property is called magnetomotive force. The strength of magnetic field depends upon the strength of current and the permeability of the medium in which the magnetic field is set up.

The field about a straight wire in air is comparatively weak while that on the inside of a solenoid containing an iron core makes up the most powerful electromagnets. A solenoid is a long coil of wire the length of which is great as compared to its diameter. The field intensity on the inside of a solenoid is given by the following equation:

$$H = 4 \pi N I$$

10 L.

where H is the field strength in gauss; N the total number of turns on the solenoid; I the current in amperes, and L the length of solenoid in centimeters.

In cases where it is desired to have an electric circuit without producing a magnetic field this circuit is wound noninductively as shown by the accompanying illustration, Fig. 55. Since the direction of the magnetic field about a wire depends on the direction of the current, the fields of the two currents flowing in opposite directions oppose each other and will neutralize if these wires are wound closely together. The two wires are wound in a single coil being doubled back on each other as shown, such a coil having no perceptible magnetic field and is said to be *Non-Inductively wound*. This method is made use of in the construction of measuring resistances as used in the Wheatstone bridge.

The magnetomotive force of a coil carrying a current is known as its magnetizing power. When a current passes around a coil several times the magnetizing power is proportional to the strength of current and the number of turns in the coil. The product of the current in the coil and the number of turns composing the coil is called the *ampere-turns*. The magnetizing power of the current is independent of the size of wire, the area of the coils, or their shape, and is the same regardless of whether the turns are near together or far apart.

A magnetic circuit is similar to an electric circuit in that there is a magnetic resistance in a magnetic circuit which opposes the magnetic flow. This magnetic resistance is called *Reluctance*. As in an electric circuit the current is equal to the electromotive force divided by the resistance, so in a magnetic circuit the magnetic current Φ is equal to the magnetomotive force divided by the reluctance. This is expressed by the equation:

$$\Phi = M R$$

When Φ equals magnetic lines, M equals magnetic pressure, and R equals magnetic reluctance.

It is impracticable to magnetize a piece of iron beyond a certain flux density, called the *Saturation Point*. Iron may be magnetized beyond the saturation point but for very small increases in flux density there must be a larger increase in magnetizing force. The magnetization curve for a piece of wrought iron is shown by the sketch, Fig. 56.

The important feature to be considered in the design of an electrical machine is that there is

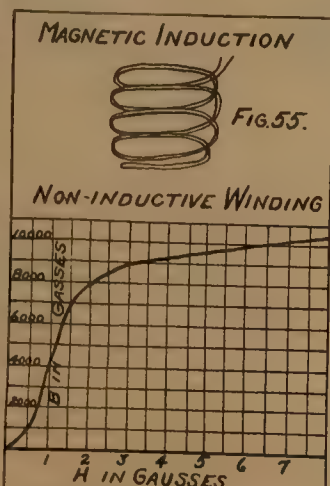


FIG. 56. MAGNETIZATION CURVE OF SOFT IRON

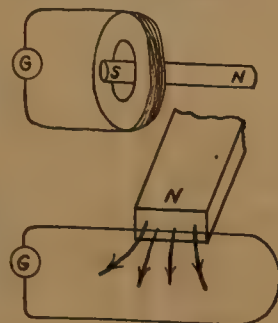


FIG. 57. GENERATING AN E.M.F. BY CUTTING A MAGNETIC FIELD.

a certain flux density known as the saturation point beyond which it is possible but not practicable to carry the magnetization.

As in the case of the induction coil, it is seen that when an electric conductor cuts a magnetic field an electric pressure is induced in the wire tending to cause a current to flow. The strength of this induced voltage is proportional to the rate of cutting, the direction of it has a definite relation to the direction of the field and to the direction of the motion.

If a coil of wire is connected in series with a galvanometer as illustrated by Fig. 57, a deflection of a galvanometer needle can be produced by thrusting a magnet in and out of the coil. When the magnet is thrust into the coil the needle will be deflected in one direction and when the magnet is withdrawn the needle will be deflected in the opposite direction due to the reversal in the direction of cutting of the lines of force. Also if the magnet be turned end for end the galvanometer needle deflection will be opposite to those of the first case. Should the number of turns of wire which go to make up the coil be increased or decreased there would be an increase or decrease in the E. M. F. induced in the winding and therefore a change in the amount of deflection of the needle.

If a single conductor as shown by Fig. 57 be connected with a galvanometer and moved into the field of a magnet, an E. M. F. will be induced as shown by the galvanometer as a conductor moves into the field. When the conductor is stopped the galvanometer will return

Should the conductor be moved very slowly to zero, showing that no E. M. F. is produced without motion, thus it is always necessary that conductor actually cut magnetic lines of force in order to produce an induced current.

If the conductor which was passed downward through the magnetic field in the first case be passed upward, an opposite deflection will be observed, showing that the direction of induced E. M. F. is dependent upon the direction of motion.

across the magnetic field the needle would not have as great a deflection as when the conductor is moved more rapidly, thus showing that the amount of induced current is dependent upon the rate of motion.

From the above discussion it is seen that the induced E. M. F. in a circuit is dependent upon the following factors:

The direction of current is dependent upon the direction of motion.

The E. M. F. induced is dependent upon the rate of motion, the more rapid the movement the greater the E. M. F.

The E. M. F. induced is dependent upon the strength of the field, namely; the number of lines of force per square centimeter.

The angle of movement through the magnetic field the greater E. M. F. being induced when the direction of motion is perpendicular to the magnetic field.

The length of wire actually in the magnetic field, the greater the length of wire in the field the greater the E. M. F. induced.

(This article completes the preparatory study. The generation of electricity will commence with the next issue.)



POWER'S PROJECTORS

The letters we have received from leaders in the film industry, Producers and Exhibitors, have attracted widespread and highly favorable attention. We shall continue to publish such letters, not in a spirit of boastfulness, but as incontrovertible evidence of the claims we make for Power's Projectors.



In Spite of His 30° Angle of Projection This Man Puts on Excellent Productions

Jacob Schillen Makes Up in Skill What Theatre Architect Lacked in Forethought

It is not the intention of this article to enter into the relations between projections and manager. But it can be said with fair accuracy that as the financial consideration of the latter has been increased both the exhibitor and public have profited thereby. Along this same line of thought it may be noted with considerable satisfaction that as the industry has advanced there is evident a great improvement in the personnel in charge of projection. This personnel, of course, at the present time includes many who have been in the business for a long while. With the altered mental attitude of the whole world regarding the status of films, has also come a change in the projectionists viewpoint regarding the importance of his work. Carelessness and ignorance, of course, are still found in some rooms, but the projectionist who estimates the importance of his job solely from the standpoint of salary increases he can dig out from his manager receives little sympathy. As a body of men, however, the majority of projectionists take a sincere and intelligent interest in their work.

Jacob Schillen, who is in charge of projection at Fox's Theatre, Jamaica, New York City, has been an operator for twelve years and is a good example of that class of operators who have grown with their opportunities. Schillen tells us he "drifted" into operating from the electrical manufacturing industry and took up the work as a "novelty." His experience in the electrical field was a great help to him, but with such training he had not planned to remain an operator.

Fortunately for all concerned the work held him and for ten years he has been sent wherever Fox needed a good, dependable man. He is a member in good standing of that merry band of projectionists which has been gathered by C.

W. Johnson, Chief Projectionist of the Fox circuit.

He was one year at the Studio, six at the Folly, one at the Audubon, one at the Comedy and one year at Jamaica. Twelve years he has been operating Power's and is a Power's enthusiast. He now operates two new Power's 6Bs and says, "I can operate them in the dark." This is not necessary, for if ever there was a well-lighted booth, Schillen has that one.

Architects and managers have also learned that it pays to provide a good, properly located booth. In this instance the architect has given a location which for light and ventilation can hardly be surpassed, but the throw and angle could have been considerably improved. With a throw of 130' and an angle of 30 degrees, we cannot speak in praise of the architect's work, and it looks as if the excellent projection provided in this theatre is a happy combination of Schillen, the projectionist and Power's the projector.

A door of the booth faces the East opening on to the roof and two big windows face South, giving the room ample ventilation and enough light to permit the taking by daylight of the photograph accompanying this article. In addition to these features an open air show in an adjoining lot affords Mr. Schillen and his assistant, Mr. George Henning, a little amusement from time to time.

The pulleys shown in the photograph are attached to fire shutters which can be released by hand with one quick movement, or are released automatically if a fire occurs in the booth. This shutter closes all openings from the booth into the theatre whenever this is necessary. A Martin rotary converter is a part of the equipment in this booth. The Fox Theatre in Jamaica has a seating capacity of about 2,500.

Now Using Arc but Wants Mazda

A LETTER from H. L. T., of Old Forge, N. Y., asks several questions regarding arc incandescent operation:

I am operating a Powers Motion Picture Machine with 110 A. C., 60 Cycle, with rheostat connected, throwing a picture, at present, 60 ft., size 9 ft. x 12 ft. I expect to increase the throw making it about 75 ft. or 80 ft. What advantage will I derive by using a Hallberg Alternating Current Electric Economizer? Can I use two machines with one Economizer, by having a double throw switch? Would this interfere with light on screen at change of reel from one machine to the other?

What carbons and size should I use to get best results with above current? National Special A. C. Carbons $\frac{3}{8}$ in. have been highly recommended to me.

Would a Project-a-Lite outfit, which I could install in present arc lamp house, give me good results at 75 ft. to 80 ft. throw, size 9 ft. x 12 ft. picture? In using a Project-a-Lite outfit would I have to install a transformer for reducing line current? How does this outfit compare with an Excelite Lamp House and would I get a better picture with either of these outfits than by using my old arc lamp outfit on 110 A. C. 60 Cycle with rheostat or Hallberg Economizer?

Reply: You will derive considerable advantage by the installation of an Economizer or Compensarc. Your present combination of alternating current and rheostat is about as unsuitable as you could make it. Assuming that you are now using 45 amps. A. C., at 40 volts you are consuming 1,800 watts at the arc. But you are drawing from the line 4,950 watts. In other words you are dissipating 3,150 watts in your rheostat which means that you are paying for that amount of current and getting nothing from it. With a transformer of some sort you would save 80 per cent of this loss. You can figure for yourself that at this rate it would not take you long to pay for some controlling device.

In addition to the above financial advantage you will get better arc regulation with a transforming device.

You can use one Economizer or Compensarc with two machines but it will be necessary to "steal the arc" at changeover periods. This will interfere slightly with the light on the screen and will be noticeable to the audience. A better way is to have two transformers even though the first cost is a bit more.

The carbons you mention are satisfactory for your use providing you are using about the amperage we have assumed.

Your question regarding the possible use of Mazda cannot be answered with surety without knowing more of your plans and present conditions. The Projectalite equipment has given excellent satisfaction according to all reports but whether it would give you as good results as your arc with your screen and other items to contend with is a problem that must be answered by someone acquainted with your layout. There are a large number of incandescent installations in operation where the size of the screen and the throw are similar to yours. Offhand we believe you could get just as satisfactory results with the incandescent as with your present alternating arc layout.

The firm making the Projectalite equipment supplies a very fine transforming device for the purpose you mention. This device takes the line current and reduces it to the current demanded by the illuminant in use.



This photograph shows the angle under which Mr. Schillen's projectors have to work

If Eastman Film was not as good as it is, Kodak Park, where it is manufactured, would not be as large as it is—and Kodak Park is the largest photographic manufacturing plant in the world.

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From Alaska

C. PAULSON who hails from the Northwest extremity of the continent writes from the town of Kotikhan.

Have been reading the News for quite a while now, and am very interested in your department.

I started in to learn operating in Sweden in 1907 and had three theatres to look after. We also had a small film exchange. I had full charge of everything the last two years I was there, when I left Sweden I went sailing for a couple of years and in every place and country I came to I always took in the shows and was always interested in projection. I always butted in to see the operator and believe me I saw many kinds of projections, but on thing I never saw before I came to this country, and especially in Alaska, was punch holes.

It is a shame the way they send films up here, and believe me some films are BAD. Am sending you just a little film to show you what I call bad, but I suppose you are just swamped with chippings, so I won't send much. There is one spite that I get quite often, and say it is lots of fun to unroll every picture before running or even dare to run through a machine. Some pictures are punched both at start and end of each reel, and that sure makes a feller disgusted. We have a new manager here now. It is the third one since I started here last fall (in Sept.). The other two appreciated every little thing I did in the way of improvements, but this one don't.

I would like to join the N. A. M. L. as I think it is a very good thing to keep up. Am sending in the pledge and if you will please let me know the requirements and the price, I will send it by return mail.

Manager Takes Sides With Projectionist

R. S. WENGER, a successful manager of the Victory theatre in Union City, Ind., is interested in something besides the booking of this and that feature. He recognizes that his projectionist is a valuable part of his business and

takes an interest in his problems. This is what he says:

Regarding the discussion on poor projection, I don't have any trouble at all with my projectionist, as I get good films. Some time ago I ordered some pictures from First National, and told the salesman to write on the contract, "Must be good films." When I got the first one it came without title and we had to work a long time to get it straightened out. It had no less than ten misframes—otherwise in good condition. The next day I was at the exchange and told the manager of the inspection department that we could not use such films and asked him if they were inspected. He said, "It is your operator's business to cut out the misframes—not ours."

Lapses with the article on Page 4998 of June 19th issue of the News that the exchanges are the cause of most poor projection.

Comment: When, oh when will the time come that more managers will take the same interest in their employees' work. Here is a man who when he found out the condition of the film coming from the exchange did more than merely order the "operator" to "fix it up the best you can." This manager went direct to the seat of the trouble and found out just why the films were in such poor condition.

The Technical Department of MOTION PICTURE NEWS is now working with several exchanges with a view to superseding present identification marks with something more suitable and less destructive. As soon as some tangible progress can be made the readers of the Projection Department will be told about it. Meanwhile more success to Mr. Wenger and his kind.

Motiograph Sales Continue

Proof that the warm weather has not slowed up the sale of projectors, is contained in reports coming in from distributors and representatives of Enterprise Optical Company in all parts of the country, according to General Manager O. F. Spahr. Ira Jackson, representative for the Enterprise Optical Company in the Ohio and

Michigan territory, who was visiting in Chicago last week, brought word that on his last trip to Toledo, Ohio, he sold twelve Motiographs de luxe and then stopping off for a couple of hours in Detroit, signed a contract with Bert Williams, manager of the La Salle Garden, which will be one of Detroit's premier houses when completed in August, to install a battery of Motiographs. Three de luxe machines were recently put into the Broadway-Strand in Detroit and are giving very satisfactory service.

A Vague Question

Mr. George H. Robbins, of Keene, N. H., writes as follows:

Why can't I get a better picture than I do get? I am using 52 amperes and about 50 volts D. C. My picture is not as bright as it should be. I have a 73-foot throw.

REPLY:

If in addition you had told us your screen size and kind of screen, the type of converting apparatus used and the carbon set, we might have been able to help you. But with only the facts given there is no use in our attempting to give an answer. It would only be guesswork. Surely with 52 amperes—other things being normal—you should get all the light desired. Send in the rest of the data and we will endeavor to help you out.

New Method of Lens Testing

Volume II, Number of the Journal of the Optical Society of America, just out, describes an interesting method of lens testing in a paper by Mr. L. E. Jewell which appeared originally in a communication from the Eastman Kodak Company's Research Laboratory. The method as described by the author makes use of geometrical figures placed upon a chart in such a manner that the degree of sharpness of the lens at any angle from the axis of the lens is shown when the chart is photographed. Explicit instructions are given for those who may desire to carry out the tests for themselves.

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Reviews of Recent Additions to Camera Literature

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*CONDENSED COURSE IN
MOTION PICTURE PHOTO-
GRAPHY*, by the New York Insti-
tute of Photography, edited by Carl
Louis Gregory, F. R. P. S., New
Rochelle, N. Y. 382 pp.

RUMORS have been current for some months that Prof. Gregory was at work on "a real book on Motion Picture Photography," and at last the rumors have been substantiated by the actual appearance of his effort. It is not a difficult book to review for the reason that it stands alone, in a class by itself. A review of it simply demands the indiscriminate use of superlatives, for let it be known here that the book is far ahead of any other connected in any way with the industry. It is the book the world of motion picture technical workers have been waiting for—and the result is not disappointing.

In editing the book, Prof. Gregory has been exceedingly wise in not attempting to "bite off the whole chunk," although he is perfectly capable of so doing had he wished. But to give the volume a variety of color and a change of style he has seen fit to call in experts on certain of the subjects. This tends to give the book even more value as an authoritative treatise.

Within its covers practically every subject with which the cameraman—be he amateur or professional—comes in contact has been treated. To enumerate them all here would be folly besides destroying much of the pleasure to be found in reading it.

The book commences with a History of Cinematography—a chapter that goes back to the time of Ptolemy, A. D. 130. When one notes that motion pictures may have been a possibility at that time he is led to wonder that such a valuable and ponderous industry could have progressed up to the present time without a book of the type of the one under discussion. But that is aside from the subject.

Other chapters are The Nature of Light, Cinematographic Lenses and Focusing the Camera. The latter chapter alone is worth the price of the book. Although it may appear rather vague to the outsider, this section contains a hint of invaluable information that the author has collected from experience.

The chapter on "How to Prepare Pho-

tographic Solutions" was written by Mr. J. I. Crabtree of the Eastman Kodak Company and covers the subject in a most thorough manner.

Following this come chapters on The Negative, The Positive, Tinting and Toning of Film, Cutting and Editing. Lighting effects are covered by well-written treatises, that of "Interior Lighting" having been prepared by Mr. Wm. Roy Mott, whose article on Studio Lighting appeared serially in the News some time ago.

It would not be fair to bring the review to a close without specific mention of the chapters on Cartoons, Trick Work and Double Exposures, Airplane and Submarine Photography. Many paragraphs could be written on each of these, but space prevents an attempt here. So full of meat, however, is each separate section that a digest would accomplish but little. They must be read to be appreciated.

And in conclusion, evidently with a view to making his remarkable book complete, Prof. Gregory has added a very valuable chapter which he calls "Relationship of the Cameraman to Other Workers," but which might more properly be given the title of "How to place your (the cameraman's) occupation on the plane it deserves." The broad rules and gentle hints found in this chapter form some of the most delightful reading in the volume and if followed out would certainly have an effect on the role of cinematographer.

An Appendix and a Bibliography conclude the book. The former describes the making of direct positives, recovery of silver, composition of various chemical mixtures often used by cameramen, and helps for photography under climatic difficulties. The Bibliography may be dismissed with the simple statement that it is nearer 100 per cent complete than any one heretofore prepared.

The Condensed Course will be a worthwhile addition to the library of any worker in the motion picture industry.

*ORGANIC PHOTOGRAPHIC
DEVELOPERS*, by Samuel Wein,
Forty-second Street Commercial
Studio, New York, N. Y. 128 pp.

IT is no simple task to attempt to correlate all the information regarding a subject such as Organic Photographic De-

velopers, but the author of this book has had the persistence to do it. The book as finally received a few days ago is ample testimony to the amount of work and the diligence required.

Mr. Wein has sought to pick up from stray corners of libraries such information about developers as he could find and to arrange the data thus secured in an orderly manner so that the laboratory worker who may wish to go deeper into the subject may have something as a ground work. In his attempt Mr. Wein has been successful.

There are three main chapters in the volume. The first consists of a resume of German, British and American patents covering developers. In each case, beside the inventor the author of the book has supplied the patent number and the date of issue. In addition he has in many cases given one or more examples of the derivation of the patent under discussion which makes this section of unusual value to the experimenter.

The second chapter is titled "Dye Sensitizers" and the procedure is much the same as in the preceding section. The inventor, patent number and date of issue are supplied in the case of each sensitizer, besides the method or derivation.

Chapter three takes up the Physical and Chemical Characteristics of Developers, and supplies tests by which the laboratory worker may keep tabs on the chemicals supplied for use.

The book also contains an exceptionally fine survey of all developing solutions in common and uncommon use, some twenty-eight in all. Factorial development is explained and a few working examples supplied.

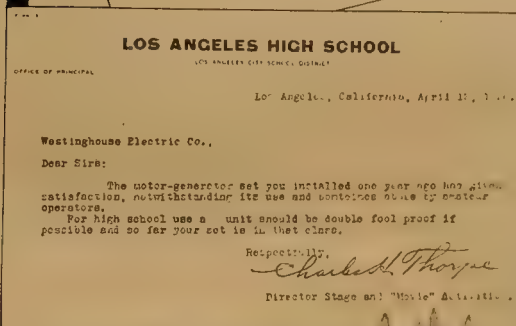
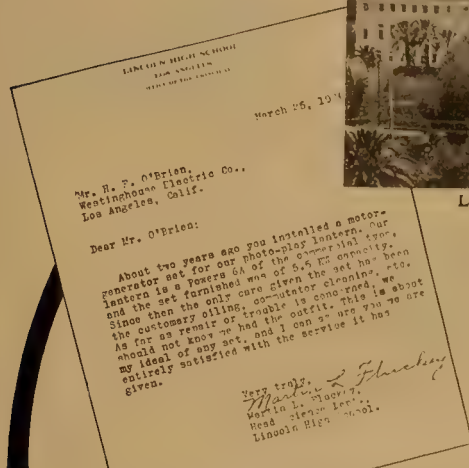
A section is given on Bleaching and Intensification and one on Toning. The correct methods to use in making and developing direct positives are explained and their sources given. Finally, the reader is shown the value of Silver Recovery.

This book will accomplish what its author set out to do, viz., to supply the laboratory technician and chemist with a compact review covering practically all the operations carried out in motion picture laboratories. For this reason it will be invaluable to such workers.

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What is a Cameraman?

By FRED W. JACKMAN

What is a cameraman and what part does he play in motion pictures? Is he a personification of the algebraic quantity that is unknown, or is he a cinematographer in flesh and blood and really human?

To judge by his frequent representation in the "spoken drama" a cameraman is a cross between a stevedore and a stew-bum—a belated exhibition of a Caveman's disposition in the form of an uncouth vulgarian. Thus he has been exhibited on the stage threatening the lives of still more stupid heroines and silly heroes, and thus also he has been revealed in certain widely read articles on the activities of motion picture folk.

Of course the public mind is abused by such representations—or rather by such misrepresentations, because the public never sees the cameraman. The players, the producers, the directors and the exploiters of pictures come before the people and are known by all; the cameraman is unseen, unheard—and unsung! He is the victim of a fictitious infamy manufactured by fictionists whose desire for "copy material" exceeds their zeal for truth.

The actor, moreover, plays the part assigned him; the script allows him but limited latitude of personal judgment. He must represent himself to be the kind of a creature the author of the story has assigned him the job of portraying. The director consults the same sources, and is the intermediate agent between the actor and the author—it is the cameraman who gives the product to the public! He is to the picture what the director is to the author—the mouthpiece, the interpreter and the spokesman.

How little is known of the cameraman! Yet he is the key-player in the drama of the screen. It is he who puts the completed work upon the screen, who adjusts

the "tempo" of the action to suit the spirit and significance of the scene, who determines the "tone" of the picture so that it shall be in photographic harmony with the story and not contradict its impressions; it is the cameraman who is relied upon in a pinch to deceive the beholders regarding such vital statistics as the age of the heroine and the wrinkles or double chin of the hero, and who handles the most complicated mechanism known to art, to the end that its registrations be at once natural and artificial, true and idealized, real and glorified.

Can it be that such a man is correctly represented in (for example) Raymond Hitchcock's musical melange "Hitchy Coo"? Is he really red-nosed, whiskey-soaked, vilely dressed, and of German characteristics at their worst? Or, is he like the cameraman in Bob Wagner's *Saturday Evening Post* stories—an illiterate ex-chauffeur of dubious ability, who, because he couldn't serve society acceptably as a chauffeur, considered himself qualified to become a cameraman, and did?

The writer has no intention of standing aloof and throwing posies at his own profession; he does, with all the emphasis at his command, insist that caricatures of the profession be accepted as caricatures and not as portraits, and that the dignity that attaches to an honest, difficult service be attributed to his employment, which is more of an art than a job.

In this age of specializing, the cameraman finds that he too must be a specialist if he is to achieve a notable success. So different are the aims, the methods and the effects of the comedy producer from the producer of drama or spectacle, that the cameraman, to keep pace with his art, must devote himself not to all classes of picture productivity but specialize in one, feeling sure that he will have a life's job ahead of him to master all the technicalities and possibilities attaching to but a

single branch of the marvelous business of recording humanity's follies and foibles, passions and sentiments on celluloid films.

The successful cameraman of today must be a highly trained specialist, a photographer plus. Personally, I do not know a single cameraman occupying a position of importance in any studio that has not spent much midnight oil and mental energy to achieve his position. In the activities of Mack Sennett, whose position in the world of motion photography is sufficiently established to warrant my pride in being connected with his studios in the capacity of Chief of his Camera Department, the cameraman is a functionary of genuine importance, standing in the eye of the boss and recording everything for his supervision, constantly alert to the fact that he is specializing in comedy and boisterous farce, and operating accordingly—for the cameraman's sensitiveness to tempo will often be the measure of the success of the picture.

In this connection, I take opportunity to say that the AMERICAN SOCIETY OF CINEMATOGRAPHERS is worthy the notice and respect of the artistic world, and is doing much to elevate the cameraman's estimation of the value and importance of his duties. There is in existence an organization, with a union charter, which seeks to estimate the art of the cameraman at the level of unskilled labor and thus to place a standard wage as the measure, discouraging to individual effort. It is, however, the policy of the American Society of Cinematographers to educate the public in the opinion that a wide range of difference exists in the results of cameramen. There is the beginner, the tyro, the student, the expert, and the indifferent operator, who finds his level—in the union! It is no more possible to regulate the value of cameramen that it is to appraise the works of writers, artists, sculptors or musicians.

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The News Inaugurates a Service

(Continued from Last Week)

By Charles D. Isaacson

(Author, "Face to Face with Great Musicians")

THE News Service is the first definite attempt to provide any motion picture theatre with a plan of operation in music. It is based on the successful experiments which have been made in the recognized houses of the country, and is the result of my daily contact with crowds of people in my concert work in New York City, where over two million people in four years have been brought into crowded halls, eager to hear music.

The News Service is based on the attitude of the publishers of this magazine. They have engaged me, as I pointed out last week, to "go the limit in doing my job" and nothing that's at all reasonable and necessary will be foregone to see it through.

Already my correspondence for the News has become an important element in the daily work. I find that in every section of the country, the exhibitors are eager to take advantage of the opportunity that is put before them.

Some managers who have been running music in a splendid way, have sent me their programs, and have said "Please criticize and show us how we can get more out of our musicians."

Others have said, "We don't know just how to begin. What would you recommend as the starting point?"

One letter said, "I am just about to close with a gentleman who is to become my musical director. How can I tell if he's just the right man for the job? I have no way of testing him."

One man called on the telephone to say, "If you can send me a good musician I will put him to work."

Several letters ask for expert advice on the purchase of instruments. One very interesting letter asked for the right slant in making a musical library.

One gentleman, well known in the West, said, "I want to do this music business up brown—I should like to put on a series of events with big stars. What can you suggest?"

Many have said, "Just what will the News Music Service consist of. Give us the details." Answering this question alone will be the business of this week's installment.

The News Music Service will furnish a multitude of suggestions and useful aids.

WRITE ISAACSON YOUR PROBLEMS

This department is being run for your benefit—to help you make more money!

Mr. Isaacson is here to aid you and invites you to call on him to solve your particular difficulty. He will gladly supply information about instruments, kinds of music, musicians, scores, operas, symphonies, etc., etc.

ADDRESS: CHARLES D. ISAACSON, care of the MOTION PICTURE NEWS.

Next week Mr. Isaacson's article will be entitled "The Kind of Man to Appoint." It will be of interest to managers and particularly to present or prospective musicians, at theatres.

A correspondence will be fostered between managers and available directors, musicians, artists, acts of all sorts. Theatres seeking certain kinds of musical talent will be put in touch with the right people who are seeking positions. A matter of this kind will not be as flourishing immediately as it will develop in the course of several months. If you are seeking artists and musicians, get your name on the list. If you are a director looking for the right kind of theatre, send along your qualifications.

Furthermore in connection with this division of the service, information whereby the theatre manager may gauge the aptitude and musical ability of his prospective man, will be furnished. The best musician would not be necessarily the most adaptable to your needs. A grand opera man might be a marvel—and again he might be too much of a snob in his point of view to get the most good into his work. A vaudeville expert might be a splendid attraction, but on the other hand, he might be too much common clay in his outlook on music, to bring you the prestige and idealistic atmosphere you would require.

A special guide in the purchase of instruments is being developed—the idea will not be to show you the instrument to buy, but the way to select wisely. Along the same lines as the trading ground for musicians and managers to meet, so it will be the gradual business of the Service to work out a means of making trading easier for the instrument makers and the buyers. Theatres in the market for certain musical products will be bulletined among the concerns selling those products,

and vice versa. Just as in the News today the current releases are catalogued, we believe the current musical "releases" can be catalogued, and the "staples" kept on the lists.

The Service will indicate the kinds of programs to use for all occasions, based on the season of the year, the particular holidays, the balance of the film program and the musical activities in town at the time.

The Service will furnish to theatres, program notes for the music—giving interesting side-lights on the composers and the stories which are being told by the music. (All of the most successful showmen of music, have long since taken the point for granted, that the way to get the most out of the program, is to illuminate the music with human interest vignettes of the compositions.) These I will write and furnish to our theatres by mail when they are called for. They will be in the same style as I have adopted in my books, "Face to Face with Great Musicians," "Musical Masterpictures," "Stories of the Operas," "Musical Vignettes," "Capsule Lectures," etc.

The Service will outline a plan of publicity for interesting the local music editors and managing editors of newspapers. Real musical efforts are worthy of encouragement, and I have found that properly approached, the editors are very willing to devote space to the project. Those of the showmen who have used music properly, discover that where their ordinary film news is sidetracked and cut down, the musical feature seems to get more space. This is easily understood. The film editor is deluged with material—while the musical editor has only just begun to receive his stuff from the motion picture theatres. The manager who is the first in his town to strike, will find that channel of publicity wide open to him.

There are ways and ways of winning the confidence of the crowds who are seeking the music-movie house. And it will be one intent to furnish the point of view which should be back of the whole publicity and interest-arousing processes in the campaign. There are some good ways of keeping the musical spirit in your patronage, and the Service will send out to its subscribers, who ask for it, a series of daily, of weekly musical storiettes

which could be printed in the bulletin, in the program, or in the daily newspaper, by arrangement with the editors.

The Service will furnish schemes for unusual plans, whereby the local musical folks will be called into cooperation. If every music-teacher once a year had a "day" in your house, in most cities, it would give an all year round method of fostering the house. Instead of the

churches side-stepping the theatres, there is a perfectly legitimate way to use the churches as a medium for the development of patronage through music. This part of the Service, will also indicate the ways for turning the present craze for music in factories into a force for theatrical benefits. The Service will act as a clearing house for all the unique musical stunts. For instance, recently, the "musical

silhouette" made a sensation in New York City, and in another instance "Old Fashion Songs" as developed was a really important addition to the program. How these and scores of others were developed and staged will be a part of the News Music Service.

One of the most successful ventures musically has been the picturizing of well-

(Continued on following page)

"THE GAUNTLET"

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Mountain Song" (Character Andantino), Borch

- 1—"Apparitions" (Intermezzo Moderato), by Borch (2 minutes), until—T
- 2—"At Seaside" (Moderato Caprice), by Johnson (2 minutes), until—T
- 3—"Roderick Beverly, His" (Moderato Tone Poem), by Colby (2 minutes), until—S: When Back leaves
- 4—Theme (2 minutes and 45 seconds), until—T: "I wonder if you can tell (water-fall effects)"
- 5—"Serenade Grotesque" (Characteristic), by Borch (3 minutes), until—T: "Uncle Zeke, a kinsman."
- 6—"Break O' Morn" (Merceau characteristic), by Grey (3 minutes and 15 seconds), until—T: "Dan Barrow not quite a"
- 7—"Starlight" (Melodious Serenade) by Johnson (4 minutes), until—T: "Aunt Sally Worthing."
- 8—"Unbusiness" (Allegro Acitato), by Borch (2 minutes), until—T: "On his first day of."
- 9—Theme (1 minute and 30 seconds), until—T: "That's a furriner down."
- 10—"Dramatic Tension," by Andino (1 minute and 30 seconds), until—S: When Roderick leaves
- 11—"Adolescence" (Allegro Intermezzo), by Collinge (2 minutes), until—T: "Back in Deerville."
- 12—"Spring Blossoms" (Caprice Novallette), by Castillo (3 minutes and 30 seconds), until—T: "Where's the sheriff's?"
- 13—"Dramatic Tension," by Andino (2 minutes), until—T: "When night has fallen over" (shot) (watch for falling rock)
- 14—"Summer Showers" (Characteristic Intermezzo), by Logan (2 minutes and 30 seconds), until—T: "And in the morning determined."
- 15—"Agitation" (Characteristic), by Borch (1 minute), until—T: "No dirty Worthing."
- 16—"Dramatic Tension," by Levy (2 minutes and 15 seconds), until—T: "And I'm agoin' a get."
- 17—Theme (2 minutes and 15 seconds), until—T: "Buck acts as though."
- 18—"Half Reel Hurry," by Levy (3 minutes and 30 seconds), until—T: "I told you to keep."
- 19—"Dramatic Tension," by Levy (1 minute and 15 seconds), until—S: When Roderick mounts horse
- 20—"Dramatic Tension" (Moderato Agitato Descriptive), by Borch (2 minutes and 45 seconds), until—T: "And only two days before."
- 21—"Agitato No. 3," by Andino (2 minutes and 45 seconds), until—T: "While Beverly waits at (shot)"
- 22—"Dramatic Reproach," by Berge, until—S: "When Barrow calls on Nussy."
- 23—"Dramatic Conflict," by Levy (4 minutes and 15 seconds), until—T: "Evening and the Worthing."
- 24—"Sinister Theme," by Vely (1 minute and 15 seconds) until—T: "I'll marry you."
- 25—"Agitato No. 49," by Shepherd (1 minute and 30 seconds), until—T: "The man who's been trailing."
- 26—"Furioso No. 11," by Kierfett (1 minute and 45 seconds), until—T: "Vn' got the wrong man (shot)"
- 27—Theme (1 minute and 30 seconds), until—T: "Buck killed yore cousin."

THE END.

"PARLOR, BEDROOM AND BATH"

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "That Cat Step" (a new rhythm), Breau & Henderson

- 1—"Capricious Annette" (Moderato Caprice), by Borch (1 minute and 30 seconds), until—S: At Screen.
- 2—Theme (1 minute and 45 seconds), until—T: "Angelica Irving had married."
- 3—"Wild Roses" (Valse Brillante), by Johnson, until—T: "Angelica will be thr."
- 4—"Butterflies" (Allegretto Caprice), by Johnson (2 minutes and 15 seconds), until—T: "The Irving Country Home."
- 5—Theme (1 minute and 45 seconds), until—T: "Reggie, what is it about."
- 6—"Summer Showers" (Intermezzo Caprice), by Caprice (2 minutes), until—T: "Mary Garden."
- 7—"Hunkat" (Half-tone one-step), by Levy (3 minutes and 15 seconds), until—T: "Reggie had explained" (auto effects).
- 8—Theme (15 seconds), until—T: "Darling aren't you glad?"
- 9—"Stampede" (Characteristic Allegro), by Simons (1 minute and 15 seconds), until—T: "And you're absolutely."
- 10—"Scherbera" (From Symphonette Suite), by Berge (2 minutes and 45 seconds), until—T: "Jeff and I am absolutely."
- 11—"Birds and Butterflies" (Capricious Allegretto), by Vely (2 minutes and 45 seconds), until—T: "Jeff I am absolutely."
- 12—Theme (2 minutes), until—T: "Reggie you're going to take."
- 13—"Wild and Woolly" (Characteristic Allegro), by Minot (2 minutes and 45 seconds), until—T: "Nita the little hussy" (auto effects).
- 14—Theme (2 minutes), until—S: When Reggie registers.

- 15—"Hurry No. 33," by Minot (3 minutes and 15 seconds), until—T: "Pretty bad night, sir."
- 15—"A Is Made" (Popular one-step), by Rosey (2 minutes and 45 seconds), until—T: "You wretch you didn't."
- 16—"Fairy Phantoms" (Dance characteristic), by Friedman (1 minute), until—T: "The clerk says Mr. Smith."
- 17—"Serenade Grotesque" (Humorous characteristic), by Borch (2 minutes), until—T: "She's only supposed."
- 18—Theme (2 minutes and 15 seconds), until—T: "Was that better" (storm effects).
- 19—"Flirty Flirts" (Intermezzo Rubato), by Levy (3 minutes), until—T: "Listen you simpleton."
- 20—"Comedy Allegro" (Characteristic), by Berg (2 minutes and 15 seconds), until—T: "I've got writer's cramp."
- 30—"Agitation" (Characteristic), by Borch (2 minutes and 15 seconds), until—S: When detectives leave Reggie
- 31—Theme (1 minute), until—S: When folks leave Reggie and Angelica.

THE END

"THE SLIM PRINCESS"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Mabel Normand Theme: "Excentric Comedy Theme," by Roberts
Love Theme: "Kiss a Kiss" (Chorus only), Baron

- 1—"The Booster" (Trombone Rag), by Lake (3 minutes and 45 seconds), until—S: Screeching
- 2—"Mabel Normand Theme" (1 minute and 45 seconds), until—T: "While in another part of."
- 3—"Humorous Drinking Theme," by Roberts (55 seconds), until—T: "Working out a friend."
- 4—"Sludgy Trombones" (Comedy Characteristic), by Lake (2 minutes and 50 seconds), until—T: "His Highness commands."
- 5—"Funeral March," by Chopin (55 seconds), until—T: "There is a way I shall be."
- 6—"Mabel Normand Theme" (1 minute and 55 seconds), until—S: Mabel Normand cuts fruit off tree with sword.
- 7—"Mansell Caprice" (Moderato), by Baron (1 minute and 35 seconds), until—T: "Several days later at the"
- 8—"Trombone Sneeze" (Comedy), by Sorensen (4 minutes and 5 seconds), until—T: "Through courtesy and fate."
- 9—"Mabel Normand Theme" (1 minute and 25 seconds), until—T: "The performance has begun."
- 10—"Good Night Ladies" (Song) (35 seconds), until—S: Mabel bows and cactus puncture rubber suit.
- 11—"Galop No. 7," by Minot (1 minute), until—T: "Paker, laker, etc."
- 12—"Love Theme" (4 minutes and 10 seconds), until—T: "Disgraced."
- 13—"Hurry," by Minot (1 minute and 15 seconds), until—T: "Then why not go to America?"
- 14—"Mabel Normand Theme" (1 minute and 55 seconds), until—T: "Death to the intruder."
- 15—"Impish Elven" (Intermezzo), by Borch (1 minute and 40 seconds), until—T: "On the trail of the culprit."
- 16—"Humorous Drinking Theme," by Roberts (1 minute and 50 seconds), until—T: "They tell me you're"
- 17—"Birds and Butterflies" (Intermezzo), by Vely (1 minute and 55 seconds), until—T: "Would you do just a little?"
- 18—"Love Theme" (2 minutes and 5 seconds), until—S: Mabel reading letter.
- 19—"Bashille" (Entr'Acte), by Castillo (2 minutes and 40 seconds), until—T: "Even the night must."
- 20—"Comedy Allegro," by Berg (2 minutes and 50 seconds), until—T: "Washington, D. C., one month."
- 21—"Continue up" (25 seconds), until—T: "Oh, here's my new gown."
- 22—"Concert Waltz" by Durand (4 minutes and 45 seconds), until—T: "The Ambassador's ball."
- 23—"Love Theme" (1 minute and 35 seconds), until—T: "The Princess."
- 24—"Tacet and Butto" (Intermezzo), by Levy (1 minute and 50 seconds), until—T: "Why?" (Hallad songs), by Levy (1 minute and 50 seconds), until—S: Couple stops dancing.
- 25—"Spring Blossoms" by Castillo (1 minute and 35 seconds), until—T: "Pike's Peak roused."
- 27—"Roses That Die Bloom Again" (Sentimental ballad), by Levy (1 minute and 15 seconds), until—T: "Kalora, I have had news."
- 28—"Funeral March," by Chopin (2 minutes and 30 seconds), until—T: "The return of the prodigal."
- 29—"Two Thomas Cats" (Trombone characteristic) (5 minutes and 30 seconds), until—T: "But as I have ordered."
- 30—"Spider and the Fly" (Characteristic Allegretto), by Armand (1 minute and 50 seconds), until—T: "Now that I'm satisfactory."
- 31—"Smiles" (Popular song—chorus only) (40 seconds), until—S: Pat King smiling at America.
- 32—"Continue to action" (40 seconds), until—T: "Why don't you do something?"
- 33—"Love Theme" (2 minutes and 30 seconds), until—T: "Tomorrow we will be."

THE END

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The News Inaugurates a Service

(Continued from page 853)

known music. Just as the telling of a story to accompany an overture, a symphony, a characteristic number makes it so much more interesting—so the use of a scenic in connection with it, while it is being played is a thriller. I remember recently when Rossini's "William Tell Overture" was played by a movie orchestra, it was accompanied by the showing of an interesting scenic, which began with a sunny afternoon, showed the approach of the storm, its thunder and lightning, the passing of the clouds, the coming of the moon, and the dawn of day. The moods of the picture synchronized beautifully with the moods of the music. In this connection, will it be part of the Service to indicate film-stories which could be used to accompany famous classics.

Personally I cannot begin to tell you how eagerly I watch the development of the News Music Service, and how much of myself I am going to give to it. I feel that through the Service I will be enabled to come into contact with the finest and brainiest theatre executives. More than that, I realize that through the channel of these theatres, good music will be able to meet hundreds of thousands—aye, millions who are hungry for it, and will be happy to be able to get what they see in conjunction with the entertainment of democracy—the films!

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The Complete Plan Book

Everything the Showman Needs on Every Picture Released

"High and Dizzy"

(Two-Reel Harold Lloyd Comedy—Released by Pathe)

HAROLD LLOYD has been coming through with real comedies so long that exhibitors and audiences would forgive him if he slipped just once but instead his record for consistency grows like the proverbial mushroom and now in presenting "High and Dizzy," he has given the public two reels of entertainment that for novelty earned laughs and thrills has not been equalled since "Shoulder Arms."

"High and Dizzy" is more than a slap-stick comedy. In fact it is scarcely to be called by that term since there is little of the so-called "custard pie" brand of humor in it and it also boasts of quite a story.

The offering opens with some new gags that lead to the beginning of the plot. Lloyd and a friend attempt to drink some home-made "hootch" which refuses to stay under the cork longer, just to "keep it from wasting" and take on a very nice "bun" as a result.

From this point on the picture is a series of amusing and at times extremely hilarious sequences showing the pair attempting to carry their load and pulling all sorts of new "refined drunk" business until the friend is laid away in a bathtub to sleep off his jag.

Lloyd then begins traveling alone and when a fair somnambulist essays to meander about on a narrow ledge a dozen stories above the street, he follows her. It is here that some of the best thrill stuff to be found in either comedy or drama is pulled. Lloyd reels up and down this narrow pathway just missing the fatal step (apparently) half dozen times. This sequence is not double photography and is therefore all the more effective since many people have been educated to recognize the way they are being tricked by the camera.

The work of the star throughout the picture is entirely legitimate and establishes him firmly as a talented comedian in light comedy. There is nothing "knockout" in his work in "High and Dizzy." Every laugh is earned by clever acting, original incident and truly humorous titles. The picture deserves to be featured in every theatre where it is booked. The exhibitor who doesn't feature it is passing up a money making opportunity.—J. S. DICKERSON

Four Christie Comedies

(One Reel Each)

PROBABLY "Fit to Fight," featuring Bobby Vernon, is the most appealing of quartet of Christie single reels. This comedian is at his best when playing the youthful college lad, as he is here. His sweetheart's father does not approve of him. So he engages a husky prize

fighter to "mop the floor" with the young aspirant to his daughter's hand. Bobby gets a tip of what is going on, and is padded with a complete set of football protectors by the college friends. As they bring him to the girl's house they force him to walk under a ladder and chase a black cat across his path. This is a little bit of business that will appeal. He, of course, easily withstands the pugilist's hardest blows and proves his courage to the father. Vera Steadman is the girl.

There is a neat idea behind "Babies for Three." It is simply the idea of an adopted baby, a stolen baby, and a precious first-born getting hopelessly mixed up. The action starts quite quickly for a one-reeler, and some fairly laughable situations are developed before things become straightened out once more, and the three couples each receive their rightful child.

"Pairs and Peaches" features Jimmie Harris and Charlotte Merriam, but Eddie Barry, in a small part, helps to get over the best laughs. The idea of the hero disguising as the girl's chauffeur, and later, when some jewels are stolen, as the detective, is used. Even in polite comedy we look for something more convincing than a man smearing shoe-blackening across his lip for a mustache, and thereby becoming completely disguised.

Eddie Barry injects a goodly amount of pep in his characterization in "The Bashful Bigamist." A young wife, to keep her husband's love warm, cooks up a story about a first husband, who is to be a model for her present one. She shows her uncle's picture to prove it, and when uncle suddenly returns home, she finds herself taken for a bigamist, and the fun starts.

In all four comedies, the action gets under way early, and the tempo is kept up in good fashion. The titles are readable enough, but are never good for a laugh in themselves. They are embellished with appropriate straight-line sketches, but as these are not animated, they do not add very much to the picture. *MILTON A. TAYLOR.*

"A Trip to Coney Island"

(Hy Mayer Capitol Travelogue—Produced Exclusively for the Capitol Theatre, New York)

A TRIP TO CONEY ISLAND is just what the title implies a photographic record of what one sees on visiting the famous resort interspersed with cartoon bits by Hy Mayer, in which the comedy idea is played up.

The Steeple Chase, Luna Park and its attractions, the "hot dog" man, and all the other features of the resort are given a strip.

For those who have never seen Coney Island, the picture will be extremely interesting, showing them what they have missed, and for those

who have made the trip there will be that natural curiosity to see if the camera man is showing the real thing.

The cartoon part of the offering is not as novel or extended as have been its predecessors, but the film is still enough of a novelty to make more than a filler provided it is ever released for use in other theatres.—J. S. DICKERSON.

"Creation's Morning"

(Storyart Scenic One Reel)

STORYART PICTURE CORPORATION has come forward here with a new idea concerning scenes. An effort has been made to achieve some new effects to color Nature's handwork with symbolic thought. Most scenes travel a beaten path and present nothing further than vistas of some picturesque bit of landscape or a waterfall or a colorful sky dotted with fleecy clouds. In "Creation's Morning" a tiny thread of story accompanies the unusual composition. The picture offers an ancient legend that man is born from the sea and woman from the rocks.

By means of poetic excerpts taken from William Cullen Bryant, Shelley, and other famous members of the literati the picture takes on a beauty the appeal of which cannot be denied. These brief translations are brought out artistically. Man meets his mate and sexual attraction lends its force. Together they roam through the fields in an eloquent spirit of tranquility, unmindful of anything but each other's presence. Beauty comes into the setting in the form of a younger girl and Man is cast under her spell. But he returns to his mate when Youth walks down the valley in search of Youth and Beauty.

The picture is excellently timed, the photography being clear and distinct throughout. The vistas of nature are enchanting. The sky effects, the fields of green, the woodlands—these cast a feeling of contentment over the spectator. "Creation's Morning" should find a conspicuous place on any exhibitor's program. It is a worthy effort to create something new and distinctive.—LAURENCE REID.

"The Quack Doctor"

(Paramount-Mack Sennett Comedy—Two Reels)

MACK SENNETT, having exposed the stage and its paraphernalia used for settings and effects, has gone to the side-show, or the medicine show, or whatever you want to call it, for an idea and the result is a most amusing achievement.—LAURENCE REID.

Index to Complete Plan Book and EXHIBITORS BOX OFFICE REPORTS

EDITOR'S NOTE Exhibitors will find here a complete list of all feature pictures for last twenty weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to March 13, 1920.

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK	PICTURE	BRAND	STAR	RELEASED	PLAN BOOK
ALARM CLOCK ANDY (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY.....MAR. 27					BUTTERFLY MAN, THE (GASNIER-ROBERTSON-COLE) LEW CODY.....MAY 29				
Exhibitor Comment—"A splendid picture, well directed with a good cast and excellent photography. Ray at his best. This combination always insures a big box office result. Played it one week to big business." "A good picture to start big business." "An excellent picture with big drawing power." "Played this picture two days to big business." "Played this picture one week to average business." "Played this feature one week to big business five days and average two." "A very good picture to average business five days." "A good picture to three, days of big business." "Splendid picture to big business three days."					Exhibitor Comment—"A splendid picture, well directed with a good cast and excellent photography. Ray at his best. This combination always insures a big box office result. Played it one week to big business." "A good picture to start big business." "An excellent picture with big drawing power." "Played this picture two days to big business." "Played this picture one week to average business." "Played this feature one week to big business five days and average two." "A very good picture to average business five days." "A good picture to three, days of big business." "Splendid picture to big business three days."				
Consensus—"Good picture, good puller."					Consensus—"Good picture, average puller."				
ALIAS JIMMY VALENTINE (METRO) BERT LYTELLE.....APR. 17					CINEMA PURDIE (THE COSMOPOLITAN-PARAMOUNT) MARION DUES (DEC. 14).....JAN. 31				
Exhibitor Comment—"Good." "Played it three days to average business. An average feature." "A very good production which went big with patrons who saw it." The hot weather, however, lessened the patronage and it did average business for one week." "Some liked it and some didn't. An average picture which played my house three days to poor business." "Wonderful! Lytelle's acting is excellent. Played it two days to big business."					Exhibitor Comment—"Conventional story lifted through auspicious production." "Newspaper publicity helped us to a wonderful Sunday business with a record-breaking Monday. The balance of the week took a gradual slump until Saturday, which closed with attendance not quite up to average. Influenza may have had a little to do with the drop. Just an ordinary production. Some spots looked weak in the direction, but the photography was excellent. Cast good and star fair." "My patrons liked this one. Played it two days to average business."				
Consensus—"Average picture, average puller."					Consensus—"Good picture, average puller."				
ALIAS MISS DODD (UNIVERSAL) EDITH ROBERTS.....JUNE 19					COMMON LEVEL (A TRANSATLANTIC) EDMUND BREESE-CLAIRE WHITNEY.....MAY 8				
Little interesting value in this slight story."—M. P. News.					Exhibitor Comment—"Spectacular scenes will probably carry this through."				
AMAZING WIFE (THE PARAMOUNT-ARTCRAFT) IRENE CASTLE.....MAY 8					COST, THE (PARAMOUNT-ARTCRAFT) SPECIAL CAST.....MAY 1				
Exhibitor Comment—"Poor box office value."					Exhibitor Comment—"Disappointing through lack of moving moments." "A picture to average business." "Very good. Played it two days to average business."				
AWAY GOES PRUDENCE (PARAMOUNT-ARTCRAFT) BILLIE BURKE.....JULY 17					Consensus—"Good picture, average puller."				
Good idea isn't made the most of here."—M. P. News.					COURAGE OF MARGE O'DOONE, THE (VITAGRAPH) SPECIAL CAST.....JUNE 12				
BAB'S CANDIDATE (VITAGRAPH) CORINNE GRIFFITH.....JULY 17					Exhibitor Comment—"Our code story makes staid and vital picture." "An average feature which played my house three days to big business." "Well liked by my audiences and went big. Played it one week to big business." "My patrons did not think much of this one because it seemed to take up too much time with minor details, neglecting the good parts. The direction and acting did not appear to be up to standard." "Good—pulled big business during hot spell."				
BELOW THE SURFACE (INCE-PARAMOUNT).....JUNE 19					Consensus—"Average picture, average puller."				
Bostrath's acting and graphic incidents make entertaining picture."—M. P. News.					CUP OF FURY, THE (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST.....APR. 24				
Exhibitor Comment—"Great—very entertaining! Just what the public wants. Everything about it good. A sure fire box office attraction."					Exhibitor Comment—"Trite and unconvincing theme; direction is poor." "M. P. News."				
BEST OF LUCK, THE (METRO-SCHREIN CLASSICS) SPECIAL CAST.....JULY 17					CYCLONE, THE (FOX) TOM MIX (JAN. 24).....JAN. 31				
Impressive production, but did not hold in plot."—M. P. News.					Exhibitor Comment—"Familiar formula makes fair picture for Mix." "Not up to Mix standard. Average business one day." "Good action, but story was left unfinished. Average business three days." "Great Mix feature which went over big to good business." "A fair production which I played three days to average business." "Mix falls down badly in this one, due to the quality of the story. Business average for Mix and patrons disappointed." "A whirlwind of a picture, fit for any theatre. Average business two days." "My audience did not like this one. Played it three days to average business."				
BLACK IS WHITE (FAMOUS PLAYERS-LASKY) DOROTHY DALTON.....MAR. 20					Consensus—"Average picture, average puller."				
Unusual picture dramatically, but has ticklish sequel."—M. P. News.					DANCIN' FOOL, THE (PARAMOUNT-ARTCRAFT) WALLACE REID.....MAY 15				
Exhibitor Comment—"Liked it very much. Average business three days." "Receipts good but patrons are not so good." "An average picture to poor business for three days." "Good picture to big business three days." "A poor title which meant little to my patrons. Average feature to average business three days." "Played this feature one day to poor business."					Exhibitor Comment—"Some interesting moments in this frail Wallace Reid picture." "M. P. News."				
Consensus—"Good picture, good puller."					Consensus—"Just an average feature to average business for three days." "Very good—star well liked. Two days to extra big and average business."				
BLACK SHADOWS (FOX) PEGGY HYLAND.....APR. 3					Consensus—"Average picture, average puller."				
Story of self sacrifice has interesting moments."—M. P. News.					DANGEROUS TALENT, THE (AMERICAN-PATHE) MARGARITA FISHER.....MAR. 28				
Exhibitor Comment—"Ordinary picture. Star popular but her pictures poor." "Poor picture one day."					Exhibitor Comment—"A crook play with a good story and some interest." "M. P. News."				
BLINDNESS OF YOUTH, THE (FOUNDATION) SPECIAL CAST (FEB. 1).....JAN. 17					Exhibitor Comment—"Played this feature on the program with the Goldwyn picture 'Yes Call Me Jim', starring Will Rogers, to extra big business one day and average six." "It was as well liked by my patrons, the star being backed up by poor support and a poor story."				
Pat's love story has pictorial appeal."—M. P. News.					Consensus—"Average picture, average puller."				
BLOOD BARRIER, THE (BLACKTON-PATHE) BREMER-GORDON.....APR. 10					DANGEROUS TO MEN (METRO) VIOLA DANA.....APR. 24				
Action and suspense well held."—M. P. News.					Exhibitor Comment—"Violent Dana's pep carries slight comedy." "M. P. News."				
BRAND OF LOPEZ, THE (HAWORTH-ROBERTSON-COLE) SES-HAYAKAWA.....APR. 10					Exhibitor Comment—"A pleasing comedy but the story suffered much in translation from stage to screen. Much of the original humor has been lost. Did big business for two days." "A good picture and good money getter. Played it one week." "Excellent work by the star and a picture that proved most entertaining." "A splendid feature to big business for three days."				
Role hardly the Japanese star."—M. P. News.					Consensus—"Good picture, good puller."				
BRIGHT SKIES (BRENTWOOD-ROBERTSON-COLE) ZA SU.....MAY 8									
Silly story mixed with a bit of slapstick."—M. P. News.									
BROADWAY COWBOY (A HAMPTON-PATHE) WILLIAM DESMOND.....JULY 17									
Desmond had an entertainment comedy here."—M. P. News.									
BUBBLES (PIONEER) MARY ANDERSON.....JUNE 26									
As light and frothy as a bubble itself."—M. P. News.									
BULLET PROOF (UNIVERSAL) HARRY CAREY.....MAY 1									
Two acted action in Harry Carey's latest."—M. P. News.									
BURNING DAYLIGHT (C. E. SHURTLEFF-METRO) MITCHELL LEWIS.....MAY 29									
London's vital story makes good audience picture."—M. P. News.									

"ONE HOUR BEFORE DAWN"

(Jesse D. Hampton—Pathe)

Excellent Mystery Story Very Well Produced

THE mystery story is always ideal material for photoplay purposes and especially so when founded on a probable or at least possible plot into which category "One Hour Before Dawn," an adaptation of "Behind Red Curtains" may be placed.

It is true, however, that casting a star of Mr. Warner's standing in the role of one of those suspected of committing the ubiquitous crime of every mystery story does not add to the suspense. The spectator immediately eliminates him from the possibilities in spite of the well knit skein of circumstantial evidence which is developed. Also in this picture the guilty person is too well planted and the wise ones will have him "doped" before the story is half told.

However, the production is interesting and the individual sequences carry much suspense. The mystery part is not so complicated nor is the audience carried along in the dark to such an extent as in many offerings of its kind, but that the story may be logically developed. There are, however, quite some jumps in continuity especially in the matter of lesser characters of a large cast, but this was unavoidable in condensing the story to feature picture length.

Warner, as the star, has a role which fits him perfectly which is an assurance of a flawless performance. He is surrounded by a good supporting cast, among whom Frank Leigh is deserving of special mention.

The direction is by Henry King and to whom a great deal of the picture's success belongs since it is the nicely gauged tempo and carefully dovetailed scenes of each sequence which provides the real entertainment rather than the work of any individual of the cast.

Settings, camera work, photography and all the mechanical portion of the feature are fully up to standard.—Length, 5 reels.—J. S. Dickerson.

THE CAST

George Clayton	H. B. Warner
Ellen Aldrich	Anna Q. Nilsson
Bob Manning	Augustus Phillips
Norman Osgood	Frank Leigh
Harrison Kirk	Howard Davies
Mrs. Montague	Adele Farrington
Dorothy	Lillian Rich
Mrs. Copeland	Dorothy Hagan
Judge Copeland	Thomas Guise
Fred Aldrich	Ralph McCullough
Arthur	Edward Burns
Inspector Steele	Wilton Taylor

By Mansfield Scott.
Scenario by Fred Myton.
Directed by Henry King.
Photographed by Victor Milner.

PRESS NOTICE—STORY

H. B. Warner, the popular star of screen and stage, comes to the theatre beginning "One Hour Before Dawn" in his first Jesse D. Hampton production for the Pathe program. "One Hour Before Dawn" is the title of the feature, which is an adaptation of Mansfield Scott's novel, "Behind Red Curtains." In his direction of the offering, Henry King has handled the suspense and mystery with great cleverness. The subject is a murder mystery—a subject particularly adaptable to the screen. A murder is committed at one hour before dawn. One is led to believe that Mr. Warner did it because one knows that he has been commanded to do so while under the influence of a hypnotist.

Warner, himself, thinks he might have committed the crime because of certain things that happened in the night that might have been dreamed, or might have been real. Suspicion falls on him, yet he cannot prove himself guilty or innocent. "One Hour Before Dawn" is a most unusual story which unlimbers one by one. Warner gives a wonderful portrayal of the suspected criminal, playing his part with fine poise and dignity. Others in the cast who render capable performances are Anna Q. Nilsson, Augustus Phillips, Adele Farrington, Thomas Guise and Frank Leigh. Fred Myton attended to the adaptation.

PROGRAM READER

H. B. Warner is coming to the theatre next in "One Hour Before Dawn," which is said to be one of the most baffling and thrilling mystery stories that has ever been presented on the screen. This production offers the popular star in the role of a writer who entertains vicars antagonistic to the hypnotism. He is lured into being hypnotized. Morning discloses the murder, and there commences the mystery. The picture certainly baffles solution and offers a deal of incident and suspense. Mr. Warner is a splendid type for the part he portrays and his support is given by the popular and talented Anna Q. Nilsson. The picture is an adaptation by Fred Myton of Mansfield Scott's story, "Behind Red Curtains."

SUGGESTIONS

Bill this as a baffling murder mystery that is quite unusual. State that a crime is committed that is seemingly inspired by hypnotism. Make mention of H. B. Warner's name and his popularity on screen and stage. The title should come in for some special exploitation. Tell that it is the hour when life is at its lowest ebb. Bring out the mystery in your copy and don't give away the plot. Arouse suspense through the title and through appropriate catch lines. Play up the idea of hypnotism—asking your patrons if they believe in it. Tell that they have a chance to see its value. Bill the picture as a mystery melodrama of sensational interest. Send out circular letters. Draw the face of a clock on compo board and have the hands pointed at one hour before dawn. And carry a sign saying: "What took place at that hour? Come to the theatre and see."

CATCH LINES

See "One Hour Before Dawn," with H. B. Warner. This is a baffling play with the throbs of action and the thrill of suspense. A mystery play which will foil the keenest minds.

"At one hour before dawn, you will kill him!" That's what the hypnotist whispered to his patient. What happened? See "One Hour Before Dawn," the greatest mystery play of the year.

"LI TING LANG"

(Haworth—Robertson-Cole)

Hayakawa at His Best as Americanized Chinaman

IT is to the credit of the producers that Sessue Hayakawa is here seen in a role that suits him perfectly, and as a result "Li Ting Lang" leaves a far more satisfying impression than some of his previous productions. The fantastic and mystic appeals are lacking, but in their place is a human interest American story, with a Chinese prince, denied love by the barrier of race prejudice, as the central figure. In the end he waves a sad good-bye as the girl sails down the bay and out of his life. He remains to devote his life to the cause of the youthful Chinese republic. This ending, while not of the happy variety, is consistent with the story, and will not have a deleterious effect upon an audience in this country.

Most of the picture is laid in America. The star is of the ruling house of China, studying in an American college. He falls in love with a rich girl, who, largely because she is exceedingly proud, and resents the attempts made to dictate to her, accepts him. Doris Pawn, who plays this part, has been unusually well cast, and adds considerably to the general good effect of the picture. Finding herself socially ostracized, the girl breaks the engagement. Envoys of the Empress of China, who wishes the return of her nephew, drag Li Ting Lang and carry him back to his native land, leaving the impression that he is dead. Here is the illogical jump in the plot. How the local authorities could be led to believe a man a suicide when he was merely under the influence of a narcotic, is hard to conceive. In China revolution is rife, and the star joins the uprising, becoming a leader in the army. The girl, now the wife of his old college friend, visits China and Li Ting Lang rescues her from kidnapers, and although he has her in his power, returns her to her husband.

The star proves once more his ability and Allan Forrest and Charles Mason are fine supports. Being technically perfect, we believe it the best recent Hayakawa picture, despite the one illogical hitch in the plot. Length, 5 reels.—Matthew A. Taylor.

THE CAST

Li Ting Lang	Sessue Hayakawa
Bob Murray	Allan Forrest
Red Dalton	Charles E. Mason
Marion Halsted	Doris Pawn
Priscilla Mayhew	Frances Raymond
Prince Nu Chang	Marc Robbins

Story by Howard P. Rocky.
Continuity by E. Richard Schayer.
Directed by Charles Swickard.

PRESS NOTICE—STORY

The "Li Ting Lang" theatre has a winner in "Li Ting Lang," starring the Japanese actor, Sessue Hayakawa, which is on the bill for this week. This is a picture which departs radically from former productions of this star, and shows him at his best—a Chinese prince, Americanized and educated in a large university. Combining as it does, an interesting college tale with one of Chinese intrigue and romance, it contains all the elements to make it an eminent success with motion-picture lovers.

Realism is the keynote of the film. The romantic atmosphere of college life, with its firm friendships made, and the final handshake at commencement day, is faithfully depicted; and when the story shifts to Hong Kong, as it does in the last reel, there is a truthful version of life in that Oriental city, down to the most minute detail. All this was obtained only after the most thorough research work and great expense of the producers.

Supporting the star is a cast almost as distinguished as himself. Playing opposite him is Doris Pawn, one of the most beautiful blondes now registering before the camera. She has been remembered from having seen in the "Love of Mary," "The Beloved Cheater." In the cast also are Allan Forrest and Charles E. Mason, and Marc Robbins, one of the best known character actors on the screen. The story is from the pen of Howard P. Rocky and was originally published in the Green Book Magazine.

PROGRAM READER

There has always been a lot of talk in this here world of ours about true love conquering all obstacles. Novelists have written of it, artists have depicted and poets have sang of it. But despite all the hub-bub and cry, still there is a burning question today—should there be inter-racial marriages? Should an American girl, loving a Chinese who is both educated and refined, whose ancestors have ruled in Manchuria a thousand years ago, be united in matrimony? It is around this absorbing question that the story of "Li Ting Lang," the motion picture which will be seen at this theatre on —, has been built. Sessue Hayakawa, who is never better than when he is depicting Oriental roles, is the star of this interesting production, and the producers have seen to it, that in addition to the entertaining story, there is elaborate and careful production, and a cast which includes Doris Pawn, Allan Forrest and Charles E. Mason—a trio almost as distinguished as the Oriental actor himself. It is a picture that will thrill and grip you when you see it, and make you think when you have left the theatre.

SUGGESTIONS

Besides appealing to the usual followers of this star, there are two angles that can be boosted to arouse interest in the settings of the story. In lobby decorations and stage settings, you can either use the "College life" theme, or the "Love of Mary" theme, or the "Chinese stuff" theme, by decorating in an Oriental fashion. If in a college town, use the former. Then there is the discussion which can be aroused over the question of inter-racial marriages. If you have a former missionary available, you might be able to get over a special story in the new paper, and once this is done, letters to the editor and other publicity will follow. This must be at its height when you come out with a teaser campaign telling that your picture deals with this question.

Exhibitors' Own Box Office Reports

(Continued from page 836)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK	PICTURE	BRAND	STAR	RELEASED	PLAN BOOK
DAREDEVIL (THE FOX) TOM MIX.....			MAR. 23		EXCUSE MY DUST (FAMOUS PLAYERS-LASKY) WALLACE				
<i>"Mix breaks his record as stunt artist."—M. P. News.</i>					RID			APR. 3	
<i>Exhibitor Comment—"Not up to Mix standard. Average business one day."</i>					<i>"None better when it comes to entertaining."—M. P. News.</i>				
<i>"Played it one day to average business."</i>					<i>Exhibitor Comment—"Star always goes big here. A good picture which did big business for three days." "A good feature to big business for three days." "Very good. Big business two days." "Played it three days to big business." "Good picture, well liked. Average business one day."</i>				
<i>Consensus—"Average picture, average puller."</i>					<i>Consensus—"Good picture, good puller."</i>				
DARK MIRROR, THE (INCE-PARAMOUNT) DOROTHY DALTON.....			MAY 22		FALSE BOLD, THE (INCE-PARAMOUNT-ARTCRAFT) ENID				
<i>"Fairly interesting crook melodrama with Dorothy Dalton."—M. P. News.</i>					BENNETT			MAY 15	
<i>Exhibitor Comment—"This feature appeared to be rather too deep for my patrons. It was also hard to follow. Played it three days to average business." "An average feature to poor business for three days." "My patrons did not like this one at all. Played it four days to average business one day and poor three days."</i>					<i>"Crook story is too tame and the action is mild."—M. P. News.</i>				
<i>Consensus—"Average picture, average puller."</i>					<i>Exhibitor Comment—"An average picture to average business three days."</i>				
DEADLINE SEX, THE (HAMPTON-PATHE) BLANCHE SWEET.....			MAR. 27		FAMILY HONOR, THE (KING VIDOR-FIRST NATIONAL) SPE-				
<i>"Mistake story lacking in many points."—M. P. News.</i>					CIAL CAST			MAY 8	
<i>Exhibitor Comment—"Played this feature one week to big business one day and average six." "This picture pleased but did only average business for three days." "Very good. Played it one week to big and average business."</i>					<i>"Conventional photoplay smacks of the theatre."—M. P. News.</i>				
<i>Consensus—"Good picture, good puller."</i>					<i>Exhibitor Comment—"Poor opening day." "An excellent picture. A real page from life. Well liked by my patrons. Big business three days."</i>				
DEADLINE AT ELEVEN (VITAGRAPH) CORINNE GRIFFITH.....			MAR. 20		FIGHTING SHEPHERDESS, THE (FIRST NATIONAL).....			APR. 10	
<i>"Story of a girl reporter is fairly interesting."—M. P. News.</i>					<i>"Colorful melodrama with star as Western heroine."—M. P. News.</i>				
DEAD LINE, THE (FOX) GEORGE WALSH.....			MAY 15		<i>Exhibitor Comment—"Very good picture. Did big business for three days." "Not much." "Played this picture one week to extra big and big business. A good production which pleased all."</i>				
<i>"George Walsh will please in feud story."—M. P. News.</i>					<i>Consensus—"Good picture, good puller."</i>				
DEEP PURPLE, THE (R. A. WALSH-REALART) SPECIAL CAST.....			MAY 15		FLAME OF HELL GATE, THE (ROBERTSON-COLE) BEATRIZ			MAR. 20	
<i>"Fine adaptation of famous melodrama."—M. P. News.</i>					MICHELENA				
DESERT LOVE (FOX) TOM MIX.....			APR. 24		<i>"Picture of action in old-time picture of gun-play and bandits."—M. P. News.</i>				
<i>"Tom Mix furnishes plenty of thrills."—M. P. News.</i>					FLAMING CLUE, THE (VITAGRAPH) HARRY MOREY.....			MAR. 27	
<i>Exhibitor Comment—"Played this one week and it went big." "Mix improving here. Played this picture one day to average business."</i>					<i>"Harry Morey has a vigorous melodrama here."—M. P. News.</i>				
<i>Consensus—"Good picture, good puller."</i>					FOR THE SOUL OF RAFAEL (GARSON-EQUITY) CLARA KIM				
DEVIL'S CLAIM, THE (HAWORTH-ROBERTSON-COLE) SESSUE			MAY 22		BALL YOUNG			JUNE 12	
HAYAKAWA					<i>"Colorful production carries little entertainment value."—M. P. News.</i>				
<i>"Japanese star in fantastic intrigue story."—M. P. News.</i>					FORBIDDEN TRAILS (FOX) BUCK JONES.....			MAY 22	
<i>Exhibitor Comment—"Played this picture one week to average and poor business. An average feature."</i>					<i>"Buck Jones in good average western."—M. P. News.</i>				
DEVIL'S PASS KEY, THE (VITAGRAPH) SPECIAL CAST.....			APR. 17		<i>Exhibitor Comment—"They liked it. Star growing in popularity. One day to average business."</i>				
<i>"Siroheim has another big photoplay here."—M. P. News.</i>					FORTUNE TELLER, THE (CAPELLANI-ROBERTSON-COLE)			MAY 22	
DEVIL'S RIDDLE, THE (FOX) OLADYS BROCKWELL.....			MAR. 13		MARIE RAMBEAU				
<i>"Gladys Brockwell's picture offers mild entertainment."—M. P. News.</i>					<i>"Story of mother-love theme is nearly swamped with incident."—M. P. News.</i>				
DISCARDED WOMAN, THE (HALLMARK) SPECIAL CAST.....			JULY 10		<i>Exhibitor Comment—"Not very good. Played it three days to average business."</i>				
<i>"Picture including some tender situations."—M. P. News.</i>					GARTER GIRL, THE (VITAGRAPH) CORINNE GRIFFITH.....			MAY 22	
DOLLAR FOR DOLLAR (KEENAN-PATHE) FRANK KEENAN.....			MAY 1		<i>"Good combination makes a very pleasing picture."—M. P. News.</i>				
<i>"Keenan puts over another good picture."—M. P. News.</i>					<i>Exhibitor Comment—"Although this is just an average feature, it is far better than the star's previous work. Played it three days to average business."</i>				
DOLLARS AND SENSE (GOLDWYN) MADGE KENNEDY.....			JULY 3		GIRL IN THE RAIN, THE (UNIVERSAL) ANNE CORNWALL.....			JULY 3	
<i>"This rather lukewarm story but should interest."—M. P. News.</i>					<i>"Picture has many traits of the old time melo."—M. P. News.</i>				
<i>Exhibitor Comment—"Played this feature three days to average business. 'An average feature.'"</i>					GREAT ACCIDENT (GOLDWYN) TOM MOORE.....			JULY 3	
DOLLARS AND THE WOMAN (VITAGRAPH) ALICE JOYCE.....			JUNE 12		<i>"This would have hit the bull's eye had comedy been developed."—M. P. News.</i>				
<i>"Character development emphasized in interesting picture."—M. P. News.</i>					HARVEST MOON (GIBBALTAR-HODKINSON) DORIS KENYON.....			APR. 10	
<i>Exhibitor Comment—"A good picture which played to a fair house but no overflow."</i>					<i>"Star makes play entertaining."—M. P. News.</i>				
DON'T EVER MARRY (NEILAN-FIRST NATIONAL) SPECIAL			MAY 1		HEART OF A CHILD, THE (METRO) NAZIMOVA.....			APR. 17	
CAST					<i>"Nazimova's art will carry this picture by."—M. P. News.</i>				
<i>"Matrimonial comedy carries many bright moments."—M. P. News.</i>					<i>Exhibitor Comment—"Going big so far." "Average picture to poor business three days." "Good picture to big business three days." "Very good to big receipts. The dancing in this feature was very popular." "A much better picture than her last one. It was well liked by our audiences. Popular. Capacity houses at all performances." "Not her best but bill with the Goldwyn comedy." "Edgar's Jonah Day. For one week to big Brat" and well liked by all."</i>				
<i>Exhibitor Comment—"Played the feature one week to big business. A good attraction." "Very good." "A good picture which was enjoyed by my patrons. Played it two days to big and average business." "Attracted crowds by title. Acting and plot considered fair." "Great quite a departure from 'The River's End.' Three days to big business." "Went very well and they liked it. Three days to big business."</i>					<i>Consensus—"Good picture, good puller."</i>				
<i>Consensus—"Average picture, average puller."</i>					HELL SHIP, THE (FOX) MADLAINE TRAVERSE.....			FEB. 28	
DOUBLE DYED DECEIVER (GOLDWYN) JACK PICKFORD.....			JUNE 26		<i>"Interesting moments in this colorful sea story."—M. P. News.</i>				
<i>"Pickford acts as well as O. Henry writes."—M. P. News.</i>					HER FIVE FOOT HIGHNESS (UNIVERSAL) EDITH ROBERTS.....			APR. 15	
<i>Exhibitor Comment—"Very good, the kind of picture that makes a genuine hit with all kinds of folk." "Not much my patrons nor myself liked this feature. Ran it one day to poor business."</i>					<i>"Did not get by except as to logic."—M. P. News.</i>				
<i>Consensus—"Average picture, average puller."</i>					HIS HOUSE IN ORDER (FAMOUS PLAYERS-LASKY) ELSIE			MAR. 20	
DR. JEKYLL AND MR. HYDE (PARAMOUNT-ARTCRAFT) JOHN			APR. 10		FERGUSON				
BARRYMORE					<i>"Famous stage play made into fair picture."—M. P. News.</i>				
<i>"New acting in his form presented here."—M. P. News.</i>					<i>Exhibitor Comment—"A very good picture with beautiful sets and a good story. Big business." "A good picture to big business one day." "Good no real plot. Average business three days."</i>				
<i>Exhibitor Comment—"Good picture to big business for one week." "Ran this picture three days to big business. Patrons liked it." "Played it one week to big business. An excellent picture." "Great." "Played this feature one week to big business every day." "A wonderful picture. Played it one week to extra big business." "A good production but it did not appeal to our patrons. Played it one week to poor business." "Very good—played it two days to average business."</i>					<i>Consensus—"Good picture, good puller."</i>				
<i>Consensus—"Good picture, good puller."</i>					HOMER COMES HOME (INCE-PARAMOUNT-ARTCRAFT)				
DREAM CHEATER, THE (BRUNTON-HODKINSON) J. WARREN			MAR. 27		CHARLES RAY			JULY 10	
KERRIGAN					<i>"Charles Ray scores again in another home spun story."—M. P. News.</i>				
<i>"Ballet story, starring Kerrigan, makes clean, entertaining picture."—M. P. News.</i>					HONEY-BEE, THE (FLYING A-LAT PATHE EXCHANGES) MAR-			MAY 15	
DUDS (GOLDWYN) TOM MOORE.....			MAR. 27		GUREVIA ST. LVA				
<i>"Mystery tale has interesting elements which should excite."—M. P. News.</i>					<i>"Good entertainment from picturized novel."—M. P. News.</i>				
<i>Exhibitor Comment—"Not up to Moore's standard. Average business one day." "Poor day." "Poor day." "Poor business one day."</i>					HOUSE OF TOYS, THE (AMERICAN-PATHE) SEENA OWEN.....			JUNE 5	
<i>Consensus—"Average picture, average puller."</i>					<i>"Picture lacks moving moments through its overworked theme and draggy action."—M. P. News.</i>				
EVERYTHING BUT THE TRUTH (UNIVERSAL) LYONS-MORAN.....			MAY 22		HUMAN STUFF (UNIVERSAL) HARRY CAREY.....			JUNE 26	
<i>"Bedroom farce, only mildly amusing."—M. P. News.</i>					<i>"Carey laced an average Western."—M. P. News.</i>				
<i>Exhibitor Comment—"A fairly pleasing comedy to average business one day." "My crowd did not like this one and it appeared to be a rather poor production. Played it one day to big business."</i>					HUMORESQUE (COSMOPOLITAN-PARAMOUNT-ARTCRAFT) SPE-			MAY 15	
					CIAL CAST				
					<i>"Here is an undeniably fine entertainment."—M. P. News.</i>				
					HUSBANDS AND WIVES (GAUMONT) VIVIAN MARTIN.....			JUNE 12	
					<i>"Slight story carries few interesting moments."—M. P. News.</i>				

Box Office Reports continued on page 860

"CYNTHIA-OF-THE-MINUTE"

(Gibraltar-Hodkinson)

Novel Crook Story Suffers from Development

THERE is fine plot material behind this picture, but because of the attempts to crowd action and mystery into it, we fear it may pall upon an audience before the end. Its great advantage lies in its original setting. We have had crook stories of the West, of high society, and of the slums, but it is not so often that we see a band of thieves at work on the high seas. Most of the story transpires on a ship bound on a sinister expedition—the audience is not told the exact nature of it until the end.

Leah Baird, playing Cynthia, finds her way among this crowd of evil-doers as the companion for an old lady. A great deal of footage is here devoted to the stealing of the old lady's jewels by the unscrupulous crew. There are, however, two honest men on the ship to aid the heroine in preventing the robbery. One is later found to be a detective and the other is the sweetheart of the girl. The main idea of the sea robbers is paid little attention to, and is revealed as a scheme to collect insurance on a valuable cargo by transferring it to another ship, sending out a fake wireless message that their own ship is sinking and then open the sea-cocks. In this way they will have both the heavily insured cargo and the insurance as well. The plan is frustrated by the heroine's knowledge of wireless. At the point of a gun she forces the operator to send out a message contradicting the false S.O.S. signal.

There are few elaborate water shots, most of the scenes being below or on deck. There are some good scenes on the tropical island whence the hero swims from the anchored ship with the precious jewels. The star is not given many opportunities and dresses over-elaborately under the circumstances. Because of the novel setting of the story and vigorous physical action it should satisfy any audience who place mystery above romance and heart interest.—Length, 6 reels.—Matthew A. Taylor.

THE CAST

Cynthia	Leah Baird
George Rhode	Burr McIntosh
Bruce Crittenden	Hugh Thompson
William Clare	Madeline Travers
Madame Savaris	Mathilde Brundage
Letty Mureal	Ruby Hoffman
Captain Bloch	John Webb Dillon
Mr. Acklin	William Welch
Senor Perez	Wallace Widcombe

From the novel by Louis Joseph Vance.
Directed by Perry Veckoff.
Photographed by Rial B. Schellinger.

PRESS NOTICE—STORY

Louis Joseph Vance's popular novel, "Cynthia-of-the-Minute," is the latest best seller to find its way to the silver-sheet. Leah Baird, well known to picturegoers, is the star of this thrilling story of the high seas, which will be the attraction at the ——— theatre on ———.

To those who are devoted to the works of this popular author, there need be no explanation of the thrills and stirring climax which will be seen in the picture. To them it need only be stated that they will not be disappointed. All the elements that are responsible for the success of the novel are faithfully depicted on the screen. It is even far more exciting than the printed book, and just as they were not able to tear themselves away from Cynthia in novel form, so will they follow her adventures in the midst of a gang of sea pirates with eyes riveted to the screen.

To those who are unfamiliar with the author's work, there is a guarantee of a happy blending of thrills and romance, mystery and heart interest. If you are weary of "crook" stories of the slums of high society, you will welcome this story of a new kind of thieves, who work on the high seas, and whose victims are the insurance companies. Their scheme is to collect thousands of dollars in cargo from one ship to another in mid-ocean, sink the first vessel, and thus obtain cargo and insurance. How a girl, through her knowledge of wireless and her own daring, is able to frustrate this plan, makes a smashing climax, that you will remember long after you have left the theatre. Supporting Miss Baird are such actors as Burr McIntosh, Hugh Thompson and John Webb Dillon.

PROGRAM READER

Every piece of knowledge that you obtain is bound to help you sometime or another. Cynthia, the leading character in the photoplay, "Cynthia-of-the-Minute," a pictureization of Louis Joseph Vance's popular novel, which will be the attraction at this theatre on ———, was an expert at wireless. She had learned it from her father, when she was a small girl, but never thought it would be of any use to her. However, it was this that saved the wrecking of a vessel and prevented a crowd of unscrupulous crooks from stealing thousands of dollars. Leah Baird is the star of this interesting photoplay, which tells the story of a band of sea pirates who steal, if in a different manner, just as daringly as Captain Kidd did centuries ago. For although this is the twentieth century romance and daring and thievery and dauntless courage are not dead—only they show themselves in a different way. Mystery, action and romance are in every reel of this unusual picture.

SUGGESTIONS

You will have to use your own judgment, whether to boost the star or Vance met in this picture. You should depend upon your patrons' past performances. There is no doubt that the author is a big drawing card in some sections. There is also the appealing setting to be gotten over, and lobby decorations can be easily arranged to let the public know that it is a ship story. An imitation gangplank arranged to lead up to the box office. Arrange a teaser campaign built upon the wireless message. A stage setting of a tropical island could be arranged and should be artistically lighted.

CATCH LINES

If Captain Kidd were alive he would not use the yard-arm and gang-plank. These are not the methods of twentieth-century sea pirates. They have a surer, easier method, which you will see in "Cynthia-of-the-Minute."

"THE SPIRIT OF GOOD"

(FOX)

Wishy-washy, Trite Story, with Star Miscast

YOU can gamble that this picture, starring Madeline Travers, will send the censors into ecstasies. For it goes the extreme in preaching. Everything from jazz music to liquor comes in for a paning. The climax consists of the breaking of a number of bottles of booze, which will seem like an unhappy ending to many despite the usual untold layers in the fade-out.

As for its ability to provide entertainment for the average picturegoer we fear it will sadly miss the mark. The love interest does not start until late, and the whole picture is crowded with degenerates and down-and-outers reforming under the influence of such songs as "Where Is My Wandering Boy To-night?" and other reminders of their innocent youths. The idea is as unconvincing as it was artistic in "The Miracle Man."

Moreover, Madeline Travers is cast as a chorus girl in the early reels, and later, when she has been betrayed by a man, as the popular cabaret queen in a mining town. Here she is sadly lacking in vivacity, animation and girlish sprightliness, and appears to be having a hard time to keep from being emotional even while singing her sappiest jazz music. She is reformed by an itinerant preacher whom she intends to ridicule. The male outcast is reminded of the days he prayed at his mother's knee, and also gives up his evil ways. Together they protect the preacher from the violence of the saloon keeper and other sinners, and the town is reformed even if the star has to break every bottle of liquor herself and burn up the roulette wheels and dance hall to cap the climax. This destruction of private property for no reason whatsoever will hardly be commended by even the most rabid reformers.

Practically every sub-title is hackneyed, out-worn, and as familiar as the "reform" plot itself. There is little good action. And the entertainment of extras is noticeable. It might have been a good propaganda picture for pre-prohibition days, but it has not the romance, action, or heart-interest for a modern audience. Length, 5 reels. Matthew A. Taylor.

THE CAST

Nell Gordon	Madeline Travers
Neal Bradford	Frederick Stanton
Chuck Long	Dick La Reno
Rev. Josiah Calvin	Charles Smiley
Jerusha Calvin	Clio King

Story by Clifford Howard and Burke Jenkins
Scenario by Denison Clift
Directed by Paul Caseneuve
Photography by Walter Williams

PRESS NOTICE—STORY

"The Spirit of Good," a Fox production starring Madeline Travers, is the attraction scheduled for the ——— theatre on ———. Miss Travers is fast acquiring the reputation of being the most powerful dramatic actress of the screen. Her many recent successes under the Fox standard have enthroned her in the hearts of countless picture fans, and in "The Spirit of Good" she will gain many more admirers.

The story of the picture is laid in New York and in a Western mining town. The star plays the part of a chorus girl, who finds herself tricked by the man whom she has married. Discovering that he has a first wife still living, she becomes hardened and cynical, and seeks to forget the misery that has come to her by returning to the stage. A few years later she has won for herself the place of an idol of a cabaret in a small mining town in the West. A traveling preacher arrives in town and makes an effort to "clean up" and "evangelize" the sinners who are still strong in her and before long she finds her old life repulsive to her and joins the preacher in an effort to reform the town.

How she accomplishes this remarkable feat makes a gripping story, ending with a climax that is unusually thrilling. There is also a love-story which develops rest after raising the devil elsewhere. So it took considerable courage for a journey through the picture. Miss Travers is supported by an unusually strong cast, including Frederick Stanton, Dick La Reno and Charles Smiley.

PROGRAM READER

Gehenna was a mining town described as a "place where people come for a rest after raising the devil elsewhere." So it took considerable courage for a journeying preacher to enter the village and attempt to reform it. But courage and right usually triumph, although only after a long struggle. You will see how in "The Spirit of Good," which will be shown at this theatre on ———. Madeline Travers, the noted emotional actress, is the star, and is bound to add you to the ranks of her many admirers after you see this picture. For she has an unusual report—that of a dancing girl in the wicked city, who gradually yields to the "spirit of good" brought into her life by the traveling evangelist.

SUGGESTIONS

It might not be well to advertise this as a "reform" picture unless you are sure of your audience. If you think they are of that type, then you can boost that angle sky-high, and may even be able to obtain the endorsement of some local clergymen. Dwell in your copy on the scenes are laid in a very wicked town called Gehenna, and that the star is a cabaret singer in a dance hall. Bring out enough of the story to give them the setting, but don't preach too much. You can neglect the cast, but boost the star as "the greatest emotional actress of the screen."

CATCH LINES

They called it "Gehenna" because it was a mining town of wickedness and sin. Madeline Travers is starred in this powerful story of a Broadway chorus and a Western mining town.

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PICTURE	BRAND	STAR	RELEASED	PLAN BOOK	PICTURE	BRAND	STAR	RELEASED	PLAN BOOK
IDOL DANCER, THE (FIRST NATIONAL) SPECIAL CAST.....			APR. 3		LOCKED LIPS (UNIVERSAL) TSURU AOKI.....			APR. 24	
Exhibitor Comment—"Very good." "Comparing this with Griffith's former pictures, find something different in this one. Pleased big audience for four days." "Exceptionally good; had exceptional dancing and lavish scenery." "Played this production one week to extra big business. A splendid picture." "A dandy picture which played my house three days to big business." "A poor Griffith subject. Played it one week to average business." "Wonderful in every respect. It was liked and well received by my patrons. Played it one week to big business."					Antique story and crude touches provide weak entertainment."				
IF I WERE KING (FOX) WILLIAM FARNUM.....			JULY 10		LONE HAND, THE (ALEXANDER) SPECIAL CAST.....			MAR. 26	
Exhibitor Comment—"A good picture, good puller."					Exhibitor Comment—"Good."				
INFERIOR SEX, THE (FIRST NATIONAL) MILDRED HARRIS.....			MAY 8		LOVE EXPERT, THE (FIRST NATIONAL) CONSTANCE TALMADGE.....			MAY 8	
Exhibitor Comment—"A very good picture. Ran this with 'Bringing Up Father' and we did have some program." "Played it two days to big business." "Fair picture to average business one day." "An ordinary production to average business for one day."					Exhibitor Comment—"Excellent." "Only fair receipts." "Went very well. Three days to big business." "Extra good. Played it for one week to big business." "They said it was mighty fine. Played it one day to average business."				
IN SEARCH OF A SINNER (FIRST NATIONAL) CONSTANCE TALMADGE.....			MAR. 20		LOVE'S HARVEST (FOX) SHIRLEY MASON.....			JUNE 5	
Exhibitor Comment—"A very good feature to big business." "This feature gave unusual satisfaction and played to big business." "A good production. Played it one week to big business." "Played it one week to big business for three days and average business fine." "To me it is the best Constance Talmadge picture on First National program. Cold weather kept us from breaking house record. Big business two days." "Was excellent both from an artistic and box office point of view." "A fine picture. Played it two days to big and average business." "A remarkable picture which went big. Played it two days to extra big business." "This feature went very well and my patrons liked it very much. Played it one week to big business."					Exhibitor Comment—"Dainty set in comedy drama of high order."				
Consensus—"Good picture, good puller."					LOVE WITHOUT QUESTION (B. A. ROLFE-JANS) OLIVE TELL.....			APR. 10	
INNER VOICE, THE (AMERICAN-PATHE) E. K. LINCOLN.....			APR. 3		Exhibitor Comment—"Quite a bit different from the ordinary run of pictures. Good story but after all is said and done, it seems a little too improbable."				
Should satisfy any audience anywhere."					MADONNAS AND MEN (B. A. ROLFE-JANS) SPECIAL CAST.....			JUNE 26	
IRON HEART, THE (FOX) MADLINE TRAVERSE.....			APR. 12		Exhibitor Comment—"If you want a spectacular production, here it is."				
Conventional steel mill story does not convince."					MANHATTAN KNIGHT, A (FOX) GEORGE WALSH.....			MAR. 27	
JACK STRAW (PARAMOUNT-ARTCRAFT) ROBERT WALSH.....			JUNE 10		Exhibitor Comment—"It's a very good thriller. Poor business owing to very stormy and cold night. Average picture to average business three days." "A good picture which played my house three days to big business." "Played this one on the bill with the Metro production, 'Shore Acres' to average business for one week. My patrons did not like this picture at all."				
Exhibitor Comment—"Fair crowds during matinee and evening performances. Warwick is a popular favorite here and generally does big business." "A good picture to average business one day." "An excellent picture to big business for three days." "An average picture to average business." "Patrons rather disappointed." "Did average business for three days. An average feature." "A good picture. Average business three days."					Consensus—"Good picture, good puller."				
Consensus—"Good picture, good puller."					MARY ELLEN COMES TO TOWN (PARAMOUNT-ARTCRAFT) DOROTHY GISH.....			APR. 8	
JENNY BE GOOD (REALART) MARY MILES MINTER.....			MAY 15		Exhibitor Comment—"Dorothy Gish scores in a homespun role."				
Exhibitor Comment—"A pleasing picture with many good points."					Exhibitor Comment—"Played this feature one week to big business one day and average six." "Star good. No plot to story. Played it three days to big business." "An average picture to average business for one week." "A good picture to big business one day."				
Exhibitor Comment—"Just an average picture which played my house three days to average business." "Very good one of Miss Minter's best. Played it two days to big and average business."					Consensus—"Average picture, average puller."				
Consensus—"Average picture, average puller."					MASTER STROKE, A (VITAPHON) EARLE WILLIAMS.....			JULY 17	
JES CALL ME JIM (GOLDWYN) WILL ROGERS.....			JUNE 5		Exhibitor Comment—"Average program offering with bad plot angle."				
Exhibitor Comment—"Rogers has rich character study in story of homespun quality."					MIRACLE OF MONEY, THE (HENLEY-PATHE) SPECIAL CAST.....			MAY 8	
Exhibitor Comment—"One of the best pictures ever run. Played it one week to big business and to a very pleased patronage." "Played this picture on the program with the American feature 'The Dangerous Talent' starring Margarita Fisher for one week, to extra big business one day and big business six. My patrons seemed to think this picture a very good one. The photograph is remarkable."					Exhibitor Comment—"A rather weak story which loses interest."				
Consensus—"Good picture, good puller."					MISS HOBBS (REALART) WANDA HAWLEY.....			JUNE 26	
JOYOUS TROUBLE MAKER, THE (FOX) WILLIAM FARNUM.....			JULY 3		Exhibitor Comment—"Frail story with a single-track idea, presents Wanda Hawley as a star."				
Exhibitor Comment—"William Farnum scores in light role, though entertaining value is rather weak."					Exhibitor Comment—"Very pleasant—exceedingly good warm weather entertainment." "Very good. One week to big and average business." "Fair. Three days to average business."				
Consensus—"Good picture, good puller."					Consensus—"Average picture, average puller."				
KING SPRUCE (DIAL-HODKINSON) MITCHELL LEWIS.....			MAR. 27		MODERN SALOME, A (HOPE-HAMPTON-METRO) HOPE HAMP- TON.....			JAN. 31	
Exhibitor Comment—"Lumber story places despite complicated plot."					Exhibitor Comment—"Baptized from old ones."				
LADDER OF LIES, THE (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON.....			JULY 17		Exhibitor Comment—"An average picture which did big business for three days."				
Exhibitor Comment—"Story of woman's self-sacrifice is interestingly told."					MOLLY CODDLE, THE (UNITED ARTISTS) DOUGLAS FAIR- BANKS.....			JUNE 26	
LADY IN LOVE, A (PARAMOUNT-ARTCRAFT) ETHEL CLAY- TON.....			MAY 29		Exhibitor Comment—"Action, adventure and thrills are packed in Fairbanks' latest."				
Exhibitor Comment—"Ethel Clayton's charming performance the only redeeming feature here."					Consensus—"Excellent picture, big puller."				
Exhibitor Comment—"Fair to average business three days." "An average feature to average business." "Very good one of Miss Minter's best. Played it two days to big and average business."					MOLLY AND I (FOX) SHIRLEY MASON.....			APR. 10	
Consensus—"Average picture, average puller."					Exhibitor Comment—"Shirley Mason plays in entertaining light comedy."				
LEAVE IT TO ME (FOX) WILLIAM RUSSELL.....			MAY 8		Exhibitor Comment—"Very good picture. Mason coming along fine. Average business one day."				
Exhibitor Comment—"Average feature comedy starring William Russell."					MOTHER OF HIS CHILDREN, THE (FOX) GLADYS BROCK- WELL.....			APR. 17	
LEGS BE FASHIONABLE (INCE-PARAMOUNT-ARTCRAFT) MAC- LEAN-MAY.....			JUNE 26		Exhibitor Comment—"Triangle drama well produced and well acted."				
Exhibitor Comment—"Mild but pleasing picture with light comedy." "Very good picture." "Played it one week to average business." "A poor Griffith subject. Played it one week to average business." "Wonderful in every respect. It was liked and well received by my patrons. Played it one week to big business."					MRS. TEMPLE'S TELEGRAM (PARAMOUNT-ARTCRAFT) BRYANT WASHINGTON.....			MAY 22	
Consensus—"Good picture, good puller."					Exhibitor Comment—"Bryant Washington plays successfully in adapted farce."				
LITTLE SHEPHERD OF KINGDOM COME, THE (GOLDWYN).....			FEB. 28		MY LADY'S GARTER (PARAMOUNT-ARTCRAFT) SPECIAL CAST.....			MAR. 27	
Exhibitor Comment—"Good War picture, novel given fine production."					Exhibitor Comment—"Mystery melodrama which should get by."				
LIFTING SHADOWS (PENET-PATHE) EMMY WEHLEN.....			APR. 3		Exhibitor Comment—"Ran this feature one week only. An average picture." "Played it one week to average business two days and poor business one day." "They wouldn't come to see this one. Poor business."				
Exhibitor Comment—"A pleasing comedy with an amusing story."					Consensus—"Average picture, average puller."				
LITTLE CAFE, THE (UNITED ARTISTS) MAX LINDER.....			JUNE 12		NEGLECTED WIVES (WISTARIA) SPECIAL CAST.....			APR. 24	
Exhibitor Comment—"A good picture, good puller."					Exhibitor Comment—"Careful production averages, little theme."				
LITTLE SHEPHERD OF KINGDOM COME, THE (GOLDWYN).....			FEB. 28		NOTHING BUT LIES (TAYLOR HOLMES-METRO) TAYLOR HOLMES.....			MAY 29	
Exhibitor Comment—"Good War picture, novel given fine production."					Exhibitor Comment—"Force picture drags and carries very little humor."				
LITTLE SHEPHERD OF KINGDOM COME, THE (GOLDWYN).....			FEB. 28		NO 99 (BRUNTON-HODKINSON) J. WARREN KERRIGAN.....			MAY 29	
Exhibitor Comment—"Good War picture, novel given fine production."					Exhibitor Comment—"Obvious but interesting photoplay is Kerrigan's latest."				
LITTLE SHEPHERD OF KINGDOM COME, THE (GOLDWYN).....			FEB. 28		NURSE MARJORIE (REALART) MARY MILES MINTER.....			APR. 3	
Exhibitor Comment—"Good War picture, novel given fine production."					Exhibitor Comment—"Old English atmosphere pleases." "Only fair."				
LITTLE SHEPHERD OF KINGDOM COME, THE (GOLDWYN).....			FEB. 28		NOTORIOUS MRS SANDS, THE (ROBERTSON-COLE) BESSIE BRADSHAW.....			JUNE 19	
Exhibitor Comment—"Good War picture, novel given fine production."					Exhibitor Comment—"Trite story with interesting and dramatic moments."				
LITTLE SHEPHERD OF KINGDOM COME, THE (GOLDWYN).....			FEB. 28						

"THE CITY OF MASKS"

(Paramount-Artcraft)

Warwick's Latest Is Well Fortified to Please the Most Exacting Patron

THE pictures which have been Robert Warwick's allotment lately, failed to offer good screen material. Which is something that cannot be said of his latest, "The City of Masks," an adaptation of George Barr McCutcheon's story of the same name. Here is a feature which is well fortified from every angle—one carrying an interesting idea, which, while it may be a trifle time-worn on the screen, has been refurbished with exceptionally clever treatment. There is not a weak spot discernible as far as the development is concerned. The very fact that it carries out the spirit of make believe precludes any desire to be analytical for the sake of realities.

It is a story, easy to translate into terms of film drama because of its wealth of adventure, its note and conflict, its contrast of characters, its whimsical charm and its rich vein of humor. The latter element dominates the action and gives it an appeal which is always effective. The author has used the idea that the metropolis is a "city of Masks"—that it harbors people of high estate disguising their identities in the workaday world. And he has manipulated his figures so that they are involved in adventure, intrigue and romance. The hero is a chauffeur, who, in reality, is an English lord, and the girl he loves is also of noble birth, who works as a governess. The drama revolves around their attempt to circumvent the machinations of a wealthy parasite.

The sequences which present this line of action never trespass into the field of melodramatic hokum, for each situation and climax is accompanied by a flash of comedy which keeps it within balance. The author doesn't solve anything with his plot and characterization. The masquerading figures are not exiles, but just temporarily down in their luck. And a time comes when the two important members reveal their identities and ride away on a honeymoon. Space does not permit the detailing of the interesting incident, all of which is sure-fire. The scene where the masqueraders congregate—another when their retreat is raided—these are but samples in a picture carrying a plethora of high lights. The acting is entirely convincing—the lighting and photography satisfying throughout.

—Laurence Reid.

THE CAST

Tommy Trotter	Robert Warwick
Miss Emsdale	Lois Wilson
Bosky	Theodore Kosloff
Mr. McFadden	Edward Johnson
Stuyvesant Smith-Parvis	J. M. Dumont
Mr. Smith-Parvis, Sr.	Robert Dunbar
Mrs. Smith-Parvis	Helen Dunbar
Mrs. Jacobs	Anne Schaefer
Deborah	Frances Raymond
Carpenter	William Boyd
Bramble	George Berrell
Drouillard	Snitz Edwards
Moody	Richard Cummings
Detective	T. E. Duncan

By George Barr McCutcheon.
Scenario by Walter Woods.
Directed by Thomas N. Heffron.
Photographed by Karl Brown.

"The City of Masks," an adaptation of George Barr McCutcheon's popular novel of the same name will be the feature attraction at the theatre beginning with Robert Warwick as the star. This is a romance picture dealing with a little known phase of New York life. It exploits the fantastic story dealing with one neighbor—that a chauffeur may be an English lord in disguise. Take the case of Lord Eric Temple for instance. He is known as Tommy Trotter, chauffeur for the wealthy Carpenters. He is in love with a Miss Emsdale, who is really Lady Jane Thorne, a governess in the Smith-Parvis family.

From this romance is developed considerable dramatic incident—incident which carries a rich quota of action and suspense. In the end the young people disclose their identities and marry. The story is ideal screen material since it offers so many people in lowly positions who are really members of the nobility. The much adventure and situations which are best told by means of the camera. The star had a similar offering in "Jack Straw" and it is safe to say that he makes star on the other end of the romance. Thomas Heffron directed from a scenario by Walter Woods.

PROGRAM READER

In "The City of Masks," coming to the theatre next—Robert Warwick leads a "double life." Generally this term has an unsavory significance. But in this picture the masquerading results in a story that is refreshingly novel in plot and treatment. New York is "the city of masks" and according to George Barr McCutcheon, the author, the metropolis is crowded with people in lowly positions who are really members of the nobility. Once a week they meet at a certain home and dress and act as they did in the "old days." Mr. Warwick has the role of a chauffeur who is really an English lord. The picture takes him through adventure and romance and considerable intrigue. "The City of Masks" is adapted by Walter Woods and directed by Thomas Heffron.

CATCH LINES

See "The City of Masks," a thrilling romance of New York's veiled identities. The characters here play their secret games of love. Nothing like it ever shown before.

He masqueraded under the disguise of a chauffeur. What happened? See the romantic adventure starring Robert Warwick. A George Barr McCutcheon story.

"THE WHITE MOLL"

(Fox)

Pearl White Makes Debut in Her First Fox Feature

THE time spent in serial work on the screen is comparable to stock experience on the stage. It has enabled Pearl White to flash a finished technique—a skill at pantomime which some, who have reached stardom through the medium of five reels, might well emulate. The Fox star appears in an adaptation of Frank Packard's story, "The White Moll," which may be catalogued as an acceptable crook melodrama. The author has revealed a note of his "Miracle Man" through the spiritual flavor that stands as the framework of the story. But "The White Moll" is far from being a duplication of the above-mentioned masterpiece. In the first place it has no broadness of outline and doesn't contain the beautiful thought—the uplifting message.

It is simply a melodrama of the crook order which is interestingly told against a background of fast-moving action that creates suspense and holds it to the concluding scene. The White Moll is a woman of the underworld who sees the light when in the act of robbing the poor-box of a church. Her father who has brought her up in a life of crime expires before the carved image of Christ and it is her purpose to redeem her associates in general and a lonely mother's criminal son in particular. Pathos is well established in most of the scenes where the two women meet and when the boy comes home from prison. When the White Moll fails to encourage his romantic ardor, he listens to his former associates and would have stooped to crime again but for her timely presence.

The action revolves around her efforts to protect him and offers plenty of incident. This same play of incident makes the continuity slightly uneven in the latter reels. The situations and climaxes are mostly executed at night. Which makes the photography a trifle too shadowy to be always effective. While this plan creates suspense it often robs interest in the figures for one can't identify them at times. Mr. Millard's direction is capable except for certain details which he has glossed over. For instance, the heroine's hand is bandaged in one scene and entirely free the next. The backgrounds and atmosphere are suggestive, and the array of characters are well interpreted. Miss White won't lose any of her following here. She should gain many new admirers since the picture is well suited to her vital personality.—Laurence Reid.

THE CAST

Rhoda (The White Moll)	Pearl White
The Adventurer	Richard C. Travers
The Pug	J. Thornton Haston
The Dangler	Walter Lewis
The Sparrow	William Harvey
Skinny	Eva Gordon
Gypsy Nan	John Woodford
Father Michael (the Priest)	George Puncelford
Rhoda's Father	Charles J. Slatery
Detective Henry ("Rough Jim")	John S. Wade
The Rich Man	

By Frank L. Packard.
Scenario by E. Lloyd Sheldon.
Directed by Harry Millard.
Photographed by Eddie Wynard.

PRESS NOTICE—STORY

Pearl White, the popular star, who made the serial one of the favorite forms of screen entertainment, will appear at the theatre next—in her first Fox feature entitled, "The White Moll." This is an adaptation of Frank L. Packard's story of the same name and offers the star plenty of opportunity to display her skill. That she is versatile is proven here, and the fact that she has attained her years on the screen in serial work stands her in good stead. "The White Moll" is a fast-moving crook melodrama which offers her plenty of situations and climaxes. The heroine is gifted in this type of story. The same idea he used in "The Miracle Man" is adopted here—the regeneration of crooks. Miss White appears as the White Moll, a reformed woman of the underworld. It is she who is robbing the poor-box of a church that she sees the Light. The figure of Christ looks down upon her and straightaway she decides to redeem her associates by the giving up of her life. The picture is a heart appeal and pathos. Miss White is supported by an adequate company. Harry Millard directed from a scenario by E. Lloyd Sheldon.

PROGRAM READER

Patrons of the theatre will have the opportunity in the near future to see one of the most popular actresses of the screen appear in her first Fox feature. Pearl White, who has been absent from the silver screen for some time, is returning in "The White Moll," which is said to be one of the most exciting and returning in the theatre. This was ever translated into a photoplay. Frank L. Packard is the author—the name Mr. Packard who wrote "The Miracle Man." He has fashioned a story here which for compact action, breath-taking suspense, intrigue, adventure, and the moral which it teaches, should rank as one of the treats of the season. Harry Millard directed the picture which is capably acted by a sterling company. Watch for the date.

SUGGESTIONS

The point to bring out here is the fact that Pearl White makes her debut as a Fox star, appearing in one of the few features of her career. Long identified with serials she will show the audience her versatility as an emotional actress. Make much of this angle. Then you have the name of the author. Tell that he wrote "The Miracle Man," and that "The White Moll" is fashioned on the same idea—the redemption of criminals. Bring out the big question which finds the heroine seeing the Light. Bring out in appropriate catch lines the idea of redemption. Make much of the spiritual note. Tell of the star's career and use demotion. Make much of the spiritual note. Tell of the star's career and use demotion. Make much of the spiritual note. Tell of the star's career and use demotion. Make much of the spiritual note. Tell of the star's career and use demotion.

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"Tears and laughter in excellently produced comedy drama."— <i>M. P. News</i> .					Exhibitor Comment—"A powerful theme, clever acting and rich production."— <i>M. P. News</i> .				
Average business three days.					Exhibitor Comment—"A big production which was well produced and as a result did big business for one week." "A satisfactory picture which did splendid business for three days." "One week played it three days to extra big business." "Played it three days to capacity business."				
ORPHAN, THE (FOX) WILLIAM FARNUM.....			MAY 8		"Good. Played it three days to big business." "A splendid attraction which pleased all. Three days to big business." "Fine—stood up well during its second week."				
Exhibitor Comment—"This is a rather poor production but it went over big and was well liked by my patrons. Played it one week with the Goldenrod production. 'Partners of the Night' in big business." "What might be called an average production. Played it three days to average business."					Consensus—"Good picture, good puller."				
Consensus—"Average picture, average puller."					SHERRY (EDGAR-LEWIS-PATHE) SPECIAL CAST.....			JUNE 5	
OUT OF THE STORM (GOLDWYN) SPECIAL CAST.....			JUNE 25		"Has interesting moments, but rather long drawn out."— <i>M. P. News</i> .				
"I good feature which should interest and excite."— <i>M. P. News</i> .					SHIPWRECKED AMONG CANNIBALS (UNIVERSAL) SOUTH			JULY 10	
Exhibitor Comment—"A good production which played our house for one week. Did not go very well the first half but picked up the last half of the week."					SEA ISLANDERS.....				
PARIS GREEN (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY.....			MAY 1		"A good production which should interest."— <i>M. P. News</i> .				
"Interesting moments in hamper story despite hokum."— <i>M. P. News</i> .					SHORE ACRES (METRO-SCREEN CLASSICS) ALICE LAKE.....			APR. 3	
Exhibitor Comment—"A splendid picture. Standing room only at all afternoon and evening performances." "Went very well and my patrons liked it. Played it three days to big business." "One of Ray's best which pleased and was enjoyed by all. One day to big business." "Charles Ray is a favorite here and this picture was well received by my patrons. Played it one week to big business." "Splendid—Ray more popular than ever. Good business for three days."					"Famous New England drama, well adapted."— <i>M. P. News</i> .				
Consensus—"Good picture, good puller."					Exhibitor Comment—"A good picture which I played three days to average and poor business." "This picture did not appeal although Alice Lake was well liked. Played it on the program with the Fox production, 'A Manhattan Knight', to average business for one week." "This feature did average business for three days. It is a good picture, however. An exceptionally good picture. Pleased our audiences for three days and did big business for that time. We would like more like it."				
PARLOR, BEDROOM AND BATH (SCREEN CLASSICS-METRO) SPECIAL CAST.....			JULY 17		Consensus—"Average picture, average puller."				
"Good success in rubber bank in the second version."— <i>M. P. News</i> .					SICK ABED (PARAMOUNT-ARTCRAFT) WALLACE REID.....			JULY 3	
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"Excellent and well executed light comedy story."— <i>M. P. News</i> .					Exhibitor Comment—"Very good; went over with a bang, to big business for three days."				
PATH SHE CHOSE, THE (UNIVERSAL) ANNE CORNWALL.....			MAY 29		SILVER HORDE, THE (REX BEACH) SPECIAL CAST.....			MAY 22	
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Exhibitor Comment—"Good big business one day."					Exhibitor Comment—"A splendid picture to extra big business three days." "Played it three days. A good picture to average business." "Excited about the average amount of interest from my patrons. Played it three days to average business." "This feature did average business for three days. It is a good picture, however. An exceptionally good picture. Pleased our audiences for three days and did big business for that time. We would like more like it."				
PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO.....			JAN. 31		Consensus—"Good picture, average puller."				
(MAR. 1)					SIMPLE SOULS (HAMPTON-PATHE) BLANCHE SWEET.....			MAY 9	
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Exhibitor Comment—"Average picture to average business three days."					Exhibitor Comment—"Better than 'The Fear Market'. Drew well and picture well liked by a large audience. Two days to big business."				
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REMODELING HER HUSBAND (NEW ART-PARAMOUNT) DOROTHY GISH.....			JUNE 19		Exhibitor Comment—"A splendid picture to extra big business for one day." "A great. Played it a week." "A very good picture to poor business one day."				
"Most eaten story lifted by Dorothy Gish's unimitable humor."— <i>M. P. News</i> .					Consensus—"Good picture, good puller."				
Exhibitor Comment—"This feature one week to big and average business. An average picture."					SLAM BANG JIM (AMERICAN-FLYING A) WILLIAM RUSSELL.....			APR. 24	
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"Lush production given Chambers' story which carries interesting moments."— <i>M. P. News</i> .					"Good laughs in mixture of farce and ice cream."— <i>M. P. News</i> .				
RETURN OF TARZAN, THE (NUMA-GOLDWYN) GENE POLLOCK.....			JUNE 12		Exhibitor Comment—"Played it a week to average business. Just an average feature."				
"Fantastic picture fails to meet expectations."— <i>M. P. News</i> .					SLIM PRINCESS, THE (GOLDWYN) MABEL NORMAND.....			JULY 10	
RIDERS OF THE DAWN (BENJ. HAMPTON-HODKINSON) SPECIAL CAST.....			MAY 15		"Normand in kind of role which made her famous."— <i>M. P. News</i> .				
"Colorful action compensates for plot shortcomings."— <i>M. P. News</i> .					SOONER OR LATER (SELZNICK) OWEN MOORE.....			MAR. 27	
Exhibitor Comment—"This picture went very well because it was a Northwest picture and full of exciting stunts. It appears to be good for a second run."					"Farceful idea but fairly amusing."— <i>M. P. News</i> .				
RIO GRANDE (CARWE-PATHE) SPECIAL CAST.....			APR. 24		Exhibitor Comment—"Good feature to average business three days on account of bad weather." "Very good. Big business three days." "Pleasing entertainment but same situation through the entire picture." "Average business two days." "They liked it. Poor business one day." "Average picture to average business three days." "A first class comedy. Very good business one day." "A fine picture to average business for one day."				
"Should give satisfaction wherever shown."— <i>M. P. News</i> .					Consensus—"Good picture, good puller."				
Exhibitor Comment—"Played this feature one week to poor business. Bad weather was the cause for the drop in business."					STOLEN KISS, THE (REALART) CONSTANCE BINNEY.....			MAR. 20	
ROMANCE (UNITED ARTISTS) DORIS KEANE.....			MAY 29		"Picture of sticky sentiment and obvious coincidences."— <i>M. P. News</i> .				
"Artistic production of love and sentiment."— <i>M. P. News</i> .					Exhibitor Comment—"A fair picture to average business." "My patrons did not like the idea but seemed to think there was nothing to it but high class photography and posing. Played it three days to poor business." "A rather light comedy but proved good entertainment. Played it two days to big and average business."				
Exhibitor Comment—"Fair—rather poor entertainment however. Too much sentimentality." "Went over big because it was well advertised and put over on a big scale, but it seemed to be too deep for ninety per cent of the patrons."					Consensus—"Average picture, average puller."				
Consensus—"Good picture, good puller."					STRANGE BOARDER, THE (GOLDWYN) WILL ROGERS.....			MAY 1	
SAND (PARAMOUNT-ARTCRAFT) WILLIAM S. HART.....			JULY 3		"Will Rogers makes another entertaining picture."— <i>M. P. News</i> .				
"William S. Hart and his pinto score in characteristic picture."— <i>M. P. News</i> .					Exhibitor Comment—"Played this one with the Universal feature 'The Road to Divorce' to extra big business six days." "My patrons did not like this one and as a result, it did not get over. Played it one day to poor business." "A rather poor picture to three days of poor business." "Good picture which did average business for one day."				
Exhibitor Comment—"Very entertaining. Has a good cast and is well produced. Railroad holdup stories seem to always fascinate my audience. Hart does good work and more acting than heretofore. One week to big business every day."					Consensus—"Average picture, average puller."				
SCRATCH MY BACK (GOLDWYN) SPECIAL CAST.....			JUNE 19		STREET CALLED STRAIGHT, THE (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST.....			MAR. 20	
"Sensational comedy in a sure-fire hit."— <i>M. P. News</i> .					"Popular word loses its audience on screen."— <i>M. P. News</i> .				
Exhibitor Comment—"A remarkably fine picture. Especially for high class trade. Played it one day to extra big business."					Exhibitor Comment—"Went good. Big business three days."				
SEA RIDER, THE (VITAPHONE) HARRY MOREY.....			JUNE 5		SUEDE (UNITED ARTISTS) MARY PICKFORD.....			JULY 10	
"Seafaring tale carries an adequate punch for Morey."— <i>M. P. News</i> .					"Unique character and artistic lightings lift slender and commonplace story."— <i>M. P. News</i> .				
SEA WOLF, THE (FAMUS PLAYERS-LASKY) SPECIAL CAST.....			MAY 29		TATTLERS, THE (FOX) MADLAINE TRAVERSE.....			APR. 10	
"Good action melodrama typical of Jack London."— <i>M. P. News</i> .					"Good production and good acting for general entertainment."— <i>M. P. News</i> .				
Exhibitor Comment—"Fair—too thrilling for the summer show." "An average picture to big and average business two days." "Brought in extra large receipts. Picture was considered rough. Extra advertised and London's name helped."					Consensus—"Average picture, average puller."				
Consensus—"Average picture, average puller."					TERROR, THE (FOX) TOM MIX.....			MAY 29	
SEEING IT THROUGH (BRENTWOOD-ROBERTSON-COLE) ZASU PITTS.....			FEB. 28		"Tom Mix thriller more than satisfied."— <i>M. P. News</i> .				
"Heart interest story carries besiciding detail."— <i>M. P. News</i> .					TERROR ISLAND (PARAMOUNT-ARTCRAFT) HOUDINI.....			MAY 8	
					"Excellent serial incident and action."— <i>M. P. News</i> .				
					Exhibitor Comment—"An improbable picture which I played one week to poor business. It seems to be composed of serial stuff done five years ago." "A good serial. Played it one day to average business."				
					Consensus—"Average picture, average puller."				
					THIRD GENERATION, THE (ROBERTSON-COLE) SPECIAL CAST.....			JAN. 31	
					(JAN. 24)				
					"Only interesting picture on a domestic theme."— <i>M. P. News</i> .				
					Exhibitor Comment—"Average picture to average business one week."				

"THE GREEN FLAME"

(Brunton-Hodkinson)

Kerrigan Has Interesting Detective Story Here

J WARREN KERRIGAN, who has been appearing in mystery plays of late, has come forward again in a similar type of offering and it may be safely put down as a creditable achievement of its kind. This picture surely carries out its purpose which is to unlimber one's deductive powers without taxing the brain to the point of indifference. Ernest C. Warde, the director, has created just a sufficient amount of suspense and has kept the sequences within bounds. The mystery is well maintained and this element is admirably emphasized through one's inability to identify the character enacted by the star.

Playing the part of a detective who is protecting a valuable jewel, he is able to keep the spectator guessing as to whether he is a crook or a country "boob." One almost suspects him of being the ringleader in the plot to steal the gem from the jewelry store in which he is employed. The scenes are cleverly handled so that there is no evidence of padding. No attempt is made to stretch the plot with uncalculated incident. One can see daylight ahead and yet be completely baffled. Such development is quite rare in a mystery melodrama, for the usual plan is to treat it as a Sam Lloyd puzzle. The picture works up to an effective climax when the country yokel reveals his identity. By playing the "boob" he is able to worm his way into the confidence of the crooks.

For the sake of romantic conflict another detective, of the bona-fide type, attempts to discredit him in the eyes of the girl reporter who is assigned to the task of covering the famous jewel. The romance is mostly a negligible factor and the fact that it appears to be conveniently arranged is the only flaw in a story compact with action and suspense. Of complicated incident there is none. Mr. Warde seeing to it that flash-backs are unnecessary. The climaxes are heightened by the introduction of clever lighting. Mr. Kerrigan seems to have found his forte in this type of subject since it enables him to appear natural without resorting to mannerisms to score his personality. He is considerate of the others in his company, all of whom are effective with the exception of Fritz Brunette, who is too obviously coy to make her characterization convincing. Jack Cunningham has provided a well-arranged scenario.—Laurence Reid.

THE CAST

Frank Markham.....	J. Warren Kerrigan
Ruth Gardner.....	Frances Gifford
Dan Lantry.....	Jay Morley
Lou Tremaine.....	Claire Du Brey
Truman Hardy.....	Myles McCarthy
Truman Hardy.....	Edwin Wallace
Julius Block.....	William Moran

By Raymond G. Hill
Scenarized by Jack Cunningham
Directed by Ernest C. Warde

PRESS NOTICE—STORY

J. Warren Kerrigan, the popular Hodkinson star, who has been interpreting mystery melodramas of late has in "The Green Flame" by Raymond G. Hill, another example of this type of play, and it is scheduled to appear at the theatre for three days beginning ———. The story combines swift action, with dramatic suspense, and tells a tale of adventure in a plausible manner. The plot is based on the struggle of a crook ring for the possession of a mysterious emerald, once the glory of the Russian Czar, and since smuggled into New York, and which is in the vaults of a jewelry concern. The manager of the store, Roger Imlay, is the brains of the crooked ring.

Fearful of the safety of the valuable gem, the head of the firm employs secretly Frank Markham, the character played by Mr. Kerrigan, to protect the jewel, since he is a detective. He enters the store as a country yokel and worms his way into Imlay's confidence. Bit by bit, important pieces together, he thoroughly establishes the fact that Imlay is a crook. His work throws him into contact with Ruth Gardner, a newspaper reporter, and a romance is born. The picture, adapted by Jack Cunningham and directed by Ernest C. Warde, is of the same high entertaining calibre as "Live Sparks" and "30,000," and gives the star and his competent company an excellent opportunity to display their skill.

PROGRAM READER

Every one likes a good detective story; every one at some time in his life has longed to be an amateur detective and solve crime. A picture based upon intrigue, action and suspense as is concerned the solving of mystery is always certain of appealing to one's imagination. And so "The Green Flame" comes to the theatre next ——— and ——— as a highly colorful mystery melodrama which has to do with a detective and his ingenuities here. J. Warren Kerrigan is the star and he again has sufficient opportunity to display his ability in an adventurous role. The story baffles solution and offers a series of situations calculated to create the utmost suspense.

SUGGESTIONS

You can exploit the fact that Kerrigan is seen again in a mystery melodrama— one similar to "30,000" in its dramatic possibilities. Make mention that the star is most adaptable for the type of role which he interprets here. The title is attractive and should be the star of his advertising possibilities. You can create suspense by having your artist draw a green flame against a white background or painting an emerald. Exploit the fact that the picture is a detective story which baffles solution and one which carries a full quota of action and suspense-carrying situations. Mention the star's previous pictures, for he has had some good ones of late, and tell that this feature is of the same high calibre. Mention the director, scenarist, author, and members of the cast.

CATCH LINES

He was a detective who wormed his way into the confidence of the crooks. What happened? See J. Warren Kerrigan in "The Green Flame."

His duty was to protect a huge and valuable emerald. Romance, intrigue and adventure came to him. See "The Green Flame," one of the screen's best detective stories.

"THE PRINCE CHAP"

(Paramount-Artcraft)

Sentimental Story Has Few Interesting Moments

IT strikes us that the adaptation of Edward Peple's charming study in sentiment is not entirely successful, if one remembers the whimsicalities and humor of the original play. While William De Mille has shown pain-taking direction in regard to backgrounds and the manner in which he has brought out the idea, he has neglected to provide shading and contrast. "The Prince Chap" never leaves its groove from inception to conclusion and the sentiment is over-emphasized. In fact it becomes exceedingly sticky. One searches in vain for a flash of humor, not even finding it in the subtleties. It is a pretty little story, one full of delicate charm, a note of pathos and heart interest and there is no denying that its wholesomeness will captivate the sentimentalists.

A number of years ago when it was presented on the stage, the central idea was more or less novel. But bachelors and their adopted babies have become too conventional to provide interesting screen figures. If one looks for suspense, one will look in vain. From the moment that the bachelor bids adieu to his fiancée and sails for England to the day he adopts a four year old child and eventually marries her, the action is easily anticipated. Romantic conflict must be presented and a misunderstanding occurs when the heroine suspects the fiancé of being the father of the youngster. Because of its lack of incident, and humor, and spontaneity, the situations and characters appear as if they might have been planted.

Fourteen years elapse between the adoption of the child and the day she reaches maturity, yet the bachelor-father and his elderly valet, and his friends and his erstwhile fiancée show no sign of having aged. Of course the child couldn't help growing up, because the action depicts three different periods in her life. The picture has been padded, which is natural since in its original shape it was decidedly frail. The characters, seemingly, take life in dreadful seriousness, there being scarcely a scene in which they radiate happiness. A sparkling subtitle or a flash of humor interspersed here and there would have given it a much needed spontaneity. Thomas Meighan doesn't strike us as the ideal type for the bachelor. The others are more in character. Laurence Reid.

THE CAST

William Peyton, a sculptor.....	Thomas Meighan
Rufus, his servant.....	Charles Ogile
Alice Travers.....	Kathlyn Williams
Jack, Earl of Huntington.....	Casson Ferguson
Phoebe Puckers.....	Ann Forrest
Claudia, four years old.....	Peaches Jackson
Claudia, eight years old.....	May Gurnea
Claudia, eighteen years old.....	Lila Lee
Aunt.....	Lillian Leighton
Bailington, California bachelor who joins the Bohemian artist colony in the Solos district of London, to win a name for himself with the brush. His love affair is upset but he achieves happiness by acquiring a four-year-old child as his ward and eventually when the reaches maturity romance comes to him again.....	Bertie Johns
Yvonne.....	Florence Hart
Helmer.....	Theodore Kosloff
Housekeeper.....	Clarence Gellart

By Edward Peple
Scenario by Olga Printzlau
Directed by William De Mille
Photographed by Guy Wilky

PRESS NOTICE—STORY

Edward Peple's charming play, "The Prince Chap," which will be remembered by the majority of theatregoers, has reached the screen and will be the feature attraction at the ——— theatre beginning ———. It is declared to have been given an excellent presentation as a film drama, with William De Mille as the director and Thomas Meighan in the leading role. The central figure played by Mr. Meighan of "The Miracle Man" and "Male and Female" fame, is a four-year-old child as his ward and thereby lost his fiancée, but who found happiness in his role of a guardian. They will see all its fine pathos, sentiment, human interest, heart appeal and humanity in William De Mille's artistic production. Thomas Meighan of "The Miracle Man" and "Male and Female" fame has the leading role, and his cast is of all-star proportions, since it numbers among its players Kathlyn Williams, Ann Forrest, Lila Lee and Casson Ferguson, Olga Printzlau adapted the play.

PROGRAM READER

"The Prince Chap," the well-known stage play by Edward Peple, which is declared to be one of the finest studies in sentiment ever written, has been translated for the screen and will be seen at the ——— theatre beginning ———. Many of our patrons will remember this play of the romantic artist who adopted a four-year-old child as his ward and thereby lost his fiancée, but who found happiness in his role of a guardian. They will see all its fine pathos, sentiment, human interest, heart appeal and humanity in William De Mille's artistic production. Thomas Meighan of "The Miracle Man" and "Male and Female" fame has the leading role, and his cast is of all-star proportions, since it numbers among its players Kathlyn Williams, Ann Forrest, Lila Lee and Casson Ferguson.

CATCH LINES

He was a bachelor who lived in a studio—an artist by profession. One day a little girl came to stay. And eventually romance came to him. See Edward Peple's charming romance, "The Prince Chap."

See Edward Peple's delightful romantic comedy, "The Prince Chap," with Thomas Meighan in the leading role. A William De Mille production and the most human picture of the season.

The Index to The Complete Plan Book

(Continued from page 862)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK	PICTURE	BRAND	STAR	RELEASED	PLAN BOOK
THIRD WOMAN, THE (ROBERTSON-COLE)	SPECIAL CAST		MAR. 27		WOMAN GIVES, THE (FIRST NATIONAL)	NORMA TALMADGE		APR. 24	
Exhibitor Comment—"Might be classed as fair entertainment."—M. P. News.					Lots of talent and effort almost wasted.—M. P. News.				
Exhibitor Comment—"Did average business for three days. An average feature."					Exhibitor Comment—"A very good one from both box office and artistic standpoint." "Played it two days to big and average business."				
Consensus—"Good picture, good puller."					Consensus—"Good picture, good puller."				
THIRTIETH PIECE OF SILVER, THE (AMERICAN-PATHE)			MAY 22		WOMAN AND THE PUPPET, THE (GOLDWYN)	GERALDINE FARRAR		APR. 17	
MARGARITA FISHER					Single track idea overhauled with romance.—M. P. News.				
Good combination makes interesting picture.—M. P. News.					Consensus—"Good picture, good puller."				
THOU ART THE MAN (PARAMOUNT-ARTCRAFT)	ROBERT WARWICK		JUNE 12		WOMAN IN ROOM 13, THE (GOLDWYN)	PAULINE FREDERICK		APR. 17	
Warwick starred in average romantic drama.—M. P. News.					Pauline Frederick has worthy subject in mystery melodrama.—M. P. News.				
Exhibitor Comment—"An average picture to average business three days."					Exhibitor Comment—"Best Frederick in a long time. Poor business one day."				
"A very good picture which was praised by many of our patrons."					"Big box office value. Picture gave splendid satisfaction."				
Warwick's acting very good. Held interest every minute."					"Good picture to big business three days." "Went over big; not because of cast but because mystery play and book well known."				
Very absorbing. His sustaining interest well pleased my patrons and brought them back strong. Big to average business two days."					Consensus—"Good picture, good puller."				
3 GOLD COINS (FOX)	TOM MIX		JULY 17		WOMAN WHO UNDERSTOOD, THE (ROBERTSON-COLE)	BESSIE BARRISCALE		APR. 3	
Tom Mix scores again in another characteristic role.—M. P. News.					Domestic story is obvious but entertaining.—M. P. News.				
TOKIO SIREN, A (UNIVERSAL)	TSURU AOKI		JUNE 26		Exhibitor Comment—"An average picture which I played seven days to poor business." "An average feature to poor business for three days on account of 'Holy Week'."				
Story with Japanese star lacking in punch.—M. P. News.					Consensus—"Average picture, average puller."				
TOLL GATE, THE (PARAMOUNT-ARTCRAFT)	WILLIAM S. HART		MAY 1		WOMEN MEN FORGET (AMERICAN CINEMA-UNITED)	MOLLIE KING		MAR. 20	
Quite entertaining picture with Hart as good-bad man again.—M. P. News.					Mollie King in 'Perpetual Triangle' story.—M. P. News.				
Exhibitor Comment—"Did average business for three days." "Played this one eight days."					Would you forgive? (FOX)	VIVIAN RICH		MAY 1	
"A very good production which pleased. Played it two days to extra big business and average business."					Small appeal in conventional society drama.—M. P. News.				
"Very good. Played it three days to average business."					Wonder man, THE (ROBERTSON-COLE)	GEORGES CARPENTIER		JUNE 12	
"A splendid picture which played my house one week to extra big business."					Picture carries interest and a colorful personality.—M. P. News.				
Played it one week to extra big business four days and big business three. A very good production."					World of folly, A (FOX)	VIVIAN RICH		JUNE 26	
My patrons liked the picture but that is all. "Played it three days to average business."					Hackneyed story fails to create interest.—M. P. News.				
Consensus—"Good picture, good puller."					Yellow typhoon, THE (FIRST NATIONAL)	ANITA STEWART		MAY 22	
TRAIL OF THE CIGARETTE, THE (STEINER-ARROW)	GLEN WHITE		JUNE 12		Anita Stewart's portrayal compensates for theatrical story.—M. P. News.				
Mystery story well produced and thoroughly interesting.—M. P. News.					Exhibitor Comment—"Played it one week to average business. An average feature."				
TREASURE ISLAND (PARAMOUNT-ARTCRAFT)	SPECIAL CAST		APR. 24		Even though a great many people are prejudiced against dual roles, they appeared perfectly satisfied with this one. Three days to big business two days and average one."				
Interesting picture made from Stevenson's famous story.—M. P. News.					Consensus—"Good picture, good puller."				
Exhibitor Comment—"Wonderful attraction. Big box office value."					YES OR NO (FIRST NATIONAL)	NORMA TALMADGE		JULY 17	
TRIP TO MARS, A (TOWER FILM CORP.)	SPECIAL CAST		MAY 29		Two ordinary stories in one with star playing dual role.—M. P. News.				
Should feature a more complicated melodrama.—M. P. News.					Young Mrs. Winthrop (PARAMOUNT-ARTCRAFT)	ETHEL CLAYTON		APR. 3	
TWINS OF SUFFERING CREEK (FOX)	WILLIAM RUSSELL		JULY 3		Most-entertaining story furnishes original picture.—M. P. News.				
Russell in Western will entertain but not thrill.—M. P. News.					Exhibitor Comment—"A very good picture. A little sad but it did them good. Ethel Clayton's acting fine. Surely a very satisfactory production."				
UNCHARTED CHANNELS (ROBERTSON-COLE)			JUNE 26		"A very good picture to extra big business one day." "Very good—Clayton growing in favor; average business one day." "Good picture to good business for three days."				
Theme is timely and H. B. Warner puts it across.—M. P. News.					Consensus—"Good picture, good puller."				
UNKNOWN RANGER, THE (AYWON FILM CORP.)	REX RAY		JUNE 5		Flashbacks on Earlier Releases				
A mildly entertaining western.—M. P. News.					"Greatest Question" (First National)—"Played it two days to average and poor business."				
UNDER CRIMSON SKIES (UNIVERSAL-JEWEL)	ELMO LINCOLN		JUNE 12		"Jubilo" (Goldwyn)—"Played it one day to poor business."				
Action and incident make colorful melodrama.—M. P. News.					"His Wife's Mother" (Selznick)—"The best picture for this star to date. It went over big and did big business for two days."				
VEILED MARRIAGE, THE (HALLMARK)	ANN LEHR-RALPH KELLARD		MAR. 20		Moonshine Trail" (Blackton)—"This picture failed to register as it dwelt too strongly on the liquor question. Played it two days to big and poor business."				
Not much realism in this complicated melodrama.—M. P. News.					"Boston Blackie's Redemption" (Metro)—"Pleased as usual. Played it one day to average business."				
VIRGIN OF STAMBOUL, THE (UNIVERSAL)	PRISCILLA DEAN		MAR. 27		Almost Merri-did" (Metro)—"This one pleased from start to finish. Big business two days."				
Star and Director create excellent Turkish picture.—M. P. News.					"Willow Tree" (Metro)—"My patrons did not like this one. Played it one day to poor business."				
Exhibitor Comment—"Excellent." "An excellent production. Played it for one week to big business."					"Cockburn Brothers" (United)—"A costume play which fell down on me the second day. "Average to poor business two days."				
Results not what might have been expected considering billboard advertising."					"Better Wife" (Selznick)—"Some cast. Big business one day."				
A splendid picture to extra big business for one week."					"Wolves of the Night" (Fox)—"Did not get over. Average business one day."				
"A splendid picture to extra big business for one week."					"Heart of the Hills" (Pickford)—"Played it one week to very poor business."				
Very good. Played it three days to average business."					"The Silver Hoard" (Goldwyn)—"A splendid picture which played my house a week to extra big business."				
My patrons seemed to think this production only a fair one. Played it two days to average business."					"Edgar and Teacher's Pet" (Goldwyn)—"The best comedy yet."				
A good picture especially for those who enjoy western atmosphere. The picture has very elaborate settings. Business kept down by rain. Three days to big business one day and average two."					"A Daughter of Two Worlds" (First National)—"Played this one week with the Pathé comedy."				
Consensus—"Good picture, good puller."					"An Eastern Western"—"To big business. A good program offering."				
WALL STREET MYSTERY, A (ARROW)	GLEN WHITE		JUNE 5		"The Broken Melody" (Selznick)—"Played it three days to poor business."				
Love interest lacking in average detective story.—M. P. News.					"Bond of Love" (Goldwyn)—"A good picture to average business for three days."				
WHITE LIES (FOX)	GLADYS BROCKWELL		JUNE 19		"The Walkoffs" (Metro)—"Just an ordinary feature. Played it three days to poor business."				
Story of France in war times is strong in plot.—M. P. News.					"The Prince and Betty"—"A rather poor picture to poor business for three days."				
WHY CHANGE YOUR WIFE? (DE MILLE-FAMOUS PLAYERS)			MAY 6		"Should a Husband Tell" (Fox)—"Very good. Played it three days to big business."				
Interesting as drama and very good attraction.—M. P. News.					"It Pays to Advertise" (Paramount)—"A very good production to big business for three days."				
Exhibitor Comment—"Wonderful picture, wonderful box office value."					"Flame of the Desert" (Paramount)—"A strong dramatic feature that produced a good drawing card."				
A splendid picture to extra big business for one week."					"World Adams" (Rath)—"Very ordinary. Played it two days to poor business."				
"A splendid picture to extra big business for one week."									
Very good. Played it three days to average business."									
An excellent production which caused much comment among my patrons. Played it one week to big business."									
Although the weather was hot, this feature played my house for one week to big business. A very good production."									
Consensus—"Good picture, good puller."									
WITS vs. WITS (HALLMARK)	MARGUERITE MARSH		JUNE 12						
Too much mystery in confusing crook picture.—M. P. News.									
WOLVES OF THE STREET (ART-O-GRAPH-ARROW)	EDMUND COBB		JUNE 5						
Unsatisfactory production of Wall Street story.—M. P. News.									
Exhibitor Comment—"Fairly interesting but that is all. Three days to average business."									
WOMAN GAME, THE (SELZNICK)	ELAINE HAMMERSTEIN		MAR. 20						
Many interesting elements make entertaining picture.—M. P. News.									
Exhibitor Comment—"Average picture to average business three days."									
Probably the best we have seen of Miss Hammerstein. Two days to big business."									
"The star is great and this picture was enjoyed by all."									
Average business two days."									
A good picture but not as good as her first one for First National. The story appeared to be rather slow. Played it two days to big business and average one."									
Consensus—"Good picture, average puller."									

"LA LA LUCILLE"

(Universal)

Lyons and Moran Produce a Good Comedy

LYONS AND MORAN have produced a very pleasing comedy in "La La Lucille." It is bright, vivacious and at times borders upon the uproarious. But there is one thing above all others which the writer wishes to praise, and that is the elimination entirely of slap-stick comedy which is so often introduced into farces.

Although the picture has its slow moments, it runs along in a smooth way and there is not a scene in it which is not understandable.

The story, which might be called very fair, is a little slow in getting started, but when once it "gets going," it is handled by the stars in a convincing manner and not once have they overacted their parts or allowed the members of the cast to do so.

The comedy situations reach their highest points in the last two reels when a hotel detective, in an effort to arrest one of the young men for eloping with a young girl, finds himself unable to cope with the many situations arising and gives up in despair.

To make the scenes more uproarious, a janitor's wife is induced to go to a hotel and act as the wife of the other young man, that he may have grounds to secure a divorce. The janitor hears of this, goes to the hotel, and the result is a series of complications which involve all concerned.

These last scenes are very funny, indeed, and should provoke laughter from any audience.

The supporting cast is a strong one and includes Anne Cornwall and Glady's Walton, two good types for this sort of entertainment.—Length, 5 reels.—*Frank Leonard.*

THE CAST

John Smith.....	Eddie Lyons
Lucille Smith.....	Anne Cornwall
Britton Hughes.....	Lee Moran
Beggy Hughes.....	Glady's Walton
Col. Marion.....	Fred Gamble
Grimshy.....	Henry Meyers
Blackwood.....	Frank Earle
Brady.....	Chas. McHugh
Mrs. Brady.....	Rosa Gore
Janitor.....	Arthur Thalasso
Fanny.....	Dorothy Wolbert
Duffy.....	Sam Appel
Jaynes.....	Burton Halbert

Story by Fred Jackson.

Scenario by Ethel Hung.

Directed by Lyons and Moran.

PRESS NOTICE—STORY

Lyons and Moran in their latest Universal production, "La La Lucille," will be the attraction at the theatre on—of—week.

The comedy was written by Fred Jackson, author of such stage successes as "A Full House" and "The Naughty Wife," and was the hit of Broadway last season as a musical comedy.

Lyons and Moran, who are also the directors of this production, have not failed in any way to inject the right spirit into the scenes, which are filled with bright, vivacious and at times uproarious situations.

The story concerns a little vaudeville juggler whose marriage to a young man named Smith causes his aunt to disinherit him. Later he is informed of her death and that her will stipulates he must divorce his bride in order to obtain her fortune. The young couple agree to a temporary divorce in order to secure the money and induce a janitor's wife to accompany the young man to a hotel in order to have the just grounds. Here they are involved with a young couple who are being followed by an irate father, the result being a complication of amusing and uproarious scenes in which all are concerned and which should prove a treat to those who witness them.

The cast is a strong one and includes such well known players as Anne Cornwall, Glady's Walton, Rose Gore, Fred Gamble and Charles McHugh.

PROGRAM READER

Lyons and Moran, Universal's favorite comedians, will appear at this theatre on—next in their comedy success, "La La Lucille."

This comedy is considered by many who have witnessed it to be the best produced by these comedians to date. It is pure farce and does not resort to the horse-play which is so often introduced in pictures of this type.

The feature bubbles over with bright, vivacious situations which should keep an audience in good humor, especially during the hot weather and has an uproarious finish.

The story shows the complications which may arise when a young man marries a girl who is in disfavor with a rich relative. In this case the rich relative is an aunt who threatens disinheritance unless the young man divorces his bride. To offset this the couple agree on a temporary divorce and induce a janitor's wife to act as co-respondent.

Scenes in a hotel follow in which they become involved with another young couple who are fleeing from an irate father, the result being a complication of extremely funny situations in which all are concerned.

SUGGESTIONS

This comedy should amuse your patrons and give them pleasing entertainment. Bill Lyons and Moran as strongly as you can for it is their work which has made the farce a success.

But do not forget that the story has many funny situations which should be played on and brought out by catch lines, some of which could read: "What would you do if you had an aunt who threatened to disinherit you if you did not divorce your pretty wife?" "What happened when the young man induced a janitor's wife to act as co-respondent in his divorce suit?"

It would not be a bad idea to tie up with some of the stores in your neighborhood, running as many stunts as you can in order to exploit the many comedy situations.

CATCH LINES

"They were young, had just been married, and yet they agreed to a temporary divorce. Why?" See "La La Lucille," it will tell you.

"MAN AND HIS WOMAN"

(Blackton-Pathe)

Resembles an Old-Time Melodrama with All the Favorite Hokum Intact

REMINISCENCES of the nickelodeon days will come floating back to the spectators who happen to witness "Man and His Woman." J. Stuart Blackton's latest contribution to the screen. Whether the author, or the scenarist, or the director, or all three, are responsible is difficult to determine. Perhaps one has attempted to enlarge upon the others' ideas. The result is too much incident of an exceedingly hectic and arbitrary kind. It is the eternal triangle boiled over in its most conventional recipe, to the tune of old-fashioned acting. Aside from Miss McAvoy, the players never appear mutual and so their performances are robbed of sincerity.

Every ingredient known to melodrama has been utilized. One gazes upon the lover who returns to find his sweetheart faithless, and therefore takes to drink and sinks to degradation. The action shifts to the other woman, who is as virtuous as her rival is wicked. One sees the same villain transferring his affections to her and attempting to compromise her. A flash and she has come to consciousness, saving her honor by jumping from the window. She is a nurse in a hospital where the embittered hero, now a derelict, turns up, after a siege with the "hop" in an opium joint. The situations are conveniently arranged and planted and they are so easily anticipated that the jumpy continuity takes care of itself.

Occasionally a flash of spirituality is attempted by presenting a Stranger passing among the derelicts in the underworld and blessing them. Which seems out of place. The action maintains its hectic pace right through the scene where the hero is taken to the mountains to convalesce. With the villain and his paramour in hot pursuit the former to blackmail the nurse, the latter to disillusion her in the eyes of the doctor. The complications are cleared away abruptly when the adventuress sees the light of purity shining in the younger woman's eyes. And the villain and his fatal packet of letters are swept away in the plunging rapids. Two features stand out: May McAvoy's acting and the photography. Laurence Reid.

THE CAST

Dr. John Worthing.....	Herbert Rawlinson
Claire Eaton.....	Eulalie Jensen
Eve Carter.....	May McAvoy
Hugh Conway.....	Warren Chumley
Dr. Pillor.....	Louis Dean
The Stranger.....	Charles Kent

By Shannon Fife.

Scenario by Stanley Olmsted.

Directed by J. Stuart Blackton.

Photographed by William S. Adams.

PRESS NOTICE—STORY

"Man and His Woman" in which Herbert Rawlinson is the stellar figure at the theatre next week, is said to be one of the most powerful and convincing photoplays that has come to the screen in some time. To Shannon Fife, an experienced film writer belongs the credit for this splendid story and to J. Stuart Blackton for its excellent direction and production. It is a highly dramatic romance which tells the tale of one man's love for women and the difference between the love of each woman for the man. One's love is selfish and the other's is born from self-sacrifice. One woman takes all—the other gives all.

Mr. Rawlinson portrays a doctor who has discovered a valuable serum which will benefit humanity. The woman he loves wrecks his life and he sinks to the depths. Yet such a man owes something to the world, if not to himself. A woman who has devoted her service to others inspires him through her faith and he eventually reaches the heights. The star's performance shows a deep understanding of his role which is a sympathetic one throughout. May McAvoy leaves a good impression as the woman who inspires. Eulalie Jensen handles the role of the untrue woman with true dramatic instinct. Others in the cast are capable. Stanley Olmsted scenarized the story which has been given a thoroughly artistic production.

PROGRAM READER

"Man and His Woman," which brings Herbert Rawlinson to the next—does more than entertain. It also inspires and uplifts. In theme, it is tremendous, noble and gripping. The story by Shannon Fife, a talented writer for the silverstage, depicts the weakness of a strong man when he is down; the power of one woman's degradation, and the strength of another woman's faith and purity. A man is marred or made by "his woman." One woman builds up here what the other's sin destroyed. The dramatic incidents are woven together carefully so that the spectator's interest is always held. J. Stuart Blackton, than whom there is no better artistic director on the screen, has given it a splendid production. Mr. Rawlinson gives a finished performance and his support is always competent.

SUGGESTIONS

The title of this picture should be exploited fully. Make much of the theme and detailing it will not harm the interest and suspense. It has a beautiful moral—one that is truly noble and gripping. Feature it as a dramatic study of the conflict of the sexes. Feature the star and his supporting players. Also play up the director. Mention his other productions. You can feature special stories for publicity recounting the plot and the characters. Tell in catch lines that woman places value on man's life. Tell that it features the love of two women for one man—one who attempts to wreck his life and the other who inspires him to the heights. Send out circular letters based upon the theme. Feature the artistic production which is the last word in sumptuousness.

CATCH LINES

See "Man and His Woman," a powerful picture showing a cross-examination of a man's mind and a woman's heart. Herbert Rawlinson is the star.

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THE MEN WHO DESIGNED THE SIMPLEX

*intended that it should
be regarded as the finest
projector that skill and
knowledge could create.*

~ ~ ~

*That their ideals are
realized is proven by the
fact that ~*

OUT OF THE TREMENDOUS
SIMPLEX PRODUCTION
FULLY 75% IS USED TO
REPLACE MACHINES OF
OTHER MAKES

*Quality
Counts*



THE PRECISION MACHINE CO. INC.

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WHO
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ROTHACKER

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SIDNEY SMITH

Rothacker
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There are reasons—
Come and see them.

Established 1910

JULY 31, 1920

Motion Picture News

Reg. U. S. Patent Office



3 to 1

now means

**See the
details
in this
issue**

4 to 1

VOL. XXII No. 6

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under the Act of March 3, 1879*

Published Weekly—\$2.00 a year

PRICE 20 CENTS

Los Angeles

— 720 Seventh Avenue, New York —

Chicago

TRUTH IN ADVERTISING



"Truth in Advertising" is the motto, the slogan and the code of VICTOR KREMER, INC.

Advertising is a force upon which we, in common with every progressive concern in the world, depend.

No matter how good advertising may be, it can only be as good as the product it advertises. We can only succeed with the product.

We give advertising full credit for carrying to the public the message of the four essential factors of the character of "VOICES"—BEAUTY, STRENGTH, POWER, and ENTERTAINMENT.

We know the sacredness of the slogan "TRUTH IN ADVERTISING."

We Repeat:—

OFFERED TO STATE RIGHT BUYERS AS THE
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VICTOR KREMER, Inc.

130 WEST 46th STREET

NEW YORK CITY

Jesse L.
Lasky
presents

ROBERT W. CHAMBERS'

GREATEST NOVEL

"The Fighting Chance"

"LET'S have one last dive together"
he said

They flashed downward together, shoulder to shoulder under the water; and opening their eyes, they turned toward each other with a swift outstretch of hands, an uncontrollable touch of lips—

That's one of the many unusual and thrilling scenes in "The Fighting Chance," an elaborately staged and wonderfully directed production of Chambers' greatest novel.

The cast includes Anna Q. Nilsson, Conrad Nagel, Mrs. Wallace Reid, Bertram Grassby and other favorites.

A
Paramount
Artcraft
Picture



Directed by Charles Maigne
Scenario by Will M. Ritchey



FAMOUS PLAYERS-LASKY CORPORATION

ARTCRAFT PRESENTS A FILM BY CHARLES MAIGNE "THE FIGHTING CHANCE" CASTING BY J. L. LASKY COSTUME DESIGNER J. L. LASKY MUSIC BY J. L. LASKY EDITOR J. L. LASKY PRODUCTION DESIGNER J. L. LASKY



JESSE L. LASKY
presents

William DeMille's
PRODUCTION

"The PRINCE CHAP"

With
Thomas Meighan

SHE had learned to call him "Daddy".
SHe had listened to her prayers every
night and filled her stocking every
Christmas for years and years.

And he was just her Daddy.

And then the little girl grew up.
Men loved her, begged her to marry.
But her heart was already full.

One day her "Daddy", broken-
hearted over a false sweetheart, looked
—and saw. Saw what he had been
blind to all these years.

That ending will make you know
there's lots of love still in the world.
It'll make you feel it, so that you'll go
home a whole lot happier.

Thomas Meighan, the good-luck star,
Lila Lee, Casson Ferguson, Kathlyn
Williams and others do some great
acting in what is one of the real big
pictures of the year.

From the play by Edward Peple
Scenario by Olga Printzlau



FAMOUS PLAYERS-LASKY CORPORATION
INCORPORATED IN NEW YORK CITY
NEW YORK



A Paramount Arcraft Picture

Ready Made Audiences

THOUSANDS and thousands of men and women in this country today have established the habit of going regularly to one particular theatre week in and week out to see moving pictures.

In 99 34/100 per cent of the cases, the theatre they have picked out as *their* theatre is the one that shows Paramount Pictures.

It used to be "Let's go to the movies." Folks then weren't so particular about the name of the photoplay or the name of the star, when they put their money down on the box office till.

All that has changed.

Now it's "Let's go to *The Rialto*, Or *The Bijou*. Or *The Gem*. Or *The Ideal*. Or whatever the name of the particular theatre is—

if it's the theatre that shows Paramount Pictures.

National advertising of Paramount Pictures has accomplished that change in the public mind.

National advertising—backed by the *consistent, week-in-and-week-out, never-failing* quality of the goods advertised—Paramount Pictures.

And *that's* why the theatres that are associated in the public mind with Paramount Pictures are the theatres that have the *consistent, week-in-and-week-out, never-failing* line of ticket purchasers leading to the box office.

And so with the new season—the greatest motion picture season in the history of the screen—

The theatres that are going to chalk up the biggest cold cash, weekly profits during the year and the theatres that are going to build and build their clientele, their prestige and their sure future success are the theatres that show Paramount Pictures—

—and Say so—in newspapers, on the screen, on billboards, and in the lobby.



FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR Pres. JESSE L. LASKY Mgr. and CECIL B. DE MILLE Gen. Mgr. NEW YORK



Beginning a new season Everybody's Coming!

SEPTEMBER 1920						
SUN	MON	TUE	WED	THU	FRI	SAT
			1	2	3	4
5	6	7	8	9	10	11

You Give the Show— We Supply the Audience!

THE most gigantic advertising campaign in motion picture history will carry your theatre to success in Paramount Week.

Every person in the United States will be told—in newspapers, in magazines, on billboards—of this great drive for better motion pictures. All you have to do is to let them know you're one of the theatres advertised—and they'll come.

Free advertising, naming your theatre, will be run in 868 newspapers. This is twice as many as last year.

Every exhibitor participating will have the benefit of this advertising—and it isn't costing him a cent!

Full page advertisements will appear in Collier's Weekly and the Saturday Evening Post, issued the week before Paramount Week.

And here are the **FREE** accessories—get them at your exchange:

- Two styles of one-sheets.
- Cloth, two-color, banners for theatre front. You can use these afterward—the year round.
- Cuts for heralds—one and two-color. This drawing is a reproduction of the front page of the herald.
- Slides.
- Calendar cuts in all sizes.
- Paramount Week, "Money Sheet."

The campaign is a gigantic avalanche pushing you to success. All you've got to do is to give the show and let your people know you're giving it. Let them know with the free accessories.

And We'll Guarantee the Audience.



FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, PRES. JESS L. LASKY, CHAS. F. HALL, JR., VICE PRES.



*They all say it's
his greatest—*

**DOUGLAS
FAIRBANKS**
in
THE MOLLYCODDLE

Scenario by
Tom Geraghty
Story by
Harold Mac Grath

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS, PRESIDENT



*The
height of
screen
artistry*

MARY PICKFORD

"SUDS"

from the Charles Fehman Production
"Op. O' Me Thumb"

by Frederick Fenn and Richard Pryce

Screen Adaptation by Valdemar Young

Directed by Jack Dillon

Photographed by Charles Rosier

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN

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HIRAM ABRAMS, PRESIDENT

Going-Going-Gone!



In 14 Years
-these Savages
will be a
vanished race
-this film, their
only record.

CARL
LAEMMLE presents

"SHIPWRECKED AMONG CANNIBALS"

*Taken on the Island
God forgot—where chil-
dren's playthings are
human skulls.*



WE know two certain things in connection with this authentic and astounding picture—first, that it has greater exploitation possibilities than any other picture of any kind on the market today—and, second, that almost any kind of exploitation that you do will pay you and pay well. This is because the film backs up everything you can say about it and the people who first see it will boost it for you to the skies. The day after its first showing at the ASTOR Theatre in New York every New York paper said: "See 'SHIPWRECKED AMONG CANNIBALS.'" In its third week at the ASTOR—one of the hottest weeks of the summer—this picture did as much business as in its first week—the proof that you can go the limit in advertising and publicity matter. Book this marvelous film today and circus it. You'll make one of the clean-ups of the year.

UNIVERSAL-JEWEL

Carl Laemmle presents

a Marvelous Photodrama of
the South Seas and a Girl who
answered the Call of the Blood

"The
**ADORABLE
SAVAGE***"*

Superbly directed by
NORMAN DAWN

from the Novel "Marama"
by Ralph Stock

Starring
**EDITH
ROBERTS**
and
**JACK
PERRIN**

A
Delightful
Universal
Special
Attraction



Because it forms a regular item in your program, more than ordinary care is required in your choice of a News reel, for it invites in the minds of the public constant comparison, as regards novelty, newsiness and photographic quality, with the News reel of your competitors. This one fact would of itself explain the overwhelming popularity with the public of International News—"the Service of Quality," released thru Universal.

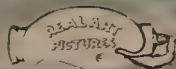


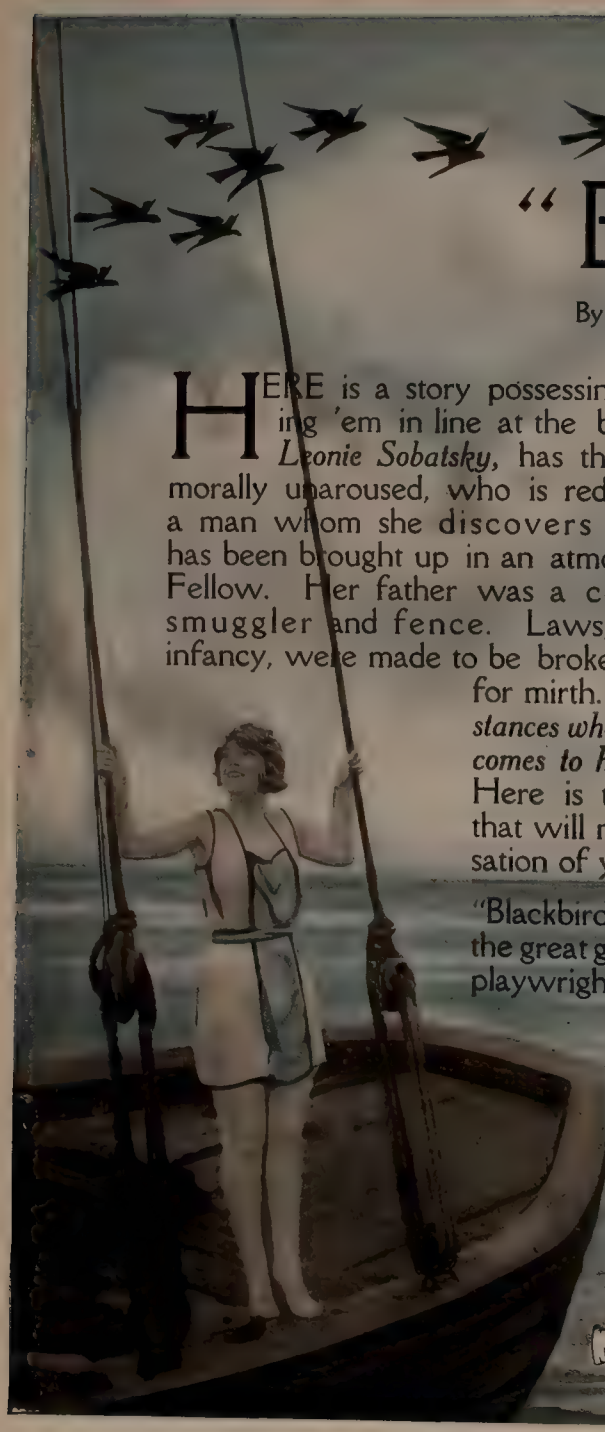
Beauty *plus* Brains

is the dangerous, the *unbeatable*, combination that your competitor has to face when you show

JUSTINE JOHNSTONE

The critics have acclaimed Miss Johnstone the most beautiful girl on the American stage and their judgment is endorsed by metropolitan theatre-goers. Her talent as an actress has been amply proven in lighter comedy roles. Now Realart welcomes with confidence a new and broader test of her ability in plays depicting American womanhood. Her first production calls for dramatic artistry of a thorough type—artistry that Realart earnestly believes Miss Johnstone possesses to a remarkable degree. And Realart is backing this faith with a lot of money.





"BLACK

By Harry James Smith

Directed by

HERE is a story possessing every essential for standing 'em in line at the box office. The heroine, *Leonie Sobatsky*, has the part of a woman crook, morally unaroused, who is redeemed through her love for a man whom she discovers to be also a crook. *Leonie* has been brought up in an atmosphere of Doing-the-Other-Fellow. Her father was a counterfeiter, her tutor a smuggler and fence. Laws, she had been taught from infancy, were made to be broken—to be treated as subjects for mirth. *It is this creature of circumstances who, through her one great LOVE, comes to have a respect for the Law!* Here is the dramatic transformation that will make this production the sensation of your theatre and city.

"Blackbirds" is a brilliant example of the great genius of that promising young playwright, Harry James Smith; whose tragic death by an accident, not long ago, made thousands mourn. It was produced by Henry Miller at the New York Lyceum Theatre and enjoyed a long run with Laura Hope Crews in the leading



BIRDS"

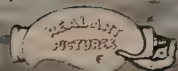
Jack Dillon

Scenario by Clara Beranger

female part. The screen adaptation was made by Clara Beranger who wrote scenarios for "Judy of Rogues' Harbor," "The Fear Market" and many other notable successes.

The vital task of directing the production has been entrusted to Jack Dillon—and here again Realart and motion picture fans are to be congratulated. Mr. Dillon's stage training has covered every step from usher and property boy to leading man with foremost actors. As a screen director, he has taken rank as one of the very best. Mary Pickford's current success, "Suds," was made under his direction.

He it was who directed "The Right of Way," starring Bert Lytell; "Out of the Frying Pan" with Jack Pickford; "A Heiress for a Day;" "Wanted—A Husband;" "The Silk Lined Burglar," and many others. Mr. Dillon's sense of dramatic values is really uncanny and all his productions have the stamp of thoroughness and logical continuity.





EXHIBITORS will have, in JUSTINE JOHNSTONE the much-desired "new face" they have been demanding. And they will have her in a story that will set their patrons buzzing with delighted comment. The exhibitor's problem in the past has been to secure new faces, but too often they came in plays that were *obviously* light and pointless — in the producer's effort to make them, as nearly as possible, fool-proof for the star. An easy-as-pie story and a good assistant director was the old formula for Miss New-Star's First-Release. Miss Johnstone's formula is "Blackbirds"—with every available ounce of Realart production cooperation back of it. Director, scenario, cast, settings—all will be in harmony with Realart standards and each factor will be strongly in evidence in your box office receipts. There's a branch office in your territory. Sign the Realart Star Franchise to-day.

REALART
PICTURES CORPORATION

469 Fifth Avenue

New York





Another Flea on the Dog

The several booking offices or booking combinations that are being discussed or formed are not beneficial and are definitely costly and injurious to you, the Exhibitors of the motion picture industry.

The booking office organizer or manager who tells you that he can obtain for you through his booking office any picture made or distributed by Associated Producers, Inc., cannot make good on his promises.

For itself, regardless of what any other distributing organization or organizations may do, Associated Producers, Inc., will not sell any group of exhibitors through a booking office or agency.

We are not going to recognize the entry of any new middle-man or profit-taker into this business to come between ourselves and our customers.

There are too many parasites in the picture business as it is, and as it has been.

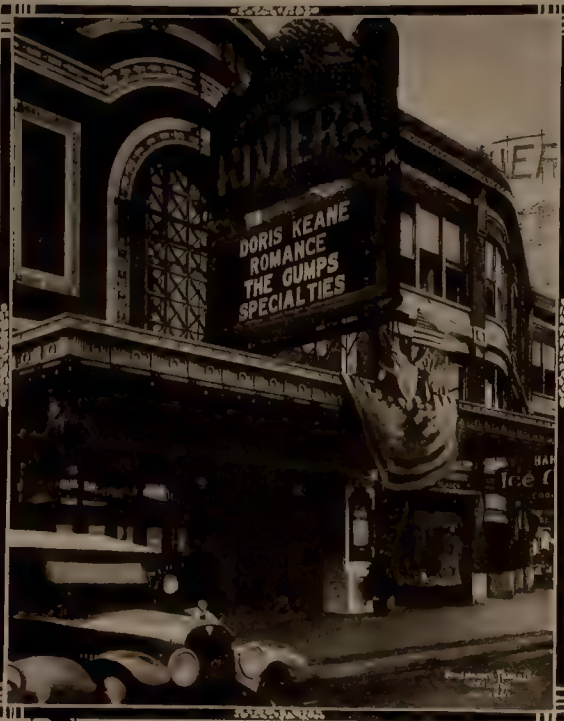
Any man owning a chain of theatres, or a single theatre, can buy our pictures, but no man can buy from us our pictures for theatres that he does not own.

No men are organizing a booking company for any other reason than the intention of making a booking office profit for themselves. You, the Exhibitor, will pay that additional profit unless some distributors have the "guts" to protect you against a new form of parasite.

MACK SENNETT - MARSHALL NEILAN - ALLAN DWAN - GEORGE LOANE TUCKER
MAURICE TOURNEUR - J. PARKER READ JR. - THOMAS H. INCE

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY.



The Gumps

At
**Chicago's
Finest
Theatre**

*The Gumps are
a Permanent
Feature at the
Riviera-Chicago*

NEW ENGLAND STATES—
FIRST NAT. EXHIBITORS' CIRCUIT,
BOSTON, MASS.

NEW YORK STATE & NORTH-
ERN NEW JERSEY—
MERIT FILM CORPORATION,
NEW YORK CITY.

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UTAH, WYOMING, IDAHO,
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GREATER PRODUCTIONS CO.,
DES MOINES, IOWA.

WESTERN MISSOURI and
KANSAS—
CRESCENT FILM CORP.,
KANSAS CITY.

For Foreign Rights Apply Celebrated Players Film Corporation, Chicago

LLOYD HAMILTON ("HAM")

IN

"DUCK INN"

It'll renew
the roars
of "A Fresh
Start"



A MERMAID COMEDY

Two reels of laughs stepping on each other's heels

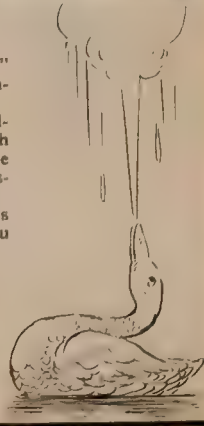
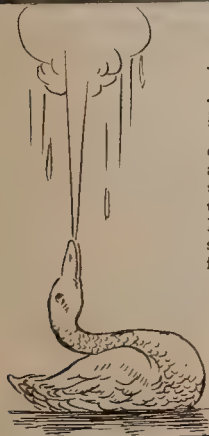
With Marvel Rea & Monte Banks

INTRODUCING a new brand in the two reel fun field, "A Fresh Start," first of the Mermaid Comedies, has set a new mark everywhere for laugh-getting.

With this record, "Duck Inn," second of the series, will find a warm welcome, and it is certain to establish a still higher mark. Lloyd Hamilton, with a following of thousands from his "Ham and Bud" comedies, will paralyze tens of thousands with laughter in this story of unusual situations and astounding action.

Mermaid Comedies are high speed laughter producers. Every one who has shown "A Fresh Start" knows that. Your competitor will not let you forget it.

EDUCATIONAL FILMS
CORPORATION OF AMERICA
729 Seventh Ave. New York



Samuel Goldwyn and Rex Beach
present

REX BEACH'S "GOING SOME"

Directed by
Harry Beaumont



Samuel Goldwyn
Presents

MADGE KENNEDY IN HELP YOURSELF

Adapted from the Famous Sat Eve Post Story

TRIMMED WITH RED

by
Wallace Irwin

Directed by
HUGO BALLIN



FOR

CHARLES RANN KENNEDY'S
DYNAMIC DRAMATIC CHALLENGE TO THE
PEOPLE OF TODAY AND TOMORROW

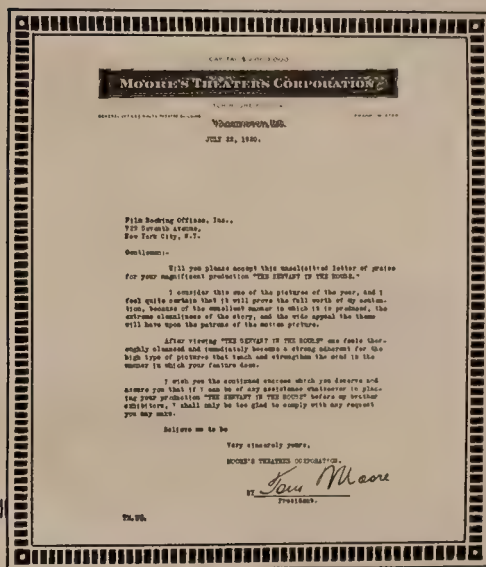
AN H.O.DAVIS PRODUCTION,
OF ONE OF THE MOST TIMELY, VITAL, AND A
TREMENDOUS LITERARY AND DRAMATIC TRI-
UMPHS EVER. TRANSFERRED TO THE SCREEN
WITH A NOTABLE AND IMPRESSIVE CAST.

A PHOTOPLAY THAT HAS \$500,000⁰⁰ WORTH OF ADVERTISING BACK OF IT, IN THE FORM OF A SENSATIONAL STAGE SUCCESS, THOUSANDS OF COLUMNS OF NEWSPAPER AND MAGAZINE PUBLICITY, AND SUCH GENERAL COMMENT AND COMMENDATION AS HAVE BEEN ACCORDED NO OTHER PLAY AND BOOK OF THE PRESENT GENERATION.

FULL LINE OF BUSINESS GETTING ADVERTISING MATTER ESPECIALLY DESIGNED TO EMPHASIZE THE UNUSUAL EXPLOITATION POSSIBILITIES OF THIS UNIQUE PHOTOPLAY

"THE SERVANT IN THE HOUSE"

HAD ITS PREMIER SHOWING AT
MOORE'S STRAND THEATRE, WASH. D.C.
WHERE IT SCORED AN EMPHATIC
SUCCESS WITH THE PRESS AND PUBLIC



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729 SEVENTH AVENUE
NEW - YORK - CITY.

A Word to the Wise From the Greatest of Eyes

I am the eyes of the world, seeing all, knowing all; I am the composite vision of yesterday, today and tomorrow.

I have suspended time, annihilated space, assassinated ignorance, and brought light to the masses.

I have assured the accuracy of history; I have given to the future the key to the past.

Because of me plain men know that Kings are human and that in poor humans are found instincts most noble.

I have recorded the first fanfare of the trumpets of war; I have pictured it in all of its misery.

I have seen men turn to the ways of peace, to the charm of art, to the glory of science, to the happiness of industry.

I have seen all of these things and I have given them to the knowledge and inspiration of men.

Because of me the learning of the few has come to the many, and the world is better.

I delve the Ocean depths, I scale the mountain tops, I reach to the recesses of palace and hovel.

I sweep from the fields of history when others are striving to reach them. The aeroplane is my ally.

I am first to the laboratory, first to the theatre, and first in the minds of the people.

Because of me the motion picture theatre has become the Mecca of the millions and the hope of the future.

I Am Old Reliable First and Last
The Pathe News
Twice a Week



Every Week

ROBERTSON-COLE

SESSUE HAYAKAWA *in*

AN ARABIAN KNIGHT

The Adventures of a
Mischievous Knave
in Old Egypt



Produced by HAWORTH

HERE'S an entirely new characterization by Hayakawa, which will charm all his old friends, and vastly widen his appeal.

It will win for the exhibitor, on the simple ground that greater appeal means more patrons, and more patrons, more money.

Briefly: "An Arabian Knight" is the greatest Hayakawa picture, so far, from the exhibitor's standpoint, because it has the greatest box-office possibilities.

ROBERTSON-COLE

SPECIAL

MOON MADNESS

*A Story of a Wild
Desert Woman among
the Wild Men of Paris.*



CHAWORTH
PRODUCTION

A LOVE STORY, hot and compelling as the desert's heat, the mystery of the African borderland, and the glitter of the Paris boulevards all exert tremendous drawing power for this production.

Add an all-star cast, and one of the most artistic backgrounds ever seen, and the result is told in added profits to the exhibitor.





THE GREEN FLAME

HERE AGAIN KERRIGAN!

Tremendous business during the hot weather is the test of a star and the screen dramas he lives in.

On the strength of a Kerrigan week at the Regent Theatre, and a week at the Orpheum, Detroit, the Hodkinson Corporation booked the Miles Circuit for all their Kerrigan releases up to 1921.

Robert Brunton productions of Kerrigan pictures are jumping in quality, in value, in popularity. Director Ernest C. Warde believes that "The Green Flame" is the best Kerrigan picture he has yet made—a mystery drama of wide appeal, swift, clear and clean—for all the family.

JULY 18

"THE GREEN FLAME"

is released by

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through *PATHE Exchange, Incorporated*

THE GREEN FLAME

Run of "Riders of the Dawn" extended to two weeks at Tally's Broadway Theatre in Los Angeles where All Critics Proclaim Triumph of Benj. B. Hampton

By May Markson.

"Vivid photodrama, spectacular fires, tenseness, excitement."

From The Los Angeles Record.

By Maud Cheatham.

"Action spelled with capital letters, Romance and stirring adventure."

From The Los Angeles Examiner.

By Guy Price.

Breath-taking in interest from beginning to end, throbbing with the primal and everlasting emotions, redolent of the essence of romance, heart-string tugging, haunting—superlatives that merely approximate the wallop of "Riders of the Dawn," a Benjamin B. Hampton production from a novel by Zane Grey, showing this week at Tally's Broadway.

This great out-of-door story of the wheatfields, of life frequently in the raw, kindles the imagination to a pitch as delightful as amazing. Strong in "story" quality first and last—as was expected of Zane Grey—the acting itself displays rare ability. In it Roy Stewart is quite in the best of form, while the film undoubtedly heralds great things for Claire Adams. And then there are other stars, Robert McKim, Joseph J. Dowling, Marc Robbins, Violet Schram. "Riders of the Dawn" is big, spectacular, thrilling.

From The Los Angeles Herald.

By Grace Kingsley.

"Smashing photoplay, triumph for actors, producer, director."

From The Los Angeles Times.

By Pearl Roll.

"Spectacular scenes taken advantage to an extent that makes the picture one of the best entertainments of the year."

From The Los Angeles Express.

A. Benj. B. Hampton Production Riders of the Dawn by ZANE GREY

"Riders of the Dawn" rode the heat wave in Atlanta with capacity business at the Tudor Theatre. It has played to big business at the Strand, New York, the Strand, Washington, and the Strand in San Francisco. The Clemmer, Seattle, played "Riders of the Dawn" and the

Liberty at Portland, at Fresno, at San Jose. Barbee's Loop Theatre at Chicago played it, and Fox's Washington at Detroit, the Royal at Des Moines. "Riders of the Dawn" was a clean up at the Capitol in Springfield, Mass. It is a great picture to exploit, a triumph for the producer and a clean up for the exhibitor.

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Scenario by
ROY SOMERVILLE

July 31, 1920

209

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of
HARRY REVIER



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Jane*the cameo-like beauty
and college co-ed***"Faro Kate"***worldy-wise
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Alaskan dance-
hall***JANE NOVAK***the idol of the silent drama in a dramatic triumph***"THE GOLDEN TRAIL"****an ARROW release**

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KNOWS THE
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WILLARD MACK
STORY.....

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DE LUXE

HERITAGE
GOES FURTHER
A SOUL-STIRRING
DRAMA OF THE
HUMAN EQUATION



"HERITAGE"

by WILLARD MACK

Featuring the popular
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MATTY ROUBERT

And a powerful
all star cast...

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Matty Roubert Productions, Inc.
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Positively next week-

the greatest advertisement that ever appeared in a trade paper.

A surprise and a treat in store for you.

We hate to make you wait the extra seven days.*

Fox Film Corporation

But it's worth it!

You Will Soon Know why

HEMMER SUPERIOR PRODUCTIONS
are really SUPERIOR—the name wasn't
just picked at random.

Watch for the First SUPERIOR Release

now nearing completion, under personal
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The superior features of SUPERIOR PRODUCTIONS
will make for you the same enviable repu-
tation and recompense that the ability and
experience of this director made for America's
screen star.

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IN A SERIES OF FIVE REEL FEATURE PRODUCTIONS

First production "BACHELOR APARTMENTS" now
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Mr. Advertiser:

If the dollar you spent in
one store secured a dollar's
value in return—
and the dollar you spent
in other stores only 34
cents, 26 cents, or 24
cents worth of merchandise,
which store would you
patronize?



See Page 924

HARRY GARSON
Presents
CONWAY TEARLE
ROSEMARY THEBY
and an all star cast, in

"WHISPERING DEVILS"

STATE
RIGHTS
Now Selling

*"Whispering Devils"
brings you Conway Tearle
in his finest emotional
acting to date.*

• • • • •

A MAGNIFICENT STATE RIGHTS PRODUCTION

NO State Rights picture on the market can be compared in any way, shape or form to CONWAY TEARLE in "WHISPERING DEVILS." With Conway Tearle as the star, Rosemary Theby in support, brilliant cast of players, all based on Henry Arthur Jones's sensational story of treacherous appeal and unusual power, and backed by the most extraordinary advertising and publicity campaign you have ever seen prepared on ANY State Rights picture in the history of the trade, you've got an absolute, bona-fide, guaranteed WINNER. No guesswork, no gambling, no risks, you leave nothing to chance. YOU SEE THE GOODS, THE STORY, AND THE EXPLOITATION BEFORE you pay a single dime. THAT'S THE TEST OF ANY STATE RIGHTS PRODUCTION. Write, wire or call us on the long distance phone for territory, terms and prices. AND DO IT NOW.

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Aeolian Hall, **EQUITY PICTURES** New York

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INTER-OCEAN FILM CO.
218 West 42nd St., New York City

Now close your eyes an instant and clear your mind

for the important announcement on the next two pages

There'll be a Franchise everywhere

FIRST NATIONAL'S BIG

Keep this list where you won't forget it!

Annette Kellerman

in her mile-a-minute comedy-drama special

"What Women Love"

Released Aug. 23

Charles Ray

in the famous George M. Cohan stage success

"45 Minutes From Broadway"

Released Aug. 30

Constance Talmadge

the winsome comedienne in the sparkling comedy-drama, by E. J. Rath

"Good References"

Released Aug. 30

An Allan Dwan Production

A stirring special from the Epic novel of American life, by William Allen White

"In the Heart of a Fool"

Released Sept. 6

A Marshall Neilan Production

A comedy-drama with the greatest boy actor of the screen, Wesley (Freckles) Barry

"Dinty"

Released Sept. 6

Anita Stewart

in the famous story, by Kathleen Norris

"Harriet and the Piper"

Released Sept. 13

Norma Talmadge

a tremendous drama from the play, "Branded," by Dorothy Farnum

"The Branded Woman"

Released Sept. 20

Lionel Barrymore

in the masterly drama, by Daniel G. Carter

"The Master Mind"

Released Sept. 20

A Sydney Franklin Production

from the Cosmopolitan story, by Robert W. Chambers

"Athalie"

Released Sept. 27

"Passion"

The most remarkable special of the year

Released Oct. 4

A Mack Sennett Production

The second of his big five-reel comedy specials

Released Oct. 4

Charles Ray

in Sol Smith Russell's perennial stage success

"Peaceful Valley"

Released Oct. 11

Mr. and Mrs. Carter De Haven

in the famous stage success

"Twin Beds"

Released Oct. 18

An R. A. Walsh Production

A big special feature

Released Oct. 18

"Nomads of the North"

a tremendous story of the North country personally supervised by its famous author

James Oliver Curwood

Released Oct. 25

You've Never Had a Series of

There'll be a Franchise everywhere

FALL MONEY MAKERS

Happy Days are Coming!

Mildred Harris Chaplin

in the famous story, by Eleanor Hallowell Abbott

"Old Dad"

Released Oct. 25

Katherine MacDonald

the most beautiful woman in the world in the Saturday Evening Post story, by Rita Weiman

"Curtain"

Released Nov. 1

An Allan Hollubar Production

A big special, starring

Dorothy Phillips

Released Nov. 1

Anita Stewart

in the thrilling drama, by Sidney Grundy

"Sowing the Wind"

Released Nov. 8

An Allan Dwan Production

A thrilling special drama

"The Scoffer"

Released Nov. 15

Lionel Barrymore

in a gripping drama, by W. B. Maxwell

"The Devil's Garden"

Released Nov. 22

Norma Talmadge

in the stirring story

"Curiosity"

Released Nov. 22

A Marshall Neilan Production

Another of his great specials

Released Nov. 29

Mildred Harris Chaplin

in a really powerful special, the story by Eleanor Hallowell Abbott

"The Woman in His House"

Released Dec. 6

An R. A. Walsh Production

His second big special for First National

Released Dec. 13

Constance Talmadge

the screen's greatest comedienne in

"Dangerous Business"

Released Dec. 13

Charles Ray

in a special story, by the greatest writer of the "movies"

Rob Wagner

Released Dec. 20



First National Attractions

Box Office Attractions Like This

A Review Versus

Motion Picture News Readers may have read only the News review which is printed herewith:

"Norma Talmadge has succumbed to the epidemic of dual roles and the result is 'Yes or No,' practically two distinct pictures in one in which the versatile and talented star appears as young wives who are objects of attention by philanderers.

"As the wife of the business man she listens to the tempter and when finally he casts her off commits suicide. As the working man's better half she repulses the villain's advances and lives happy ever after, husband inventing a washing machine which brings wealth.

"The moral is, of course, that 'the wages of sin is death' and 'he good if you would be happy.' Both stories are commonplace in plot and incident and only the work of a very good cast, good direction and a careful production make the offering at all interesting, unless the spectator expects that in the latter sequences the two stories will be merged by some unexpected twist and waits with curiosity for this to happen, which however doesn't. The only connection the two stories have is that a maid for the well to do wife is a sister of the other wife.

"Miss Talmadge wears a wig and some fine clothes in the one character, and her own tresses and calves in the other role, with equal grace. Sister Natalie plays the maid we have mentioned, but doesn't make much of an impression either as to looks or ability. The direction is by R. William Nell, who has carried both stories along by cutting from one to the other in sequences. The picture is an adaptation of a play which had a limited run on Broadway a few seasons past.

"At best the offering is a vehicle to display Miss Talmadge's talents and if it succeeds it will be because of her personal popularity and undoubted ability.—Length, 6 reels.—J. S. Dickerson."

HER WORK COLORFUL

Virginia Dale, in the Chicago Daily Journal, says in part:

"Norma Talmadge, supported by what amounts to almost an all star cast in 'Yes or No,' appears in another of her dramatic roles, and appears well. The star conducts herself with great humanness. The colorful and emphatic work which has made Norma Talmadge the popular screen actress she is, is much in evidence in the dual role she plays here. The other players go about their parts with splendid earnestness."

SUSTAINED HUMAN INTEREST

Opinion of the Exhibitor's Trade Review, printed in full:

"This melodrama offers a striking contrast between the lives of two women in diverse surroundings of riches and poverty, both of whom are confronted with the problem of saying 'yes or no' to insistent lovers. The story of the faithful and unfaithful wives, with the former reaping virtue's reward and the latter punishment, is ancient enough. But the material is here so skillfully handled that the fortunes of rich and poor are followed with breathless interest by the spectators and even the conventional 'happy climax' seems eminently satisfactory. The result is a thoroughly entertaining picture of considerable value to exhibitors.

Points of Appeal—Sympathy and suspense are present in generous quantities and the quality of sustained human interest reigns supreme.

Star—Norma Talmadge is versatile and convincing in the dual role, which calls for exceptional dramatic ability in depicting two widely different types of womanhood.

Supporting Cast—Natalie, youngest of the Talmadge sister trio, does excellent work in the role of Emma Martin. Rockcliffe Fellows adds fresh lustre to his already brilliant screen laurels by his clean-cut impersonation of Jack Berry, and adequate support is rendered by the remainder of the company.

Photography and Lighting—Handsome interiors, effective views of the slum districts are in evidence and faultless lighting prevails.

Direction—Unbroken continuity is preserved and Director Nell deserves congratulation for his good taste in merely indicating, instead of showing in greswome detail the suicide of Margaret Vane.

Exploitation—Bill this as a special six-part feature that received very high praise from both press and public when it played at the Strand theatre, New York, recently. Boost heavily the fact that Norma Talmadge plays a dual role in it. Follow suggestions in First National Exhibitors' press sheets for this release."

MISS TALMADGE LOVELY

Excerpt from Mae Tinee's review in the Chicago Daily Tribune:

"Besides the moral, 'Yes or No,' starring Norma Talmadge, has some stunning sets and is well photographed and cast. Miss Talmadge is lovely as both blonde and brunette."

PLAY IT TO LIMIT

Review by the Exhibitors Herald, printed in full:

"Norma Talmadge has a very cleverly arranged vehicle for her latest appearance before the public. It is dramatic and entertaining in itself and it gives the star an excellent opportunity to display those talents which have made her the favorite she is.

"The picture presents Miss Talmadge in two roles. There are two distinct stories, portrayed almost simultaneously. They concern two wives, one rich, one poor. The stories are very similar, though one takes place in a palace and one in a tenement. Each wife thinks herself neglected by her husband. In each case the husband is overworking in order to provide for his family. Each of the wives has an admirer who urges her to go away with him. The endings are different, for one wife says 'Yes' to her tempter and the other says 'No.' 'This idea has been developed with great skill. The characters are realistically portrayed, and the incidents are all true to life and very vivid. The picture is filled with heart interest. The star has never been more appealing and beautiful. Her acting is very good.

"The production has been richly staged and the tinting of the print is exquisite throughout. Miss Talmadge wears some beautiful gowns in the role of the rich man's wife, while her appearance in the humbler estate is a contrast which shows her skill in make-up and characterization.

"The entire cast is well selected. Natalie Talmadge is attractive in a fairly important part, the connecting link between the stories, for she is the maid of the rich woman and the sister of the other.

"You can confidently play up this attraction to the limit. It is sure to please all who see it. Miss Talmadge's admirers will be delighted with her. The unusual features of the story and the puzzling title can be made use of in the advertising."

INTELLIGENT AND ARTISTIC

Observer, in the Chicago Herald and Examiner, says in part:

"Norma Talmadge in 'Yes or No' comes nearer justifying her extraordinary popularity than ever before from sheer good acting, intelligent by-play, artistic suggestions of thought, put over by subtle knowing action. With what art she shows you what she thinks. Miss Talmadge has gone ahead swiftly in the last few months. It is a 'big' picture."

There'll be a Franchise everywhere

Some Reviews

Other reviews are reprinted for the benefit of Motion Picture News readers whose bookings are influenced by reviews, and without in any manner criticizing the judgment of the News reviewer or wishing to affect its freedom or influence.

EXCELLENT IN DUAL ROLE

Criticism by W. K. Hollander in the Chicago Daily News, printed in full:

"'Yes or No,' being a popular discussion and having the services of Norma Talmadge in two distinctive and widely different portraiture, will be welcomed by the actress' friends and cinema devotees generally."

Herein the spectator again observes the temptations that beset neglected wives whose husbands are pre-occupied with their industrial affairs. The preachment is familiar and perhaps lengthy but none the less impressive and sustains the observer's interests until the lesson it touches has been thoroughly learned.

The dramatist makes known the information that the same danger lurks in the home of the poor as steals inside the mansion of the rich. The social parasite plies his trade everywhere. In the slums he is an uncouth and unprincipled weakling, while in the upper social sphere, he is suave and debonair, a clubman usually and generally respected. Each deals with his prey in a manner born of his breeding. The former is coarse and even brutal when his urgings fall on deaf ears, while the latter is polished in his cunning and seemingly polite and gentlemanly.

Miss Talmadge has the responsibilities of both neglected wives. She drudges along over the washtub and her mending without enjoying the slightest entertainment as her ambitious husband labors diligently at his trade. And she is the aristocratic Mrs. Vane, a social leader, who enjoys all the comforts and luxuries a woman could desire save the attentions of her husband. Miss Talmadge sustains both roles expertly. Her versatility never came to the surface more potently than in her current offering. And she has excellent support. The play is at the Randolph.

"YES OR NO" A TRIUMPH

Excerpt from the New York Globe:

"Norma Talmadge in 'Yes or No' at the Strand is a triumph. From the first reel to the last it is primarily Norma Talmadge with all her screen magnetism and imaginative power. She has also the rare quality of sincerity. It is an excellent cast, skillfully directed."

FULL OF HUMAN INTEREST

P. S. Harrison's reports, as printed in full, says:

"'Yes or No' with Norma Talmadge is an excellent picture. It is full of human interest."

"It is a dual role subject, the heroine assuming both roles. In the one, she is the wife of a wealthy man; in the other, that of a poor workman. The wealthy woman, though possessing everything that money can buy, is unhappy, because her husband is too engrossed in his business; the poor wife is happy and contented in a love of her husband and two children."

"The wealthy woman leaves her husband and follows a young man, who professes love to her. He does not keep his promise to marry her, but soon casts her off. She commits suicide. The poor wife turns a deaf ear to the advances of a young man. She fights him, and her husband, hero, throws him out of the house. In time, the family becomes wealthy through an invention of the hero's."

"The picture is really a contrast between the characters of two women. The picture has been handled so delicately, that it nowhere gives offense."

HER BEST PICTURE

Rob Reel, in the Chicago American, says in part:

"The latest Norma Talmadge offering 'Yes or No' is truly one of her best. She has plenty to do, for she plays a dual role."

DOES FINE WORK

Excerpt from the New York News:

"Norma Talmadge does fine work in 'Yes or No'—fine, honest playing. She has an assured screen presence, a cameo-like loveliness of profile, and a trick of making you believe in the character she plays."

PLEASING TO LOOK UPON

Excerpt from the New York Times:

"Norma Talmadge in each of her roles in 'Yes or No' is as pleasing to look upon and as definite in pantomime as she always is."

ALL WILL ENJOY IT

Review by Genevieve Harris, in the Chicago Evening Post, printed in full:

"Norma Talmadge admirers and others are going to enjoy 'Yes or No' because of the good work of the star and because of the cleverness of the drama."

"In it there are two distinct stories, or rather one plot worked out in two settings. Miss Talmadge has a double role, a rich man's wife and a poor man's wife. Into the lives of the two women, who have no connection with each other except that the sister of one is the maid of the other, there comes the same problem. Each believes herself neglected by her husband. Each has an admirer, who wishes to take her away from her husband."

"The stories of the two women's lives are shown in parallel scenes, and form therefore a most interesting contrast. Also this gives Miss Talmadge a rare opportunity for demonstrating her skill in characterization and make up. As the situations are developed, the story shifts from one setting to another, and shows the similarity and contrasts. The endings are different, for one of the women says 'Yes' to the tempter, and the other says 'No.' One encounters tragedy and one goes on to a happy future."

"The picture has been handled with rare skill. The stories are very real and the characterizations vivid. Each member of the cast seems just the right person for his or her role and each plays with great sincerity. Miss Talmadge is at her best in acting and appearance. Her role of the rich man's wife gives her an opportunity to wear lovely clothes, while as the other woman she proves that her charm is not dependent on pretty costumes."

"Natalie Talmadge as the quick tempered sister of Mrs. Berry and Mrs. Vane's maid, further impresses one with her real histrionic talent as well as charm. Rockcliffe Follows is more at home in the role of the serious young mechanic than he was in the comely roles he has played recently. Likewise, Gladden James makes a better villain than a hero."

"The tinting of the picture, especially the closing scenes, is worth comment. The garden scene at the end is unusually beautiful in these days of beautiful screen pictures."

"You are quite sure to enjoy 'Yes or No.' It is one of the best Norma Talmadge has appeared in, and it is above the average of the photoplays we have been offered recently."



A First National Attraction

There'll be a Franchise everywhere



A sensational
Comedy - Drama
teeming with
laughs and
thrills.

Women Love
KELLERMAN
WOMEN LOVE



Presented by Sol Lesser

*The biggest piece of
Production-Showman-
ship of the year*

We can't see how
this one can fail
to set new box
office records
everywhere

*It's
different!*



Selling the Public

IT isn't the hook that a fish tries to swallow,—it's the bait, and what bait is to a fish hook are RITCHEY posters to a photoplay.

The exhibitor who would get the money of the public has need for a tempting poster,—an attractive poster,—a powerful poster with the maximum of advertising value,—in a word, a RITCHEY poster. For after all is said and done, the one method for selling the most motion picture tickets is through the poster. Therefore the one aim of the RITCHEY LITHO. CORP. is to sell the maximum number of tickets for the exhibitor at all times, and upon every occasion. Further, it is the one poster producing concern that can do that because it has developed and built into its organization practically every great poster advertising expert in the world. Their efforts, perfectly guided and directed, are entirely devoted to the production of *ticket selling* posters. As a result the poster with the RITCHEY trademark is the poster that attains the maximum of box-office receipts.

The exhibitor pays for the best poster attainable. There is only one such poster,—the RITCHEY poster. When he doesn't get that he doesn't get what he is paying for. The one thing he does get after using an ordinary poster is a good reason for demanding RITCHEY posters!



RITCHEY LITHO. CORP.

406 W. 31st Street, New York

Telephone Chelsea 8388

Motion Picture News

VOL. XXII ✓

JULY 31, 1920

No. VI

No Politics on the Screen

THE exhibitor has been aptly described as a local publisher. His screen is the town's photographic newspaper.

Just as the newspaper receives from the Associated Press or some other agency the news of the day, so the exhibitor gets through his news weekly the illustrations of the world's current happenings. His drama and comedy may be compared with the newspaper's syndicated stories; his scenics and novelties in general with the newspaper's syndicated features.

This comparison has thus far been made chiefly in connection with the subject of screen advertising—to bring out these points: that the exhibitor, like the newspaper, should be paid for any screen advertising; that the exhibitor, like the newspaper, must be watchful not to be fooled by any concealed advertising in his films; that the exhibitor, like the newspaper, must hold the confidence and goodwill of his audience by labeling clearly that which is advertising and by not forcing it or making it overbalance his program.

The analogy is a good one; and it answers equally well when we bring into consideration that very important subject: the screen and politics.

* * *

AS a local publisher, the exhibitor can, like the newspaper, run a Republican, Democratic, Socialist—or what not screen. This is within his choice and power. He can, for instance, write his own editorials, partisan or independent in tone, and run them on slides. But he must do this of his own free will, with his eyes open, and, as in the case of advertising, he must take all the consequences, pocket all the profit or loss of this experiment with the tastes and minds of his audience.

What he does not want, what he will not tolerate, what he cannot endure, is to have any political advertising "slipped over" on him—to have, in other words, his dramas, comedies, novelties, above all his news reels, tampered with at their source.

The power of the screen is great—too obviously great to be overlooked by the political managers. The power of the press has been coveted by them. The power of the screen is even greater. There may be some political managers who believe the screen can be subsidized; there may be some within this

industry ignorant enough and dishonest enough to assure the politician that so glittering an opportunity exists.

To all such we wish to say that the scheme is as false as it is glittering.

Individual theatres may be purchased outright, just as newspapers have been bought by the political parties—though we wouldn't like the job of running a partisan picture theatre.

But as for "slipping over" political propaganda—it can't be done. The attempt might make a dent in the good name of the motion picture—but nothing like the dent of the recoil upon the perpetrators of the scheme.

* * *

TAKE the news reel. It bears to the screen exactly the same relation the Associated Press bears to the newspaper. It is a neutral news agency. If it isn't honest it isn't anything.

To be specific, if any news reel entered into a campaign of political propaganda the fact would be eagerly proclaimed to the public by a sufficient number of newspapers. It would be told to the trade by this publication, for one, in as large a type as we could use. Any exhibitor would be a fool to run such a news reel unless he charged for it a price equal to the value he put on his theatre lease, fixtures and goodwill.

The same is true of any out and out campaign through slides, film trailers and the like.

As for dramas and comedies, any political propaganda, however cleverly dressed, is out of the question just as it is on even the cheapest speaking stage. It is impracticable.

President Brady of the National Association was 100% right when he stated, recently, that the "screen cannot enter politics." We believe it equally correct to say that politics cannot enter the screen with the emphasis upon "cannot."

W. A. Johnston

"The Year's Big Problem" What Exhibitors Think of William A. Johnston's Editorial

July 7, 1920.

Wm. A. Johnston,
MOTION PICTURE NEWS,
New York City, N. Y.

Dear Mr. Johnston:

WHEN I read your editorial in issue of July 3, I laid the NEWS down and said to myself, "Well, God bless that man."

I have been "hollering" my head off to the film pirates who call on me about just that very thing. Of course I realize that the traveling salesman isn't at fault when the company sends him out with a schedule of prices on various subjects and tells him such-and-such is the minimum. I also realize that a letter of protest from an exhibitor in a town of this size would get a fellow just about as far.

The NEWS has always posed as the paper which would fight the exhibitor's battles, and believe me, you've certainly hit a point now that I agree with you is vital with the small-town man. With an organization like yours to wake up some of the producers and jolt some sense into their methods of price-setting, we should be able to get some consideration.

I am not deeply versed in the ways employed in setting these scales of prices for a picture, but it looks to me like some fellow at a desk in New York who is an adept at figures must have a system and scale whereby he can say, "Cost of production and distribution —. Podunk has a population of —." Then he puts a few figures on a piece of paper, and he sends his list of prices to the various exchanges with Podunk listed to pay what New York thinks or guesses is right.

This man does not know any more about my town than I do about his, and I claim that he doesn't know what I can afford to pay for a picture any more than I would know about trying to set a price for New York. He doesn't know the per cent of foreigners who live here and do not come to my place. He does not know my people at all. He may have some "dope" on a piece of paper, but I am here to tell you that the old adage which says one must live with a person to know them is true, and it is true in the game of exhibition of motion pictures. Let some of those fellows come out here, live with our folks and learn their likes and dislikes.

Mr. Traveling-Salesman says, "Why, that picture jammed them in at the Capitol for seventeen weeks, and it took the police hours to clear the sidewalks in front of the so-and-so theatre in Denver." Maybe so. New York supports Grand Opera a certain number of months out of the year, too, but I would hate to try to finance a grand opera company in this burg at New York prices. (I mean admission prices.) There are not enough who can afford it, and furthermore there are not enough people here who will appreciate it. Take "Broken Blossoms." A wonderful thing! Everything about it was won-

The small theatres of the country are facing a serious problem.

What are we going to do for them?

Read these letters—face the facts.

derful for those who could see to the depths of it and were not horrified at the magnificent portrayal of characters. In New York there were enough of those who appreciated it, enough of those who went through curiosity; enough who went because someone else boosted it, and those who went to be fashionable—enough of all of these to put it over. Come out to some of these little towns, and you will find that we do not have our proportion of those classes of people. Figures on paper are not a just method of setting prices.

I heard a nation-wide famous star say that people were alike the world over and what one district liked, another would like. There is too much of that belief prevalent in film circles. It's wrong!

Communities differ just as individuals differ. The Southerner likes certain things to eat and drink; the Northerner eats differently and mixes his drinks differently. Jones lives on the eastern slope in Colorado and says it is the ideal climate, etc., while Smith says the same thing about the western slope. A certain number of Joneses get together and form a community with certain likes; a bunch of Smiths do the same, and we have communities of different likes and dislikes. And so, I contend that it does not follow that a picture will go over in all communities because it does in some. Therefore it is not worth the same pro-rated rental price in all communities according to population.

Many a big feature plays Denver which I would like to bring to my town just for the purpose of satisfying the wants of some of my people, because I know they are craving that sort of thing. If I could give this certain class what they want now and then, I would have a stronger hold on them for the balance of the time; but I cannot book some classes of pictures if I have to pay a tabulated, population-scheduled price because I do not have my

allotted proportion of that class of people as compared with some other community.

Why not hire men for exchange managers who can be relied upon to get the best possible for the company, and give them a reasonably free rein in the matter of price setting. By coming in closer contact with the individual exhibitors he will be in a better position to regulate the rental price than some fellow in New York.

Producers do not seem to realize to what end they are driving the small-town exhibitor. He cannot pay these terrific prices for pictures on this prearranged schedule system and thereby loses out on many of the biggest and best productions. He plays the cheaper pictures which are within his reach and cheapens his business and himself in the eyes of his patrons and fellow citizens who do not understand the conditions.

I sure hope to goodness that some influential force like yourself will open the eyes of these price-setters, make them give the exchange-manager a little freedom and provide a chance for him to display a little individuality instead of being a mere machine, controlled by some distant master-wheel. They will get just as much money in the long run, and the industry as a whole will show in a better light with the public.

Let me say again, you have hit on an important matter in regard to the "eighty per centers," and I trust that you will continue to pound on this and not let it drop with a mere mention.

Yours truly,

OLE M. NELSON.

Majestic Theatre,
Grand Junction, Colo.

Gentlemen:

PERMIT us to congratulate you on your editorial, "The Year's Big Problem," by Mr. William A. Johnston, concerning the exhibitors in small towns. We operate a 240-seat house two nights a week in a town of 865 population at 10 and 20 cents, and the price we have to pay for five-reel pictures prohibits us from using them for the patrons in the rural districts have their limits as to what they will pay to see a picture show. We always have our advertising matter up one week in advance of showing. We use photos, one's and three's, and run weekly ads in the local paper. We use the latest type Simplex machine, motor driven, and make a picture 94x126, and many nights our gross would be under seven dollars. Our pictures are as plain and sharp as in any theatre, but the five-reel program pictures we get generally have a footage of 3,800 to 4,000 feet. We have tried using some of the higher-priced pictures and advertised them in the surrounding towns, but the price of admission asked keeps them away, for the simple reason that they can

¶ *The News Covers the Field!*

¶ *How wide is the margin over the rest?*

¶ *See next page for the figures, and the proof.*

go to the larger towns from fifteen to twenty-five miles away and see the same picture at 17 and 28 cents, tax included, when we would have to have 20 and 35 cents if we could see our way out.

It has always been our argument that the small exhibitor is the goat in the motion-picture industry. He pays the highest rental of any exhibitor in the business, and he does it in this way. The man with the house which seats from 700 to 1,200, pays \$100 for a picture. He runs it two days. The picture will be put through the machine from four to six times each day, which makes the film cost him from \$12.50 to \$15.00 each time it is run. If the small exhibitor wants to run it, the distributor wants from \$25 to \$50 for it, and the little fellow would put it through his machine one time. Is it right?

CARESS BROS.,

By James S. Caress.

Palace Theatre, Elnora, Ind.

P. S. We appreciate the reviews in the News, and it would not be worth half as much to us if they were omitted.

CARESS BROS.

W. A. Johnston,
MOTION PICTURE NEWS,
New York, N. Y.

Y OUR editorial, "The Year's Big Problem," is indeed timely right now, when many of the small-town houses are being operated at a loss and many are preparing to quit the business.

In a town of 1,100 people, we own our own property and by keeping operating expenses down to the lowest point, we are still able to realize a profit; and the moment the balance is on the left-hand side of the ledger for the month, then we will quit the business and either rent or sell our house for other purposes.

We are paying today over thirty per cent of receipts for rentals, and today from one of the larger production companies who are just now making a drive for next year's business, we have the information that careful estimates and budgets were compiled by the New York office during the managers' conference held in that city, with the result that a fifty per cent advance was considered equitable under present conditions, and of course the long line of argument explaining the why thereof.

Will we pay it? No, we will not. We shall seek service elsewhere, and if it cannot be found at a rental price whereby we can make a dollar, then it will be us for the tall timber as far as exhibiting pictures goes.

Production costs, exchange operation costs, and New York managers' decisions are not to be considered by the small-town manager. He can only pay according to what the box-office returns are to him. And today that fellow who depends on a picture-business for a livelihood in communities of 1,500 or less is looking for something else to give his time and energy to for making his money.

It seems that no consideration is given a small-town house in the fact that many of the managers are now showing but one show an evening, meaning that the film is run through the machine but the once, thereby saving the wear that constant usage gives to it. We will make the assertion that we are paying much more in proportion to the times run than any house in the state of Illinois, in cities of 40,000 population or over.

The question of high admission-prices in the small towns has been tried out time and again with what result! He, the exhibitor, cannot make a dollar on the big specials; his regular business is crippled for a week, and he has lost money.

We have never seen figures from a New York office to show how the small-town manager can increase his attendance or how he expects to have larger box-office receipts by raising admission prices.

There is only one decision for the small exhibitor to make, and that is to say, I will not show unless I can make a reasonable amount of money for the time expended; and if service cannot be had for a living price, bid the business good-by and make your money in other lines.

Respectfully yours,

CARSON T. METCALF,
Manager.

Kincaid and Metcalf Opera House and
Airdome, Greenfield, Ill.

The Test:

¶ About a year ago we published the complete returns in a test of motion picture trade paper strength conducted by one large film company. The voting in that test found Motion Picture News a THREE to ONE leader over its nearest competitor.

Two weeks ago another large film company completed an exhaustive direct-to-the-exhibitor test. The plain, straightforward question was asked: "What trade paper do you find most useful to you in your work?"

¶ The result? Naturally, Motion Picture News in the lead. And, of course, in the lead by a wide margin. But the big, outstanding fact:

"It takes the votes cast for the four nearest trade papers combined to equal the number cast for Motion Picture News."

The "Four to One" paper of the field—Motion Picture News!

¶ The exact figures as to each trade paper are interesting. Eliminating the scattered votes and narrowing it down to the four leading trade papers, we find Motion Picture News a three-and-one-third to one preference over the trade paper now carrying the nearest number of advertising pages.

The figures give it slightly better than a three-and-one-third to one lead over the trade paper carrying the next nearest number of advertising pages.

And two-and-two-thirds times as strong as the paper ranking second in the test.

¶ A total of 1779 exhibitors expressed their preference. Of these votes, 1525 were divided among the first four trade papers. And here are the figures:

Motion Picture News.....	777
Second paper.....	287
Third paper.....	231
Fourth paper.....	230

The total cast for the three nearest papers falls shy of meeting the Motion Picture News vote by twenty-nine votes!

¶ The remaining 254 votes were scattered among twenty-eight papers. One sectional publication received three times as many votes as were given to one national medium.

Out of the total votes cast Motion Picture News alone received practically as many votes as were cast for thirty-one other publications put together.

The film company conducting this test has requested that we withhold its identity

Some Conclusions:

¶ More theatres read and prefer MOTION PICTURE NEWS than all the other trade papers combined.

¶ Every dollar spent in advertising in MOTION PICTURE NEWS is worth just 34 cents in another trade paper, 26 cents in another and 24 cents in another.

¶ When advertising is rotated or duplicated the advertiser only gets in other trade papers from 1-4 to 1-3 the pulling power of MOTION PICTURE NEWS.

You cannot reach the majority of the exhibitors of the country with any other trade paper than MOTION PICTURE NEWS.

Why?

Because the majority, by their own testimony in this test, say they prefer—and that means they only read—the MOTION PICTURE NEWS.

¶ According to this showing the "NEWS" advertising rate should be at least four times that of any other paper—either that, or in the advertiser's own best interests, the "NEWS" should carry *all* of his announcements *all* the time and most of his selling campaign.

¶ Exhibitors prefer MOTION PICTURE NEWS to any other trade paper upwards of four to one. They say so.

If your pictures, Mr. Advertiser, were preferred 4 to 1 would you ask a price as low as the other fellow's?

We simply ask that you—in your own interests—put your advertising where it pulls 4 to 1.

The company conducting this test has kindly given us permission to make the figures public, but requests that its own identity be withheld

Strike of Laboratory Workers Hits New York

2,000 Employees Walk Out When Producers Fail to Meet Demands

THE film industry in New York and vicinity was startled on Tuesday, July 20th, to learn that more than 2,000 laboratory workers in the large studios and independent concerns in the city had gone out on strike. The walk-out is the result of a series of demands issued by the Motion Picture Craftsmen, which is local No. 614 of the International Alliance of Theatrical Stage Employees and Motion Picture Machine Operators of the United States and Canada.

These demands were first presented on June 5th to the National Association of the Motion Picture Industry and all manufacturers of film. Perhaps the most important feature is the section which states that all manufacturers of film shall be obliged to charge not less than four and a half cents per foot for all film produced in their laboratories. In addition the workers insist that the official seal of the Local Union be used on all film; that there be a shop steward, appointed by the union, in each laboratory, who will act upon the employer's right to discharge a man, and, in case of such discharge, to fill the vacancy with another member of the union.

Complete recognition of their organization is demanded by the workers. Increase in wages, graded from \$125 per week for an assistant superintendent to \$50 a week for foremen of the various laboratory departments, are also demanded. Laboratory assistants are to receive from \$40 to \$20 a week. These increases, it is said, amount to approximately 35 per cent more than the present schedule.

Ten legal holidays a year; time and a half for overtime; and double time for overtime between midnight and eight in the morning; and a forty-four-hour week complete the more important items upon the list of demands.

The opposing forces differ greatly in their claims as to the actual extent and effect of the strike. The Motion Picture Craftsmen stated on Wednesday that seven independent laboratories had already met their demands. The larger companies were still holding out. The only communication received by them from the National Association of the Motion Picture Industry stated that the producers would be willing to meet representatives of the workers to discuss the matter fully, provided the union would suspend the strike and send its members back to the laboratories. This communication was acted upon on Tuesday evening, July 20th, when a mass meeting, said to be attended by 2,000, was held at Bryant Hall, in New York City. The meeting voted unanimously to reject the suggestions, as the National Association gave no assurance

Politicians Are Warned Against Seeking Screen

PRESIDENT SYDNEY S. COHEN, of the Motion Picture Theatre Owners of America, has addressed a letter to the candidates for president and vice-president on both the Republican and Democratic tickets and to the chairmen of each National Committee, warning them against unauthorized individuals who go up and down the political world offering the screens of the country for the benefit of certain parties and causes, or certain candidates.

He states that the motion picture screens of the country belong entirely to the theatre owners and that no manufacturer, distributor, or press agent has any right to pledge them. Any person so offering the screen is said to be doing so without the consent, knowledge, and against the vigorous protest of the Motion Picture Theatre Owners of America.

as to when the matter would be settled.

At the headquarters of the National Association reports had been received showing that the second day of the strike found most of the laboratories still able to do business. The Pathe Bound Brook and Jersey City laboratories were running as usual, according to E. R. Pearson, of Pathe, and the forces were still intact on Wednesday afternoon. At the Robertson-Cole Corporation, it was stated that the strike could last thirty days without affecting them, as they were far ahead in their prints.

The Republic studio was another laboratory that was running one hundred per cent on the second day of the strike. The Erbograp and Evans studios reported half of their forces working. Vitagraph stated that it had more men at work on Wednesday than on the first day of the walkout. Universal was also active, according to reports of the National Association, and the Kessel laboratory, after closing the first day, opened on Wednesday afternoon. Although the Fox News Weekly experienced difficulty, Mr. Kaufman, of Fox, reports that it was successfully managed with only a negligible delay. Famous Players-Lasky's Long Island City laboratory was closed entirely during the first two days of the strike. The Dobbs laboratory was working twenty-five per cent and the Biograph only ten per cent. The Film Developing Company reported fifteen per cent of its employees in the laboratory, and stated that it would start to replace the strikers as rapidly as possible. According to the statement of the National Association of the Motion Picture Industry, strikers were planning to return to work at the Paragon studios.

In the statement issued to the daily press,

the local union stated that laboratory workers had not received an increase of more than two per cent in the past four years. In answer to this Thomas Evans, laboratory man, is quoted as saying that he is willing to open his books to show that in many cases workers had received an increase of one hundred per cent during that time.

The National Association stated their willingness to discuss all the mooted points, provided the men returned to work, but refused emphatically to be dictated as to the price at which they should sell their product. In addition, they stated that it was almost an impossibility to accede to the union on the question of placing the seal on all film, in view of the fact that the Eastman Kodak Company is an open shop and employs little or no union labor in its manufacture of film. As this company manufactures the greatest amount of film footage consumed it is said to be impossible to use the union label, even if the laboratories were willing to do so.

Among the laboratory owners who are said to have agreed to the thirty-five per cent raise are D. W. Griffith, the Rex Laboratories, the Tremont, the Dietz, and Democracy. Kinograms, Selznick News and Gaumont experienced no difficulty in reaching the screen on time, but the union leaders prophesy that the other news weeklies will not appear unless their demands are met.

Different claims are also made by both factions regarding the actual number of men on strike. The first claim of the Motion Picture Craftsmen was that fully 2,700 of its members had walked out. At the National Association office it was said that this report was exaggerated.

An interesting question arising from the strike is the possibility of it becoming nation-wide in scope. The New York union threatens that it will not be kept local if their demands are not met. The larger producing companies will be able to shift their developing centers from New York to the West in case the strike continues for any great length of time. It was stated at the National Association that there appeared little possibility of it extending beyond New York, but at the strikers' headquarters, on the other hand, the belief was just as emphatically expressed that the walkout would soon assume large proportions. Both factions seemed confident of success—the National Association that the strike would end in smoke, and the union that there would not be a foot of film being developed in New York in a short time. Complete satisfaction with the condition of affairs as they stood Wednesday afternoon was expressed by both parties.

Adolph Zukor Issues Statement on Theatre-Acquisition

"Has No Desire to Destroy Any Exhibitor," He Says in Defending Policy

IN an interview given last week to the **MOTION PICTURE NEWS**, Adolph Zukor, president of Famous Players-Lasky Corporation, said:

"The sole aim of Famous Players-Lasky Corporation is now, and has been since the beginning, the production of the best motion-pictures that brains and money can make. To this end we are concentrating all our thought, all our resources. That has been our policy in the past; that will be our policy in the future.

"Since the beginning of Famous Players-Lasky Corporation we at all times have been prepared to sell our product to any and every exhibitor who is willing to buy it at prices equitable to the exhibitor and producer alike. I cannot make that too strong.

"Famous Players-Lasky Corporation has no desire to destroy any exhibitor. Our business, as I said before, is to make and distribute pictures. But, in order that the present high standard of our productions be maintained, it is necessary that our pictures shall get the widest possible distribution, and we are acquiring theatres only in towns where we feel that our productions will not, otherwise, have a fair show.

"I have never authorized, nor has any other official of this corporation, to my knowledge, authorized any salesman, agent or representative to threaten any exhibitor that if he does not buy our pictures we will buy him out or build a theatre to compete with his. I want you to remember that; you cannot make it too strong.

"If it is ever brought to my attention that a salesman or representative made a statement of that kind, he will be discharged instantly. And if it is proved that any employee of this company makes such a threat in the future that employee will be discharged.

"The truth is that we control only a few theatres, anyway. The number is surprisingly small.

"As I said, it is not our purpose to menace the exhibitor, nor are we attempting to put him out of business by the acquisition of theatres. I know perfectly well that the producer cannot exist without the exhibitor. I also know that the exhibitor is better able to run a theatre in his own community than is a producer whose headquarters are in New York, for the reason that the exhibitor is on the ground and knows the town and the methods to be employed in conducting the theatre—better than the producer possibly can know.

"At the same time there are a number of towns in the country which are controlled to such an extent that it is impossible for us to obtain fair prices—prices consistent with the merit and cost of our

pictures. Under such conditions we are forced to seek an opportunity to properly present our pictures in that locality.

"A month ago I stated that Famous Players-Lasky Corporation was ready at all times to confer with a committee representing all exhibitors, these to include those exhibitors who are producing and distributing pictures. I proposed a full discussion of the whole matter of a conference between representatives of the Famous Players-Lasky Corporation and those opposing our policy. I suggest that several men be chosen from each side—

English Authors Write Original Scenarios

AN announcement of unusual interest was made by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, following his arrival on last Saturday in New York after a six-weeks' sojourn in London and Paris. Mr. Lasky stated that a large number of the leading British novelists and dramatists had been engaged to write directly for the screen through Paramount Pictures. Several of them will come to America this fall to study the technique of the motion-picture in the Lasky studios in Hollywood and also in the East.

"Sir James M. Barrie, author of 'Peter Pan,' 'What Everywoman Knows,' 'The Little Minister' and a number of other of the leading plays in modern English literature will come to New York in the fall," Mr. Lasky said, "to assist in the production of 'Peter Pan' as a Paramount Picture in the new \$2,000,000 Famous Players-Lasky studio in Long Island City."

Sir James also has written a play especially for Paramount Pictures. This scenario, which was finished while Mr. Lasky was in London, Mr. Lasky brought back with him.

Arnold Bennett is now writing an original play for Paramount. Edward Knoblock, who also has begun on a play especially for Paramount, is coming to America next season to supervise the filming of the production and to study screen technique.

Compton Mackenzie is another British author who will come to this country soon to learn more about how motion pictures are made.

H. G. Wells, Mr. Lasky stated, has agreed to adapt a number of his own works for Paramount, rewriting the stories, if necessary, so that they will be more suitable for the requirements of the screen.

Henry Arthur Jones, the well-known British playwright, is finishing a play especially for Paramount. George Bernard Shaw, with whom Mr. Lasky engaged in an exchange of letters to the London newspapers, has evinced a deep interest in motion pictures, but has not yet decided to write directly for the screen.

say seven—and that the discussion be held in the presence of representatives of the trade press.

"I propose this for the purpose of bringing about harmony and understanding in all branches of the industry for the benefit of all.

"That is the proposition I made a month ago. It still stands. I have nothing to conceal. All my cards are on the table."

In a supplementary statement issued Thursday by Mr. Zukor, he laid emphasis on the fact that he has taken personal charge of the theatre-owning controversy.

The gist of his statement follows:

"I have taken personal charge of this end of our business and I will consider it a personal favor if any exhibitor having a grievance against us shall make his complaint to me personally, or by wire or letter. I promise that I shall myself investigate all such complaints, and I guarantee that I shall see that absolute justice is done. I cannot say this too strongly, for the good will of the people we serve is the keystone of our business structure. I value the respect of every exhibitor far above the business he may give me.

"I am now collecting from all the exchange zones of the country data bearing on the controversy that developed at the Convention of the Motion Picture Theatre Owners of America at Cleveland.

"At the earliest possible moment with this data on hand I will present the facts so that the exhibitors of the country, can clearly understand the position of myself and my associates, and so that they will be fully apprised of the fact that our institution desires to maintain friendly and amicable business relations with the exhibitors of the United States. It will be in the future as it has been in the past my policy to cater to the good will of the exhibitor first, last and all the time.

"Let me reiterate: Our position has always been open and above board. That's our position now. I am in my office every day. The door is always open. I am in charge, and any exhibitor having a complaint to make has my promise that I, personally, will investigate his grievance and see that any cause for complaint which may exist is corrected immediately."

Proctor Resigns Post

Ralph Proctor has resigned as assistant general manager of Associated Exhibitors, Inc., effective August 1st. Mr. Proctor states that his future plans are not as yet clearly defined and an announcement of them would not be made for a few days.

Joseph Klein to Manage Schwab Productions

Joseph Klein, for the past year manager of the New York Exchange, First National Exchange, Incorporated, has resigned his position, effective July 24th, to join the D. N. Schwab Productions, Incorporated, of which organization he is a stockholder.

Mr. Klein takes up his duties as general manager and a member of the board of directors, supervising the distribution end of all D. N. Schwab Productions, in which David Butler is starred.

Their first production, entitled "Fickle Women," is being sold on State right basis.

Famous Players Theatres in St. Louis Robbed

With the aid of dynamite safeblowers obtained currency amounting to \$2,054 from the vaults of the Kings theatre in St. Louis, Mo., early on the morning of Sunday, July 18th. The loot represented the Saturday receipts of the Kings, at 800 Kings Highway, and the Mozart Airdome, at Delmar and Bayard Boulevards. Both theatres are operated by the Famous Players-Lasky Missouri Corporation.



Frederick Shipman

A "Baby First National" Is Formed in India

Frederic Shipman, who arrived in New York several days ago, brings with him the news of the formation of what he describes as a "baby First National" in India. It is a co-operative association which Mr. Shipman himself organized, and which is known as the Frederic Shipman Pictures, Ltd., of India. It is, according to Mr. Shipman, a new condition of affairs in the East that will undoubtedly have a far-reaching effect upon the film business in India.

The premier pictures theatres of Calcutta and Bombay and other cities of India, comprising altogether the leading houses in twenty-two of India's largest centers, are now members. It took Shipman less than one month to organize the association, of which the stock is owned by managers of theatres in the cities represented. He states that the theatres yet to be acquired and those arranged for construction will bring the membership of the circuit up to fifty first class houses. Mr. Shipman is managing director of the company.

The organizer has long been in the show business, but this is his first large venture into the motion picture field. Before the formation of the circuit each theatre was buying independently. He states that the time was ripe for the organization of such a circuit, and that his efforts met with enthusiastic response.

Mr. Shipman is now on a flying visit to the United States. He will remain in New York for only ten days, in which time he will arrange to buy pictures for his circuit, and then will leave for California. He will return to India via Japan, inspecting, as he goes, the motion picture conditions in that country.

Tom Hamlin Addresses Meeting of A.M.P.A.

That Regional Trade Publications in no wise contend or conflict with the larger Motion Picture Trade Journals of national scope, but function strictly as purveyors of topical and local interest, was the opinion expressed by Tom Hamlin, president of the Regional Trade Paper Association, in an address on "The Doctrine of the Regional Trade Paper," delivered before the Associated Motion Picture Advertisers at their meeting this week. Mr. Hamlin, founder of Amusements, Minneapolis, laid stress on the usefulness of the local trade journal to the exhibitor, by whom, he remarked, it was regarded in the light of the "home town" paper and provided an effective means of contact with the special district of its publication.

The position of regional papers being notably of interest to the Associated Motion Picture Advertisers, a number of the members took occasion to put questions on his subject to the speaker.

Booklet Sells Well as Publicity Measure

The Broadwest Films, Ltd., London, England, is testing out a new angle in publicity by the publication and sale of a pamphlet which sets forth in an interesting style the history, purpose and studio facilities of this London picture company. The pamphlet, which is titled "A Real Romance of the Films," is written strictly from the "movie fan" angle. It sells for the sum of one shilling, post free. Postcard photographs of popular players are inserted in the booklet.

The text is given a pleasant touch of variety by the insertion, at frequent intervals, of half-tone reproductions of studio-views, play settings and actors. Artistically arranged from the typographical end, and couched in a pure and unaffected mode of language from the literary viewpoint, the information included in the pages of this little book is just of the character to appeal to the sight and mind of the average picture enthusiast.

Realart Branch Manager Is Promoted

John MacMeekin, Realart's Kansas City manager, has been promoted to the post of special representative for the company, and will come East to assume his new duties as soon as his successor has been installed, perhaps early in August.

Diaz Callahan, manager of Realart's Dallas office, has been named to succeed Mr. MacMeekin in Kansas City, and is now on the ground becoming familiar with his new territory.

Chilean Showman Studies Conditions on Coast

George Meranda, owner of a circuit of eight theatres in and near Rancagua, Chile, South America, is in Los Angeles to study theatre conditions and film production work with the view of building a number of additional theatres in Chile on the style of American houses and probably engaging in production work at a later period. Mr. Meranda represents the Guggenheim interests in Chile.

Officers Are Elected by S. Rankin Drew Post

At a regular meeting of the S. Rankin Drew Post, American Legion, of New York, held on Tuesday, July 13, the following officers were elected for the year beginning August 1:

Commander, Wells Hawks; first vice-commander, James M. Loughborough; second vice-commander, Floyd W. Stoker; third vice-commander, George F. Hinton; adjutant, Leo A. Pollock; finance officer, S. G. Gumpertz; historian, Joseph P. Reddy; chaplain, Rev. Peter E. Hoey.

The executive committee consists of Victor Shapiro, Gordon H. Standing, William G. Newman, Eugene J. Zukor, Arthur Rankin and Paul McAllister.

Paul Cromelin Reviews Conditions in Foreign Film Fields

PAUL H. CROMELIN, president and general manager of the Inter-Ocean Film Corporation, arrived in New York on last Saturday, July 17, after a nine-months' tour of Continental Europe. During this time, Mr. Cromelin has been able to observe film conditions abroad at close quarters, and some interesting details are incorporated in the following statement which he has authorized for publication.

"Conditions in the various countries are so different at the present time that it is difficult to generalize. In England the recovery since the war has been remarkably rapid, and things are assuming the normal much more quickly than in most of the continental countries. The adverse exchange conditions naturally makes it more difficult for the British buyer to invest in American films, but this does not stand in the way of business if the films are good and are the kind that are wanted.

"The principal problem confronting the film business in England is the very great length of time between the first trade showing of a new production and its release date in the theatres. It is not at all uncommon for bookings to be made from 16 to 18 months ahead, and this, as can readily be understood, is not a healthful condition. The theatres are well patronized and the prices obtained average higher than prevails in the United States. The shows generally speaking, are not up to American standards.

"There is room for several thousand additional motion picture houses in the United Kingdom, but on account of the lack of building materials, shortage and high price of labor and the necessity for providing homes first, the authorities are withholding permits and the construction of new motion picture theatres is not looked upon with favor for the time being. In England, as in all the rest of the world at the present time, there seems to be a very great shortage of ordinary housing facilities. The word has gone out that the people must be provided with suitable homes before permits will be given to erect picture theatres.

"In France there is a general complaint because of the very low prices which are being paid by the theatres for the use of the films, and the present condition of business in France is not at all healthful. There are entirely too many pictures available for the number of theatres to be served and remedial legislation has been under consideration with a view to reducing the number of productions brought into the French market, limiting the quantity of raw stock for which permission to import may be obtained. This tends to encourage the manufacture of French raw stock and the



Paul H. Cromelin, President and General Manager of Inter-Ocean Film Corporation; A. L. Feinman, Inter-Ocean's Director of Advertising and Publicity and a News scribe, snapped at the pier just after the Celtic docked

printing of positive films from foreign negatives in France, and discouraging if not entirely debarring the shipment of positive prints in quantities into that market.

"Belgium gives an air of great hustle and prosperity, and seems to be recovering more quickly than any of the other continental countries. Brussels in particular has an air of liveliness which is lacking in most of the continental cities today. The Belgians are buckling down to their problems and are making the most of the aid and assistance which has been gladly extended from all sides.

"On account of the complete embargo against the importation of motion pictures into Germany, that market for the time being is not of immediate interest to the American manufacturer. It is a highly organized market, however, and the German people by reason of the manufacture within their country of a high-grade raw stock and the kind of pictures which they believe their public at the present requires, is in a large measure independent of the rest of the world, and will doubtless eventually become one of the most important exporting countries with whom we may have to compete. Most of the pictures made there until now are utterly unsuited for American audiences, but the German people are so clever at adapting themselves to the needs of the markets which they are seeking to enter, I have no doubt that later on, with the aid of the American directors, they will be turning out pic-

tures in Germany which will have to be reckoned with seriously by the American manufacturer in competing for world markets.

"There is a very lively interest in motion pictures in the countries which I visited, notably the Austria-Hungarian monarchy, and there will be a big market there eventually for American productions. In all probability the American picture will displace in a large measure the German and Italian productions which now dominate that market.

"There is altogether a feeling of unsettlement and uncertainty on the continent. The idea seems pretty prevalent that the peace which has been made is not a permanent peace and that the conditions which have been imposed by the victors on the vanquished will never be fulfilled. The changing exchange situation and uncertainty as to the future makes it impossible for traders to look ahead long enough to warrant their entering into long-time commitment contracts, which may prove disastrous through no fault of their own, but only due to changing or to varying exchange conditions. This problem is the greatest bar today to an immediate and healthful re-establishment of trade conditions in many of the countries.

"I would like to be able, as an American returning from an extended trip through the various European countries, to say, that a friendly attitude exists toward America, but the general impression which I bring home with me is that to a large extent the very reverse is the fact. In England, while I don't believe it is warranted, I have heard from many sources the feeling expressed that America has let us down and that the Americans have not played the game. I always tried to combat this by explaining the American system, and have been rather surprised at the lack of knowledge on the part of the average Englishman.

"There is a feeling of bitterness in France that we should do our best to put an end to as quickly as possible. It is difficult to explain to the ordinary Frenchman that the President of the United States had not the power to take on the commitments which our representatives assumed in Paris, except, by and with the advice and consent of the Senate.

"In Germany and Austria the feeling is prevalent that they have been 'done.' When we talk about them tearing up a treaty as a scrap of paper they come back and refer to our tearing up the armistice and requiring them to sign a peace treaty which to their way of thinking is entirely outside of the terms and conditions under which they laid down their arms.

Walter Prichard Eaton vs. Jesse L. Lasky

THE motion-picture is once more brought to trial, this time in the July number of the *North American Review*. Walter Prichard Eaton assumes the office of prosecutor, while the side of the defense is presented by Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation. Mr. Eaton alleges that the "Movies" are proving a menace to the standards and patronage of the stage-production. The more salient arguments of this case against the motion-picture are submitted, as selected from the pages of the *North American Review*, in the first of the two columns below. In answering Mr. Eaton's allegations, Mr. Lasky champions the cause of the motion-picture in general and the Famous Players-Lasky Corporation in particular. The principal points of Mr. Lasky's defence are given in the column opposite that devoted to Mr. Eaton's remarks.

"A PERSON of taste and intelligence who frequents the theatre in New York with discrimination, finds much to interest and stimulate him, and would be hard put, perhaps, to realize how utterly barren of solid dramatic fare the smaller cities of the country are. To these smaller cities a generation ago came most of the well-known 'stars' and most of the successful plays, stopping for a night and passing on. Sometimes there would be one visitor a week, sometimes two or three, or even more if the city was large enough to support so many. Since the development of the motion pictures, however, there has been an astonishing change. Shown at first in small, cheap houses down a side street, the movies progressed rapidly into the main thoroughfares, and then took possession of the playhouses themselves. The managers for a while looked upon them as a gap-filler, something to keep the doors open and the pennies coming in, after Sothern and Marlowe left on Tuesday, until John Drew came on Friday. But it was not long before the managers discovered that the profits from the films were more than the profits from the plays; a film is rented for a comparatively small fee, and no part of the receipts has to be shared, nor paid out to stage hands. Besides, it was not long before the small city public, by and large, developed a preference for the 'silent drama,' in part because it was cheaper, in part because it was less of a tax on the attention. Pittsfield, Massachusetts, a city of over 40,000 people (I cite it because it is near my home), had one theatre devoted to legitimate drama. Even within a decade, this theatre has housed for two seasons an excellent stock company, and all on its stage have appeared players like Mrs. Fiske, Ethel Barrymore, and John Drew. During the past winter, barring a musical comedy or two advertised on its salacious appeal, there have been, as I recall, a scant half dozen dramas of the so-called first class presented in the city, and one of them was a new play being tuned up for an opening in New York. The theatre is now, in reality, only a movie house. There are not less than four other movie theatres in the city—and one small book store! So far as Pittsfield is concerned, the spoken drama might not exist, even on the printed page. Does any critic complain that our dramatists write only for Broadway? Good Graciously, it is that, or nothing!

"But now the movies are invading Broadway itself, in a new and startling form. Backed by enormous capital, real or potential—the product of their prosperity, and the good-will of Wall Street looking for fresh investment fields—certain movie companies, notably one called 'The Famous Players-Lasky Corporation,' are actually controlling the production of spoken dramas. Why should they trouble to do this? Because they are desperate for material, and they have discovered that a popular play, especially if it is acted by a popular player, starts its subsequent career as a movie with the great advantage of prestige and aroused expectancy.

"It has further transpired that it was a movie company which financed the production of Eugene O'Neill's grim naturalistic tragedy, *Beyond the Horizon* (which might seem, at first glance, to give the lie to the conclusion of the last paragraph), and the production of Arnold Bennett's *Sacred and Profane Love*, with Elsie Ferguson as the star. Furthermore, a movie company has publicly announced that it will back any producer who wishes to put on a play, provided it seems to them a play ultimately adaptable to the screen."

That film interests should wield such a measure of control over stage-productions is a situation distasteful to Mr. Eaton. That stage-plays should be produced with an eye to their fitness for the screen is to be abhorred, especially when one considers screen standards, about which Mr. Eaton expresses himself as follows:

"Probably no digression is needed in this place to show what those standards are. Any thoughtful person who has attended a half-dozen ordinary motion picture programmes knows the fatal restrictions of the medium, knows the complete absence from the average screen drama of intellectual body and balance, the complete absence, in fact, of everything which makes the spoken drama, at its best, so noble a thing, except the quick emotional appeal which can be roused by physical action, by pantomime and the expression of the human face—in short, by those elements of drama which can be photographed. Since a profound weakness of our native drama has always been its dependence on physical action, and it has only in comparatively recent years been physically winning its way to higher things, the imposition upon it of motion-picture standards is most decidedly a step

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"I HAVE been asked by *The North American Review* to answer Mr. Walter Prichard Eaton's article, 'The Latest Menace of the Movies,' in which he mentions particularly the Famous Players-Lasky Corporation as the force 'backed by enormous capital . . . actually controlling the production of spoken drama.' He believes that this 'control' is a menace to the stage.

"Mr. Eaton tells in one paragraph of the low standards of the motion picture, and in another points out that we produced on the stage *Beyond the Horizon*, *Déclassée*, and Arnold Bennett's *Sacred and Profane Love*, which have been favorably mentioned in magazines of high ideals and low circulation. He speaks as if we had only recently been interested in the production of plays on the stage, when as a matter of fact we have owned Charles Frohman, Inc., for nearly a year, and all the details for the production of *Beyond the Horizon*, *Déclassée*, and *Sacred and Profane Love* were made by our organization.

"He admits that we have done rather well by the spoken drama thus far, but for some reason fears that we cannot keep it up. He believes that we will produce only plays fit for the screen, and that plays fit for the screen are of a low standard. He gives us no credit for the steady advance in the quality of motion picture productions in the last few years. He does not grant that we are trying to improve motion pictures. All he does say is that we are trying to drag down the stage.

"A year ago we found ourselves in this condition as regards motion pictures: we had talented directors, actors, photographers and scenic artists. But many of the stories we were receiving, even though we paid as high as \$75,000 for them, were not so good as they should have been. We could not get the genuinely original, entertaining, and wholesome stories that we knew the motion picture needed if it was to continue to advance or even hold its place as the most interesting part of our American life.

"We decided to go to the stage for help in getting better stories. We had found that no matter what price we paid, we could not get the best work from the best dramatists for original screen production. They thought that anything would do for the movies. They would spend a year writing a play that might live only a month and draw only 100,000 persons, but they would not give more than a week to writing a scenario for motion pictures that might live for years and play to millions.

"We felt that the way to interest these writers in motion pictures was to produce their plays, to go into the realm of the speaking stage to see if we could not find there material suited to our needs. There was no thought of dragging dramatists to the level of the average motion picture plot. We wanted to lift the movies up to the level of the best stories on the speaking stage.

"The motion picture is a part of the people. They are the ones who have given it its strength, and they are the ones who are demanding from it better things than the stage has ever given. It is because the motion picture has filled a place that the stage cannot, that the drama is dying, while the motion picture is growing greater.

"We must serve the public, and we do not serve it by producing as motion pictures plays like *John Ferguson* and *Jane Clegg* or *The Jest*, which appeal to ten thousand, where the motion-picture appeals to ten millions. We can produce plays like *Beyond the Horizon*, and we shall continue to do so—mostly for our satisfaction—but we shall be happier when we put on the stage and on the screen wholesome, happy, inspiring plays for the multitudes.

"The stage has failed because it has not helped the public. In the small towns the drama killed itself with second, third and fourth companies advertised as 'The Original Broadway Production' at Broadway prices. The motion-picture can give Broadway casts at motion-picture prices.

"Perhaps the motion-picture is a menace to the drama. But it is the sort of menace that the drama needs. It will make the speaking stage clean up; it will make it impossible for Number 4 companies to get two dollars a seat in Keokuk; it will kill the profit in the road companies that played Broadway features in one-night stands and got away with the money because nobody knew how bad the show was until after it had gone.

"The drama has not anything to boast about. Its average is disgracefully low. It has failed the public which has turned to the

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Many Changes in Booking Policies and Programs Reported

First National Survey Reveals Big Changes in Management of Theatres

MANY important changes in booking policies, frequency with which programs will be varied, methods of management, exploitation tactics and general plans of house operation for the coming fall season, all having material effect on the production and sales problems of the entire industry, are announced in a survey just completed by Associated First National Pictures among its franchise owners and other independent exhibitors in every territory, and of which the first installment is made public this week.

Among the most interesting of these is the program change days which have just come in vogue with the Jensen and Von Herberg chain of theatres in Oregon. Changes of program in all the theatres take place on Saturday night, and in the smaller ones which do not hold pictures for a full week, the mid-week change takes place on Wednesday. The Portland houses of this company, which will continue this policy during the coming year, are the Columbia, booking first runs for one or two weeks; the Majestic and Liberty, first runs for a week each; and the Peoples' and Star, with changes of programs on Saturdays and Wednesdays. The managers of the individual theatres agree that this policy is preferable to a Sunday and Thursday change because of the greater word-of-mouth advertising possible from a Saturday and Sunday attendance on the same feature to carry it over the first of the week.

At Everett, Washington, the fall season will see the consummation of an exhibitors combination for the lowering of rentals. The five theatres there entered into one company in 1919 with the idea of eliminating senseless competition and a general plan of lengthening runs. All the theatres have been making tri-weekly changes but beginning in the fall the Apollo will book features for seven day runs, while the Orpheum and New Everett will change twice a week and the Star and Broadway continue the old policy. A change has been forced in Yakima, Washington, through the completion of the New Liberty, a Jensen and Von Herberg house, with a tri-weekly change of pictures. Frederick Mercy has re-arranged the bookings of his three theatres so that in the future the Mercy will be exclusively a picture house.

William Jacobs, manager of Loew's Garden theatre, Kansas City, says that while there will be no change in length of runs, light comedy dramas will be given the preference over heavier stuff. Dave Harding, manager of the Liberty in the same city, announces that special attention will be given to prologues and spe-

Musicians to Be Given Special Service

WITH the purpose of bringing musicians who are seeking to connect with motion-picture theatres seeking good music, the Motion Picture News has inaugurated a Music Service. It is planned to list all musicians who are seeking places and to list all theatres where musicians are wanted.

Charles D. Isaacson, who is editing the Motion Picture News' music department, says that the kind of musicians who ought to go in for picture work is a special brand of individual. The best musician might not succeed, if he hasn't the sense of crowds and an eagerness to break traditions and forget dignity, where necessary. He also says that purely ragtime musicians are useless because they don't realize the need for using mainly the best music.

Musicians are invited without charge to send their names, and capabilities to the Motion Picture News Musical Service.

cial stage settings during the coming season and that pictures giving such opportunities will have a preference.

The "season" opens in Denver in the spring, owing to the large number of tourists who visit the city during the summer. Five of the seven first-run houses—The Princess, Rialto, America, Fox, Rivoli and Tabor—are doing big business on week runs, while the other two, the Fix Isis and the Fox Strand, are changing twice a week. Three representative downtown second run houses—the Iris, Colonial and Fox Plaza—change daily, while four of the principal second run houses out of the business district—the Webber, Ogden, Thompson and Queen, are also making daily changes. Some of the first run houses announce that special features will be held over for a second week, but otherwise there will be no change from the present policies.

Tucson, Ariz., has so willingly paid a scale of prices running from 50 cents to \$1.25 at the Opera House that the manager is arranging for a larger orchestra, more pretentious presentations and a higher scale of prices for the coming season. The same booking policy will continue with changes on Sunday, Monday, Wednesday and Friday. The Pima will continue first runs for daily changes, and the Lyric will continue a policy of a daily change of the best second runs that a low scale of admission prices makes feasible.

Wichita Falls, Texas, also likes frequent changes and the Olympia, Majestic and Gem will continue to give four changes a week. The Park Airdrome and the Plaza will give bi-weekly changes of pictures and vaudeville, and the Wichita, which gives housing to road attractions, announces

that feature pictures will be frequently offered throughout the season.

Exclusive picture programs have proved so successful at the Trenton and Academy of Music in Lynchburg, Va., that the vaudeville policy which has been in vogue in both theatres during the season may be abandoned and feature pictures continued with bi-weekly or tri-weekly changes. The Isis, Belvedere and Gayety will continue the usual policies.

Ollan, N. Y., will be the scene of a battle royal for patronage when the season opens, with a new theatre and a church showing regularly every Sunday night and some week day nights as competitors. The new theatre will be given over to feature pictures of romantic sort. The Havens will continue a bi-weekly change of big features, the Palace will use features in addition to a vaudeville program, and the Gem will continue serving the melodramatic features and serials.

The Lyric theatre at Plainfield, N. J., will make a special feature of longer runs on worth-while productions during the coming year. Last year daily changes of program was the rule, but during the coming season pictures will be booked for two, three and in some cases seven days. The Plainfield theatre will continue to make changes twice a week, featuring high class productions.

The effort to break the policy of including two features and a short reel on all programs in Lynn, Mass., has failed, due to the refusal of one exhibitor to shorten his program, and during the coming year this policy will be pursued by the Capitol, the Theatre Comique and the Strand, with three changes of program a week and 17 cents the average admission price. The Lynn Olympic and the Waldorf, both of which are vaudeville houses, have announced that more attention will be given to a feature picture and that specials will be a part of every week's program.

The Morgan and Universal are the only theatres in Auburn, N. Y., that have announced their fall policy. They will both continue tri-weekly changes of bills. There is a rumor that the Curtis-Grand, now a picture house, will book vaudeville and pictures, and if this policy is adopted the Jefferson, now showing vaudeville, or the Auditorium, now booking road attractions, will become exclusively a picture house.

Buffalo theatres generally will make no change in policy. Rumors that Shea's Hippodrome and the Strand would abandon bi-weekly changes for week runs have been officially denied. The Elmwood will vary its policy of four changes a week to an occasional tri-weekly change, and the Central Park and Premier theatres

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Stanley Purchases Large Atlantic City Theatre

One of the biggest deals in Atlantic City (N. J.) real estate was consummated on July 14th in the sale of the City Square theatre on Atlantic avenue, opposite the City Hall. The property was purchased by the Stanley Company of America, in conjunction with Edward J. O'Keefe, present manager of the house, from Dr. J. B. Thompson, the owner. The consideration is said to be over \$200,000.

The property is situated in the heart of Atlantic City's business section and is one of the most prominent sites on Atlantic avenue. It has a frontage on the latter thoroughfare running back 150 feet to Central avenue.

"Mr. E. J. O'Keefe will continue to direct the destiny of the City Square theatre," said Jules E. Mastbaum, president of the Stanley Company of America, in commenting on the purchase. "It is our intention to make extensive improvements both to the exterior and the interior of the building and these will involve the installation of the latest modern equipment inside the house, including one of the finest organs ever placed in a motion picture theatre."

Tax Readjustment Helps Coast Companies

Readjustment has been made by the tax officers of Los Angeles City and county respecting assessments on motion picture producing companies which will prove a saving of many thousand dollars to the film organizations. The assessments were made on the actual expenditure of the company for settings, buildings and equipment on the basis that these were permanent improvements to the company while in reality the expenditures were for so much merchandise which lost its value to the film company after being used.

This condition is arbitrary to other manufacturing concerns and the Los Angeles assessing department placed film companies in the same class with other manufacturing companies. The settlement of the differences was brought about by the Motion Picture Producers Association and the members of the Chamber of Commerce after several conferences with the tax officials.

Exhibitors' Association Expels 16 Members

Sixteen members of the Theatre Owners' Association, Inc., of Los Angeles, were expelled at the meeting on July 7th, for violating the resolution passed last March regarding the United Artists branch manager. The association voted several months ago to discontinue all business relations with the United Artists Corporation. It was passed, according to a statement of the association, only after six complaints of the most flagrant nature were registered and after protests to Hiram Abrams, president of United Artists, were ignored.

LETTERS FROM READERS

Editor of Motion Picture News,

Dear Sir: The Admission Tax works quite a hardship on the majority of small town exhibitors and it seems to me that because of the fact that the war is over and we have numerous other taxes to contend with, that now is the time for all exhibitors to sound the Congressional Candidates as to their attitude toward a repeal of the admission tax.

We have State Tax, Film Tax and Seat Tax, etc., therefore it seems with these taxes the Picture Theatres are certainly burdened enough. It is all very well to say the Public pays. They don't as a rule, in a small town. Small town exhibitors usually get the same patrons right along and the average patron figures on so much a week for picture shows and it cuts no figure with the majority as to disposition of allotted spending money. If the exhibitors are interested in having their representatives take up the repeal of Admission Tax, NOW IS THE TIME.

H. E. Cane, Mgr.,
West Street Theatre Coudersport, Pa.

Erie, Pa., July 16th, 1920.

Dear Mr. Johnston: As editor of the NEWS, this information may interest a good many of your readers and probably save money to some of them. Here is my story:

On December 19, 1919, Mr. Bonistall, the manager of the Pittsburg Branch of the National Picture Theatres, Inc., called on me with a proposition to buy a franchise in the above company; after explaining how cheap the pictures will stand to me and the dividends I will receive on the stock purchased. I bought the franchise for \$300.00. The contract accepted in New York and signed by Mr. Lewis Selznick, Pres. I also received three shares each of preferred and common stock. I was made to believe by the manager, Mr. Bonistall, that I should be happy at getting this franchise and I was congratulated by him on my good luck of becoming a franchise holder in the National Picture Theatres, Inc.

My contract calls for second run in Erie, first run on Parade Street. After the first run houses used up the first two pictures produced by the above company I sent in dates to the Pittsburg branch, but received no answer. I wrote again asking why I did not get the two pictures, and no answer. Finally on June 26th I received a registered letter from the New York office in which they pointed out a clause of the contract which reads, "That either party may cancel such franchise upon 60 days' notice to the other, etc." On the end of the letter it said: "If you desire to exercise the option contained in this clause please notify us to that effect and forward your preferred and common stock to this office, upon receipt of which we will return to you the money paid for same."

I immediately wrote to Mr. Selznick that I made the above investment with the sole object of getting pictures and that I do not intend to cancel the franchise. In answer to my letter I received from the manager of the franchise sales on July 3rd a reply stating: "We deeply regret that it was necessary to cancel your franchise, but owing to the fact that your classification was not a fair one to the National we were obliged to exercise the cancellation clause of your contract." He also says in his letter that if I desire to hold the stock I will receive 7% on the preferred and a fortune on the common. Can you beat it?

Please insert this in the NEWS. Thanking you in advance,

Yours truly,
The Olympic Theatre. M. Slotkin.

Booking Policies Changing

(Continued from preceding page)

both will keep big pictures in longer than the usual two-day booking.

In Lowell, Mass., where two feature programs have been the policy for both first and second run houses, the experiment of a one feature program at the Merrimack Square theatre has been proved unsuccessful, and the two feature policy will be resumed in the fall and continued as long as the Owl and Strand, the other first run houses, continue this style of program.

The Columbia and Majestic theatres in Athens, Ohio, will book lower priced pictures than in the past, and make daily changes. Neither of the exhibitors have been successful with the higher priced features for longer periods.

Five of the theatres—the Jefferson, Palace, Grand, Jewel and Strand—in Hamilton, Ohio, will continue changing programs every two days, while the Eagle will try out the policy of two pictures a week for two days and a daily change on the other days.

The doubling of the capacity of the Majestic theatre at Kenosha, Wis., will result in a more frequent change of program, although special features will be kept in for two or three days. The other theatres in the city, including the Butterfly, under the same management as the Majestic, will have four changes of program a week.

The Liberty, the largest theatre in Youngstown, Ohio, will experiment during the coming season with seven day bookings. The usual policy will be two changes a week, but efforts will be made to develop a week's patronage on the strongest picture offered. The Dome and Strand will continue their usual policies.

The Majestic, Fairbanks and Alhambra theatres are typical of the show houses in Springfield, Ohio. The managers feel that the numerous changes in policy by all the theatres during the last year resulted in the most suitable arrangements for the city and no further changes are contemplated. The Paris Theatre Company, owning the Majestic and Shofa's Opera House, the only two picture theatres in Paris, Ill., announces after experiments with longer runs on feature productions, that both houses will make daily changes and that only "star" pictures will be booked. The same decision has been reached by the managers of the Princess and Strand theatres in Kendallville, Ind.

Fond du Lac, Wis., has taken kindly to longer runs of pictures and the Orpheum, Idea, Henry, Boyle and Bijou are all planning extending runs on big features during the coming season.

q Motion Picture News alone does the work of all others combined. See page 924.

Sidney S. Cohen Addresses Open Letter to Hiram Abrams

Reviews Astor Hotel Interview and Reiterates Stand on Rental Question

THE following letter has been addressed by Sidney S. Cohen, president of the Motion-Picture Theatre Owners of America, to Hiram Abrams, general manager of the United Artists Corporation. In this communication, Mr. Cohen reiterates the demands presented by the Motion-Picture Theatre Owners of America against the mode of payment exacted by United Artists in the renting of films. He also reviews the conversation between himself and the United Artists' executive at the Hotel Astor on July 6. Mr. Cohen's letter follows:

"I note in the trade-papers generally, your comments following the conversation I had with you at the Hotel Astor on the evening of July 6th, which was arranged through the correspondence exchanged between us relative to the mandate of the national convention at Cleveland of the Motion Picture Theatre Owners of America relative to the methods of your organization exacting the entire amount of the film rental at the time of the signing of the rental contracts by exhibitors, at times months in advance of payment dates.

"It cannot be possible that you are an utterly irresponsible person and hold the important position you occupy in the United Artists Corporation. So that I cannot avoid the determination, if the exigencies ever again require my conversing with you, that I cannot afford to do so without the presence of a stenographer. Of course, I assume that you have been quoted correctly.

"This is not written with a view to protracting any discussion which may have been had with you, for neither my time nor my taste will permit it.

"It may be it is your memory that is faulty, your heart may be in the right place. So let me review for you exactly what happened.

"I asked you to modify the provisions of the contract issued by the United Artists Corporation for the playing of their productions, which, exacted the entire amount of the rental price in advance on the signing of the contracts by the exhibitor. I advised you that if you were to do this, it would (in my opinion) be of great help and assistance to the organization you represent, because the opportunity is presented at this time of some producer or distributor mobilizing the goodwill of the exhibitor, particularly so in view of the resentment and antagonism that has developed amongst exhibitors against certain producers and distributors.

"Your intimation that I was seeking a personal advantage is entirely unwarranted as well as barefaced misrepresentation. Our correspondence will show that I personally notified you in writing in advance of our conference, that I would refuse to do business with your organization as long as you persisted in exacting the entire amount of the film rental more than seven days in advance of the actual play dates, at my theatres.

"As far as the State of New York is concerned, I beg to assure you that the New York State Organization will make you live up to both the letter and the spirit of the law. It imposes on you the duty of keeping the advance payment moneys separate and distinct from your other assets, and imposes a trust upon these moneys.

"If you had attended the national convention at Cleveland, you would have been struck with the determination of the exhibitors from other states in attendance, to compel the example of New York and to put all advance payments under the supervision of each state authority.

"You, no doubt, realize that the legislation which is now on the statute books of every other state (and this Union) has met with general approval in and out of the industry, because it does two things: it secures the exhibitor against misappropriation of his money and it has a wholesome tendency to stamp out the wildcat promoter from this industry, which has suffered altogether too long.

"You may look upon explanations of the law as superfluous, because, doubtless, no man knows the limitations of the law better than you do, but this is an age of mutual helpfulness and I would not want to be responsible for any trouble that might arise through a casual oversight on your part.

"In conclusion, let me say that your attitude towards the exhibitor is in striking contrast with the courteous consideration shown to us by Mr. D. W. Griffith in a personal conference had with him. It is more accurate to designate a difference too long and too mildly endured—the difference between the creator and the promoter.

"The Motion Picture Theatre Owners of America,

Wire Briefs From Coast

A WIRE just received at the News office informs of the death of Herman Bosley on July 17 in Los Angeles. Mr. Bosley suffered from heart failure brought on, it is thought, by the earthquake tremors that occurred in Los Angeles on the previous day. He had been manager of the Alhambra Theatre in Los Angeles for three years and was formerly president of the Southern California Theatre Owners Association. He had been prominent in exhibitor activities for a long time. No successor to the managership of the Alhambra has been named as yet.

The work of perfecting the new organization of the Screen-Writers Guild of the Authors' League is going forward satisfactorily. At a meeting held on July 16th, the following officers were elected: Thompson Buchanan, president; Mary H. O'Connor, vice-president; Jack Cunningham, secretary; Waldemar Young, treasurer. The following comprise the executive committee: Bayard Veillers, June Mathis, Frank E. Woods, Tom Geraghty, Doris Schroeder, Eugene Presby, and Marion Fairfax. The members now number one hundred and seventeen.

C. L. Chester has severed his connection as business supervisor of the Henry Lehrman comedies for First National. The reason given for this action is that his theatre productions are requiring all his time.

regardless of any other controversies they may have with the exhibitors, will always have time to meet problems such as you present, and as their leader I assure you that no slurs will ever in the slightest degree turn me from this firm purpose.

"I do not by any means give up the hope that you will see the injury which you are causing to the company in whose employ you are.

Motion Picture Theatre Owners of America,
(Signed) Sidney S. Cohen,
President.

"P. S.—In view of your statement in reply to my letter to Mr. D. W. Griffith, that the correspondence between your organization and Mr. Tom Boland of Oklahoma City speaks for itself and the statement that your hands are clean, carrying the intimation that Mr. Boland's are not, I am herewith enclosing copy of letter sent by Mr. Boland to Mr. Ralph Talbot, Member of the Executive Committee of the Motion Picture Theatre Owners of America, and I want you to know that I enclose the intimation on your part relative to Mr. Boland."

Following is a copy of the letter referred to by Mr. Cohen in his postscript. It bears the date of July 3rd, 1920, and was sent from Oklahoma City, Okla. Mr. Boland writes:

"Mr. Ralph Talbot, Pres.,
"Oklahoma Theatre Owners & Managers Assn.,
"Tulsa, Okla.

"Dear Mr. Talbot:
"As a member of the executive board I wish to call your attention to a recent act of the United Artists in this territory.

"I, as you know, have always used their service, and price has never been entered into, as they have always been fair to me, and it was just a question of dates.

"Four weeks ago while in Dallas their manager, Mr. Luckett, called me to his office and booked me 'Mollycoddle' and 'Suds,' giving me dates and forwarding me all paper.

"He advised me that he would forward me contracts at a later date, which he has done on other occasions.

"As you know, I was called East and when I returned, three days before showing of picture, I learned

that contracts had not arrived, but that all paper had been put out and advertising man had billed it heavily. I called up the Dallas office and they informed me they had contracts from New York that were signed by another man that was building in Oklahoma City.

"Now, Ralph, my point is this. The fact of losing a picture is a second consideration, as the party they sold it to cannot get open this year, but I felt that someone should have advised me that I was not going to get the picture, and not allow me to go on and advertise it and never say a word. The fact is, if we hadn't called up about it, they would never mention it, and allowed me to have a dark house on July Fourth.

"Fox, as you know, tried this same thing on one of our boys three years ago and you know the results.

"I am asking that you call a meeting as soon as possible that we may take some action, as I expect to see this through.

"Again, I have some legislative matters to take up with the Board.

"Hoping your business is good and with best wishes, I am,

Very truly yours,
(Signed) Tom M. Boland."

Exhibitors to Convene in Two States

Two important state conventions of exhibitors will be held in the near future. Ex-Senator C. H. Bean, who in the past has been actively identified with exhibitor organization in New Hampshire, has issued a call for a meeting of all motion picture theatre owners in the State of New Hampshire, to be held at the Hotel Arlington, Boston, Mass., on Tuesday, July 27, at 1:30 P. M. The meeting will be preceded by a social gathering in the same hotel.

The Motion Picture Exhibitors' Association of Wisconsin has sent out a call for a state convention to be held at the Hotel Wisconsin in the City of Milwaukee on August 3 and 4. It is expected that both these conventions will follow the example of North Carolina, Georgia and Texas in affirming their formal affiliation with the Motion Picture Theatre Owners' of America, and contributing their quotas toward the permanent organization fund.

The general manager of the newly formed District of Columbia Exhibitors' Association, William C. Murphy, in a letter to President Sidney S. Cohen, advises that the following officers of the organization have been elected for the current year: Harry M. Crandall, of Crandall theatres, president; Dr. William Herbst, of the Circle theatre, vice president; William C. Murphy, of the Home Amusement Co., general manager, and A. Brylawsky, of the Cosmos theatre, treasurer.

You need four other trade papers to get the same results Motion Picture News gives alone.

MOTION PICTURE NEWS

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Here and There in Chicago

M. B. Slott, the hustling assistant manager of the Woodlawn theatre, is among the vacationers this week. After a visit to Detroit he crossed into Canada for a sojourn with some friends and before returning to Chicago will give Niagara Falls the O. O.

E. C. Davies, formerly manager of Comedy-Art exchange, has joined the Real-Art sales staff and will work out of the Chicago office as special representative. D. W. Smith has resigned from Real-Art to go with Goldwyn as a salesman.

District Manager Wolfberg of Famous Players-Lasky, who is supervising the territory covered by the Cincinnati office as well as the Chicago district made a flying trip to Cincinnati last week.

H. G. Till Opens New Orleans Exchange

H. G. TILL announces that he has entered the state-right field in his own name and is establishing an exchange in New Orleans. Mr. Till was formerly associated with Select as branch manager for New Orleans. He has already secured a Muriel Ostriche two-reel comedy and Keystone single-reel comedies for his territory. He has also secured the rights to a few of the better features, it is stated. Mr. Till is at present in New York, on the alert for features, comedies and serials.

Albert Hoffman has joined the sales force of Superior Screen Service, Inc. He is widely known in Chicago film circles, having managed several Windy City motion picture theatres.

A fire which originated in the operator's booth completely ruined the interior of Maurice Hellman's Art theatre at Gary, Ind., last week, wrecking the two up to date projects and the seats and furnishings of the beautiful 400 seat house. No insurance was carried, according to Mr. Hellman, but he plans to rebuild at once and may increase the size of the house.

Manager Aschman of Pathe's Chicago exchange reports that the workmen are making such remarkable progress at the new Pathe building on South Wabash avenue that the exchange will be able to move into its new and commodious quarters by August 1st.

O. E. Florine, who has been connected with the Buffalo Pathe exchange as a salesman has been transferred to Chicago and will sell short subjects to city theatres.

Ike Van Runkel was in Chicago for a few days this week after a fortnight spent on the links at Lake Geneva. He will leave for Atlantic City the latter part of the week and on his return from the eastern summer resort expects to open up his independent exchange system, which will have headquarters in Chicago with branch offices in Minneapolis, Cleveland and other cities. It is understood that he already has men at work lining up some high class feature pictures for release early in the fall.

Mullen with Washburn Productions

BRYANT WASHBURN and Lee A. Ochs have obtained the services of Eugene Mullen to prepare the scenarios and direct the photodramas to be produced by Bryant Washburn Productions.

He joined the Vitagraph company in 1912 as a special staff writer and while there wrote the first three-reel picture ever produced. He also adapted many of the English classics.

He later was appointed scenario editor of Vitagraph. During the next two years he had active supervision over one hundred pictures in which were included the famous O. Henry stories.

Resigning the editorship at Vitagraph to accept an attractive offer from the Universal Film Corporation, Mr. Mullen was sent to the Coast as production editor. Then the Goldwyn interests appointed him managing editor of their productions, from which position he only recently resigned to become associated with Bryant Washburn in the production of the star's independent features.

Belasco Player Engaged for Metro Cast

Frederick Truesdell, now playing in David Belasco's "The Gold Diggers," has been engaged by Metro for the forthcoming all-star picturization of Eugene Walter's drama, "Fine Feathers."

West, of Reelcraft, Off on Three Months Tour

George West, traveling representative of the Reelcraft Pictures Corporation has left New York on a trip that will take him to every important city in the United States. He will be gone more than three months and will have covered more than 22,000 miles in the interests of Reelcraft when he returns in October.

Arrow Releases Booked by Chicago Company

Announcement was made from the Arrow offices this week that the state rights to "Wolves of the Street" and the "Desert Scorpion," both starring Edmund Cobb, have been sold to the Unity Photoplays Company of Chicago.

The Arrow-Hank Mann comedy burlesque on "Dr. Jekyll and Mr. Hyde" has been booked by the Strand theatre in Detroit for a full week's run this week.

"Down Home" Is Title of Willat Picture

"Down Home" has been selected out of a hundred and fifty titles as the best name for Irvin V. Willat's first independent production which will be his first release through the W. W. Hodkinson Corporation.

"Down Home" is based on Frank M. Wescott's book, "Dabney Todd." The scenes are laid in rural New York, and the Hodkinson Corporation confidently expects from Irvin V. Willat, the rural drama of the screen for which the public has long been waiting. "Down Home" is more than half completed.

Walter Eaton vs. Jesse Lasky

(Continued from page 930)

backward, even if all screen dramas strove for the utmost advance in artistic suggestion of which they are capable. Alas, however, very few of them do this. The vast majority are content with the trite, the obvious, the trashy and lurid, with slapstick farce and ridiculous melodrama; they are false to life, turgid, sentimental, the twentieth century substitute for dime novels and nickel shockers. When once our theatres begin to produce dramas not with an eye single to dramatic effectiveness, but rather to subsequent screen popularity, the serious dramatist, the ambitious actor, the artist in stagecraft, will be out of a job."

motion picture. Motion pictures have been stupid, many still are stupid, but there are more good motion-pictures to be had than there are good plays.

"Critics often raise their voices in condemnation because in translating a drama or novel for the screen we make changes in the original story. The screen is a medium of expression entirely different from the spoken drama, and changes are invariably necessary. Even plays, the saying goes, are 'rewritten rather than written.'

"The authors whose work we changed have made no complaint. We produced Maeterlinck's *The Blue Bird*, and he is going to write original scripts for the screen. We produced *The Admirable Crichton*, and Barrie is now writing a screen play for us. We produced several plays written by Henry Arthur Jones, and Mr. Jones has completed a drama that will be produced by us in motion pictures before it is put on the stage.

"This is the sort of coöperation the motion picture is seeking, the sort of thing that is going to take good plays into thousands of towns, instead of into the hundred that Mr. Eaton would honor with stock companies."

Page 924 Tells About the 4 to 1
Paper—Motion Picture News

M. O. Wells, a one hundred per cent Robertson-Cole exhibitor, has signed up to show the Carpentier lecture, "A Wonder Man," for nine days at his three south side theatres. He will also put on "The Fortune Teller" for six days and "The Butterfly Man" for four days. H. R. Phillips, one of Manager Lucas' live wire salesmen, closed the contracts. Mr. Wells operates the Vista, Twentieth Century and New Park theatres.

Gus Treulich, owner of the Bonita Theatre, leaves this week for a prolonged visit to the west coast. This is Mr. Treulich's first vacation in ten years, but he is not going to make it all play, as he expects to confer with Ivan Abramson while in Los Angeles in regard to taking the management of the proposed Seattle exchange of Independent Producers of America.

The Illinois and Indiana state rights for "The Tiger Band," Warner Brothers' big new serial, have been purchased by Celebrated Film Corporation and President Friedman predicts that as a box office attraction it will equal the other Warner Brothers serial, "The Lost City," which was a great success in this territory.

Aaron J. Jones, of Jones, Linick & Schaefer, has completed arrangements for a trip to Europe and has engaged cabins for himself and family on the Imperator when it sails from New York in November. Mr. Jones will remain abroad during the winter and intends to put in his time visiting various points of interest.

Henry Ellman, of the Century Film Company, announces that "The House Without Children" has been booked for a four weeks' run at the La Salle, opening August 2. Century Film Company recently purchased the Illinois rights for this big feature from Argus Enterprises. "The House Without Children" was the first big human interest photo-drama made in Cleveland and has made a successful record as a box office attraction.

Douglas D. Rothacker, manager of the Rothacker Industrial department has left Chicago for a three weeks' tour of Canadian border states. Edward O. Blackburn accompanied by cameraman Tiley Miller, has gone to St. Louis to direct an industrial film. John Mammoser, Rothacker's assistant treasurer is vacationing at Cedar Lake, Wis., and Edward Siefert is filling in for him while he is away.

Otto Little, well known to Chicago showmen as auditor of White City in its palmy days, is now studio manager for W. H. Klune at Hollywood, Cal.

A triple celebration was held last week by Manager J. G. Burch, of McVickers Theatre. His fifty-first birthday occurred on July 15, which was also his twenty-sixth wedding anniversary and the date also marked the final payment on the handsome bungalow which he occupies out near the South Shore Country Club.

A tragedy was averted at Floormoor last week through the pres-

ence of mind and bravery of Leroy Linick, who is a son of Adolph Linick. Two young children had found a loaded shotgun and were on the point of firing it while both were looking down the double barrels when Mr. Linick, who happened to be near by, made a flying leap just as the gun was fired, knocking it from their hands but himself receiving a severe wound in the hand. First aid was given him immediately and a surgeon rushed from Chicago on a fast train. The shot was removed from his hand and it is hoped treatment will enable him to recover use of the member.

No summer season slump has occurred in the business being done by Reelcraft's Chicago exchange, according to Manager Carl Hart-hill, who declares that the short subject business has been splendid during June and July. The addition of new stars to the Reelcraft list has been a big help, although Alice Howell and the old favorites still are going strong, says Mr. Hart-hill.

The Independent Film Exchange of St. Louis, Mo., has purchased the rights on "The Woman He Chose" for Eastern Missouri and Southern Illinois, according to an announcement just made by General Manager Arthur Lowy, of the Mickey Film Corporation.

The 3,000-seat Stratford Theatre at Sixty-third and Halsted streets, which it was originally planned to open last November, is rapidly nearing completion and is scheduled to open on August 15, according to Bernard G. Ziv, director of publicity for Chicago United Theatres, Inc., the owners of the new house. The Stratford will be the largest moving picture house in Chicago when completed and will present first run pictures with elaborate prologues and a forty-piece orchestra. W. P. Clements, who has been connected with the past industry in Chicago for the past nine years, having been manager of the Jackson Park and Harper theatres as well as several others, will be manager of the new house.

Dave Kohn, who for some time past has been assistant manager of Universal's New York exchange, has arrived in Chicago to become a member of the Robertson-Cole sales force and will work Illinois territory. Manager Lucas just to

show his staff how it could be done ran out to Gary Sunday and booked "The Wonderman" into the Cosmo theatre for a week's run. Mr. Lucas reports that business is exceptionally good for this season of the year and expects to be ready to announce some important bookings of winter releases within a few days.

Harold Loeb, well known in Chicago film circles is now on the Fox payroll as a salesman.

A de luxe 1,400 seat moving picture theatre is to be a feature of the proposed \$2,000,000 annex to the Morrison hotel, according to an announcement just made by Harry Moir, who in addition to operating the big hotel is owner of three Madison street theatre, the Alcazar, the Rose and the Boston. The Rose and the Alcazar will be wrecked to make room for the new theatre which will have a frontage of 47 ft. on Madison and a depth of 140 feet. The Alcazar is one of the pioneer loop moving picture theatres and its passing will mark the removal of another of the old time small houses. Holabird & Roche are the architects who have charge of the new hotel annex and theatre.

Those neat exchangemen who have offices in the Film Exchange Building, 207 S. Wabash ave. are getting very much annoyed as the dust and waste paper continues to pile up in their sanctums and neither the scrub women, who are striking for a three cent an hour raise, or the building management seems to have any regard for the film men's outraged feelings. One exchange manager told the building agent he was going to complain to the health department and the only reply he got was "go to it." In the meantime the strike goes on its merry way and dirt continues to accumulate.

The annual golf tournament of the Chicago theatre managers was held on Friday, July 16 at the Idlewild Country Club with a field of twenty-four contestants, which included all the loop theatre managers and a number from the outlying houses. Following the play a delightful luncheon was served and the handsome prizes distributed.

The low gross scores were made by John J. Jones who turned in an 89; Aaron J. Jones, 91; P. J. Schaefer, 97, and Tink Humphrey,

97. The low net scores were as follows: Frank Schaefer, 103 24-79; Mark Heiman, 109-28 81, and Sam Kahl, 98 17-81. The country estates of Aaron J. Jones and Adolph Linick adjoin the Idlewild links and a number of the visiting players took the opportunity to look the estates over and enjoy the hospitality of the owners.

Ben F. Riengold and Charles Knickerbocker, formerly the star salesmen of Goldwyn's St. Louis exchange have been transferred to the Chicago office at the request of Manager Maherty, under whom they made splendid records while he was in charge of the St. Louis territory.

Fred Linick heads the latest independent exchange to enter the Illinois-Indiana field, with headquarters in Chicago. The offices will be located at 110 South State street and the exchange will be known as Supreme Pictures, Inc. Mr. Linick plans to handle independent feature films in this territory, the first of which "Reclaimed" is booked to open at the Ziegfeld Saturday.

Harold Baigh has joined the sales force of Masterpiece Chicago exchange and will cover the Indiana territory.

Harry Weiss of Superior Screen Service announces that he has closed the following deals this week: with National Exchanges, Inc., for Northern Illinois, Northern Indiana and Eastern Iowa; with Sherman Pictures Corporation for Illinois and with State Rights Producing Co. for Illinois and Indiana. The above gives Superior Screen Service 26 productions commencing September 6th in addition to its regular releases.

"Shipwrecked Among Cannibals," the picture filmed in the far east by Ed Laemmle is proving a big box office success at the LaSalle theatre. Mr. Laemmle is appearing in person at each performance and giving an interesting talk on his adventures, etc. Ed. Reichenbach has returned to New York after directing the publicity and exploitation campaign which preceded the showing of the picture.

Hunter Bennett, vice-president and general manager of National Exchanges, Inc., was a Chicago visitor last week.

Franchises covering the winter program of Realtair are being signed up rapidly, according to Manager Willard. Among Chicago theatres which already have closed contracts with Realtair are the Lubliner & Trinz chain, Moir's Madison street houses and the Woodlawn and several other important contracts are pending in Chicago, which probably will be closed this week. The Rhodes circuit, including houses at Southland, Elkhart and Michigan City, Indiana, also has signed up.

Empire Film Co. recently has acquired the Illinois and Indiana rights to ten Sidney Drew single reel comedies (reissues), the Illinois rights to eight new two reel Westerns featuring Wallace Colburn and the Illinois rights to eleven Tom Moore two reel reissues.



Sid Grauman's introduced some novel exploitation for "High and Dizzy" when he played this picture at Grauman's theatre, Los Angeles. recently. A photograph fifteen feet in height, nicely framed, was placed over the lobby entrance, as shown in the above cut, giving Lloyd some personal billing seldom accorded to any star at the "Million Dollar Cinema Temple."

Thomas D. Soriero, Strand theatres, Lowell.
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. O. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland.
Julius L. Johnson, New Garrick theatre, Minneapolis.
Paul Gusdanovic, Strand, Cleveland, O.
C. Edgar Momand, Garden theatre, Flint, Mich.
Charles C. Perry, Strand theatre, Minneapolis.

Advisory Board Exhibitors' Service Bureau

W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
C. A. Lick, New theatre, Fort Smith, Ark.
Herbert J. Thacher, Strand theatre, Salina, Kan.
Arthur G. Stoltz, Des Moines theatre, Des Moines, Iowa.

Lowell W. Calvert, Managing Director, New Garrick theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
H. M. Thomas, Strand theatre, Omaha.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Emprise theatre, Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Farlington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis E. Sidney, Managing Director, William Fox theatres, Denver.
Phil Gersdorf, Director of Publicity and Advertising, S. A. Lynch Enterprises, Jacksonville, Fla.

When "The Virgin of Stamboul" Played the Riviera

On this page is shown some of the exploitation for "The Virgin of Stamboul" when this picture played the Riviera theatre, Milwaukee, managed by Joseph Schwartz and Earl Rice

(Top Cut)

View of the stage setting provided within which a prologue was staged (Right)

View of the sides of the Riviera lobby, showing the manner of decoration during the run of the picture (Below)

Entrance display in which a cut-out of Priscilla Dean was used to advantage

(Right hand lower corner)

Window display in one of the leading candy shops of Milwaukee, one of a number of such tie-ups affected



Exploitation Samples from Alabama and California



(Left)
Lobby display originated for the showing of "Riders of the Dawn" by Manager Martin Wise of the Alcazar theatre of Birmingham, Ala.

(Below)
Each week finds a novel and entertaining musical act on the program at the California theatre, San Francisco, which is under the direction of

Roth and Partington. Below is shown the stage setting for "A Night in Venice," a musical act used recently and staged with artistic lighting effects. A cast of three youngsters offered the latest songs



Exploitation Stunt Gets Columns of Free Newspaper Space

Publicity Idea in Interest of "Below the Surface" Stirs all St. Louis

IT took a stenographer—a well-meaning stenographer whose name is Madge Kennedy, at that—to let the cat out of the bag at a most undesirable time during the progress of a publicity stunt which promised to be the greatest ever attempted in St. Louis in exploitation of a motion-picture production. Despite the fact that inadvertent action exposed the hands of the manipulators, the momentum the stunt had already attained was successful in holding the intense interest of the St. Louis reading public and opening the columns of the daily newspapers to the extent of several columns of space at weekly intervals. The perpetrators of the plan were J. Reeves Espy, publicity agent, and William Goldman, general manager of the Famous Players-Lasky Missouri Corporation. The object was to gain widespread interest in the Thomas Ince production "Below the Surface," which was at the Kings theatre.

Now for the story:

One month ago two automobilists, riding over the Municipal Bridge spanning the Mississippi River at St. Louis, discovered a suit of clothing and a hat at the middle of the bridge. They notified a policeman, who, after inspecting the vicinity, carried the clothes to the Central Police Station. The automobilists were Espy and Goldman.

A search of the pockets revealed a slip of stationery of the Hotel Statler, on which was inscribed a poem and the supposed name and address of the suicide. The man's name on the paper was Edward F. Freudiger, 25 years old, of 70 West One Hundred and Second street, New York City. The poem was entitled "Below the Surface," and read as follows:

Have you ever felt yourself sinking
To the point where you didn't care?
Were you ever started thinking
About Hell and the prices there?
Below the surface.

A Woman is to blame in my case.
Say, don't think yourself ever smart.
A two-faced hag, whose pretty face
Hid the poison that filled her heart.
Below the surface.

I gave her the best that I had
In trying to deliver.
But she finally drove me mad
And plunged me in the river.
Below the surface.

The supposed suicide occurred on Saturday evening and the Sunday morning newspapers "fell" for the story. The *Globe-Democrat* wrote a lengthy sob-story

Strand Overture Week's Best Novelty

QUITE the novelty of all the specialties on the various Broadway picture bills this week is the overture at the Strand theatre, "William Tell."

While the Strand orchestra renders Rossini's famous classic, a film depicting the story and so synchronized as to fit perfectly with the various movements is projected.

During the introductory strains by the orchestra, the film by titles tells the story of "William Tell" and gives a brief history of the composer, etc., much as has been the custom of the New York houses in preparing the printed programs.

At the second movement, "The Storm," scenic views of clouds and scenery during a rain and wind storm are shown. The third movement, "The Pastoral," begins and the film changes with the music to an enactment of the story told in this portion of the opera, that of the shooting of the apple from his son's head by William Tell and the subsequent events leading up to the killing of the tyrant and the freedom of Switzerland.

The production is by C. Sharpe Minor and one of the most interesting examples of artistic combining of music and the photoplay yet to be presented in New York.

on the man's leap to a watery grave and the woman—"the two-faced hag." The *Post-Dispatch*, with a circulation on Sunday of over 400,000, spread broadcast the news of the dupe "who died for a vampire's mundane wiles."

Hardly a fireside in St. Louis was unaware of the sad affair and conversation and debate over the relative merits of the characters of the man and woman involved were heated. The *Globe's* story had started out with the braxton sentence "Below the surface—" and in discussing the event gossips referred to it by that phrase.

Three days later a column was printed in all the local dailies to the effect that Joseph Freudiger of New York, father of the suicide and a wealthy retired merchant, had offered a reward of \$5,000 for the recovery of his son's body. He stated that his son had been a sergeant in the 302nd Ammunition Train of the Seventy-seventh U. S. Division and seen fighting in the Meuse-Argonne offensive. He said that the writer of the poem had often related the terrible experiences of the war and had at time appeared sad and morose. It was believed that this depression had been the cause of his killing himself. The elder Freudiger also stated that his son had come to St. Louis but a week before to obtain employment here as an auditor with a manufacturing concern and that he had received no word from him since.

On this angle of the story the afternoon papers followed the morning editions and St. Louis again was talking in blatant tones of the misfortune of the young suicide. But here is where the scheme met its ill-fate. Freudiger, as a matter of fact, is an auditor for the Famous Players and has been in St. Louis for some time. His relatives in New York were informed of the ruse and advised to offer the reward to make the whole thing stand up. They followed instructions and everything was running according to schedule.

The next thing in the course planned was for Freudiger to turn up in some small Missouri town, deny that he had ever attempted suicide, and threaten suit against Espy and Goldman for using his name in a stunt which was obviously executed for the sake of publicity. Of course the whole thing was for the sake of publicity, but the public need never know that Freudiger was inside of the ropes. That part of the stunt was only for the intensification of the public interest and to get the newspapers sore at themselves for ever falling for the ruse. In turn they would expose the plan and give considerable space to Freudiger's threatened suit.

Everything was going fine until—

Detectives who were desirous of finding the body and identifying it were hard on the trail. One afternoon when both Goldman and Espy were out of the office at 3414 Lindell boulevard, a plain-clothes man made his appearance at their sanctum and inquired of Madge Kennedy (the stenographer) for the head of the office.

As Espy and Goldman were absent, the patronizing young woman, who was unaware of the mission of the stranger, called in a bland and high-pitched voice, "Oh, Mr. Freudiger, there's some one in front here to see you."

"Who was that you called?" the stranger asked.

"Mr. Freudiger, our auditor. You see, Mr. Espy and Goldman are not in and Mr. Freudiger is in charge of the office when they are gone," she explained.

By this time Freudiger had appeared and the stranger remarked, "So you are still living, are you?"

"Oh, yes, I guess the stunt is boomed, but it went great as far as it did, don't you think?" Freudiger said.

The detective smiled a detectively smile and about-facing departed to report to his chief that Freudiger's body had been found but in no condition to wrap up in a wooden box for deportation to New York.

Today Espy and Goldman have created a new slogan: "When in doubt, ask Madge Kennedy, she knows."

East and West Coast Present Exploitation Ideas



(Top cut)

Ushers at the Majestic theatre, Portland, with special costumes used for Shriners' Week, recently celebrated. The Oriental atmosphere was carried out all over the theatre, and the house carried a special appeal for the 75,000 Shriners who were in the city. The idea was originated by Frank Lacey, manager of the Majestic

(Right)

Lobby display arranged by Manager J. O. Brown of the Arcade theatre, Jacksonville, Florida, for the showing of "Sick Abed." The set was completely furnished clear down to orthodox medicine on the table. That the display was a box office tonic goes without saying

Ring Stunt Gets Results for Young Picture

"RING, Ring, Who's Got the Ring?" was the slogan of Grand Rapids, Wis., during the week's run "For the Soul of Rafael." The stunt worked by the live-wire manager of the Ideal theatre was one of the most effective and genuinely novel ever achieved by Mr. Stark, and the town is still buzzing from the aftermath of excitement and mystery that surrounded the search for the beautiful wearer of the magic charm on the index finger of her left hand.

The idea originated in the mind of this manager after he had seen the first reel of "For the Soul of Rafael." A ring of curious shape and design, set with precious stones and with a peculiar symbol engraved on its face, plays a prominent part in the action of the story. It brings the bearer good fortune and acts as a protector from harm.

Mr. Stark immediately notified his patrons, and advertised in the local press that on July 4th, and for a full week thereafter, a beautiful young girl would traverse the main streets of Grand Rapids during the hours of 12 to 1 and 5 to 7, while the rest of her time would be spent in department stores (the department stores advertising this fact in their full-page inserts in the local papers). The girl would wear a ring of the same design as that worn by Clara Kimball Young in "For the Soul of Rafael," on the index finger of her left hand. No other description was given of her appearance.

Anyone coming across the girl and noticing the ring on her finger, and addressing her with the mysterious letters F. T. S. O. R. (For the Soul of Rafael), would receive a card entitling the owner to a \$10 gold piece.

The interest aroused in the hunt for the girl with the ring, and the mystery element attached to the procedure—it was stated in the announcements that the ring was worth more than money and bore a peculiar charm for its owner—and the added appeal to the men in the good looks of the girl wearing the ring, set Grand Rapids out in anxious pursuit of girls with rings on their index fingers. Many humorous situations occurred as a result, as mistakes of identity were frequent. Mr. Stark had his two daughters put rings something like those described, but not the genuine article, on their fingers so as to confuse the hunters, and there were many girls who purposely donned their rings to attract interest. Of course, Mr. Stark made the contest bona fide. One girl of particularly good appearance was selected and a ring of unusual shape, obtained at a jeweler's, was given to her. The first two days she made no appearance on the streets, but on the last day of the showing she walked the main thoroughfares, as stated in the announcement. This was done so that she should not be discovered too soon.

Scenic Film Used With Violin Solo at Rialto

A VIOLIN solo, "Meditation," from "THAIS" is the third number on the bill at the Rialto and during its earlier strains a scenic reel under the same title is screened with the house dark and the musician in a small spot.

Later when the film has run its length the spot is widened and increased in intensity for the balance of the solo.

Sascha Fidelman of the Rialto orchestra is the soloist and the rendition is being received with more acclaim than anything on the bill including the feature picture.

Apologizing for Dispossessing Mr. Guck-enheimer

In the issue for July 17th, the NEWS carried a story concerning the Blackstone theatre of Pittsburgh. It was a good story written by a Pittsburgh newspaper man, and only one fault can be found with it. The article stated that one Elmer H. Harris is manager of the Blackstone when as a matter of fact Mr. Harris' job of managing consists in being captain for the corps of ushers the Blackstone employs.

Since the publication of this article we have learned that Isaac Guckenheimer is proprietor of the Blackstone, has been for quite some time and intends to remain as such so long as the Blackstone continues to pay the net profits it does. All of which is an apology for dispossessing Mr. Guckenheimer from his theatre in print and causing his many theatrical friends and acquaintances to wonder when he had departed from the Blackstone.

Also we are writing the Pittsburgh scribe to pay a little more attention to names in the future.

Chicago Newspaper Gives Pictures Special Attention

Metropolitan daily newspapers gradually are awakening to the important part the moving picture industry plays in the communities they serve and are taking a fairer attitude in the amount of space devoted to moving pictures in their columns, which as a rule has been entirely out of proportion to the amount of paid advertising placed with them by theatres and producers.

The Chicago Evening Post during Elks' Week, however, set a mark for other dailies to shoot at, giving an entire page a day to the movies for five days, the ratio of advertising to news stories and cuts being three and one-half columns of advertising to four and one-half columns of free space, which exhibitors agreed was a fair and generous division.

The layout of the pages also received very favorable comment, the page heading in particular, "Best Photoplays on Exhibition," with the capital letters played in large block type, so that no Elk would fail to get their significance.

Liberty Pulls "Princess" Stunt with Success

FROM way out west in Sacramento comes a story of how the Liberty theatre of that city, managed by J. W. Di Stasio, put over "The Virgin of Stamboul" in a way that proved the best business getter of anything ever attempted in that section.

An attractive lobby, sparring no expense, was first arranged. The box office and entrance were draped to represent a large tent, while to the right a large cut out of Priscilla Dean on horseback stood out in relief against a desert scene in which a band of horses and Turkish riders were pictured coming "head on" at full speed. To the left of the box office was a setting suggesting a harem entrance, an attendant garbed in Turkish costume, with Turkish pipe, rugs, etc., to give the necessary atmosphere.

Mr. Di Stasio's most important bit of exploitation, however, was an adaptation of Harry Reichenback's stunt in New York.

On the Friday night before the opening of the picture, which ran a week, arrangements were made with one of San Francisco's leading hotels, the Palace, to reserve by long distance at the leading hotel, the Sacramento, rooms for Princess Sari and escort.

Upon her arrival in Sacramento, the Princess, veiled and garbed in Oriental dress, was conducted to the hotel in a limousine where she registered as "Princess Sari and attendant."

At dinner time, quite a furore was created in the hotel dining room by the appearance of a strikingly beautiful woman being escorted to a private table where her attendant held back her veil during the progress of the meal, which was served by two waiters.

Through the night, the Princess' attendant slept in the hallway immediately in front of the door of the Princess, and as far as could be learned, the hotel management and guests were under the impression that their presence was being graced by a genuine Princess.

The following morning (Saturday), the Princess visited every store of importance in the city, and in some instances it was noted that clerks would leave customers waiting, to follow her from one department to another, in curiosity.

At this time, the city editor of one of the afternoon papers was "tipped off," and declaring that it was the best stunt of the kind that had ever come to his attention, proceeded to give the story to his readers, with full details of the fact that it was a press agent's stunt in connection with the showing of "The Virgin of Stamboul" at the Liberty.

After her identity had become known the "princess" appeared on the streets and distributed cards which announced that she was the "Virgin of Stamboul," and requested that Sacramento people meet her at the Liberty.

Schuhmann Solves His Display Advertising Problem

THE Florence theatre of Pasadena, Cal., next door to Los Angeles almost and a long way from New York, where the press books and accessories are apt to be gathering dust long after a picture has been booked and played in California, has solved the advertising problem in this connection so far as displays are concerned by enlisting the cooperation of his newspapers.

D. H. Schuhmann, manager of the Florence, does not have an opportunity to avail himself of good art work for advertising, so whenever the press sheet fails to show up, or doesn't contain something that suits, Mr. Schuhmann hires himself to the newspaper plants and helps himself to the commercial mat service to which the publishers of Pasadena subscribe.

These mats he adapts for use in framing his display advertising at the Florence. For instance, when he played "Sahara" he found some mats intended for the advertising of oriental rugs and they formed the basis of some corking good ads for the Glaum picture. For "The Love Expert" Schuhmann hunted up some mats

Special Reel From Boat Race Views Can Be Compiled

EXHIBITORS who think that the Resolute-Shamrock races are of timely interest in their cities have an opportunity of compiling a reel of views of the contest from the current events strips now released of the first and second races, especially those obtained by the Pathe and Fox camera men. From these two latter news weeklies can be obtained some remarkably good shots of the boats in action, many of which have a considerable scenic value. To such a reel as suggested may be added a strip from International which shows the last International cup race.

Ever Marry." This mat was originally intended for the use of a jeweler but instead it proved a jewel for advertising "Don't Ever Marry."

Even simple border mats Mr. Schuhmann finds can be used to good advantage, and many are the unique and highly original displays he turns out with the aid of his newspaper friends.

It would look to us that Mr. Schuhmann's discovery had opened up a new angle in exploitation and one which goes a long way toward solving the newspaper display problem, which is not met by the producer's cut even when available, nor which can not be otherwise overcome by the hand drawn display or original artwork.

Brandenburg Uses "Bear Tracks" with Success

"Bear tracks" for advertising "Back to God's Country" are not so new, it having been one of the favorite methods of attracting the public to this picture whenever it played a live wire manager's house, but its use in the smaller towns has been somewhat restricted not by rules or ordinances but because too many of the smaller cities do not seem to be aware of the value of exploitation.

Therefore just to reaffirm once more what we are always preaching, we relate the experience of W. L. Brandenburg, operating the Orpheum theatre of Waycross, Ga., one of two houses owned by the Amusement Company, Inc., in the matter of "bear tracks" for the Curwood feature.

Mr. Brandenburg writes that he marked the sidewalks leading in four directions from the Orpheum and in consequence during a spell of extra hot weather, which in Georgia is next door to Hades, the picture held up for a two-days' run when ordinarily one day is the booking.

From now on Mr. Brandenburg is a disciple of exploitation and relates his experience in the hope that some of his brother small-town showmen may see the light and be converted to what to him has become a devotion—exploitation.

Franklin Provides Attractive Settings for Musical Numbers

As backgrounds for orchestral numbers and vocal selections, Harold B. Franklin has started to stage a series of silhouette settings in black and white, attractively lighted. The scenes are in black and white and many striking effects are obtainable.

Marine subjects especially are adaptable for this style of stage picture, because with the use of an electric fan, some white linen and lights, Mr. Franklin is able to produce an unusually realistic flowing water effect. By cutting out vessels and mounting them on thin wire, he is also able to get a moving ship effect which is also attractive.

Usually when these settings are unveiled, the orchestra played a number that is especially fitting for the subject. The silhouette as a background for song numbers is also ideal. During the summer months these black and white stage pictures, especially the marines, give a delightfully cooling effect.

Horace N. Smith, of the Hippodrome art staff, designed the settings and Mr. Franklin stages them.



Clippings of "Jiggs" Prove Good Exploitation Medium

As an exploitation aid in connection with his showing of the "Bringing Up Father" comedies, Manager Coll of the Campbell theatre, Hazleton, Pa., interested the school children and secured their cooperation by awarding prizes, seven in number, for the greatest number of "Jiggs" clipped from the *Sentinel*, one of the local newspapers.

The total number of clippings received numbered over eight thousand. Tickets entitling them to see all shows at the Campbell were awarded to the winners.



Display evolved by Mr. Schuhmann for "Don't Ever Marry," the basis of which was a mat intended for the use of a jeweler

left over from the St. Valentine's Day issues.

At the time we received this information the enterprising manager of the Florence had hidden away some mats intended for use by a dealer in Chinese curios, awaiting the time when he played "The Yellow Typhoon," and probably before this they have been put to this much better purpose—for Mr. Schuhmann at least.

Below is shown an illustration of the results Mr. Schuhmann gets with his mats, in the reproduction of a display run by the Florence for the engagement of "Don't

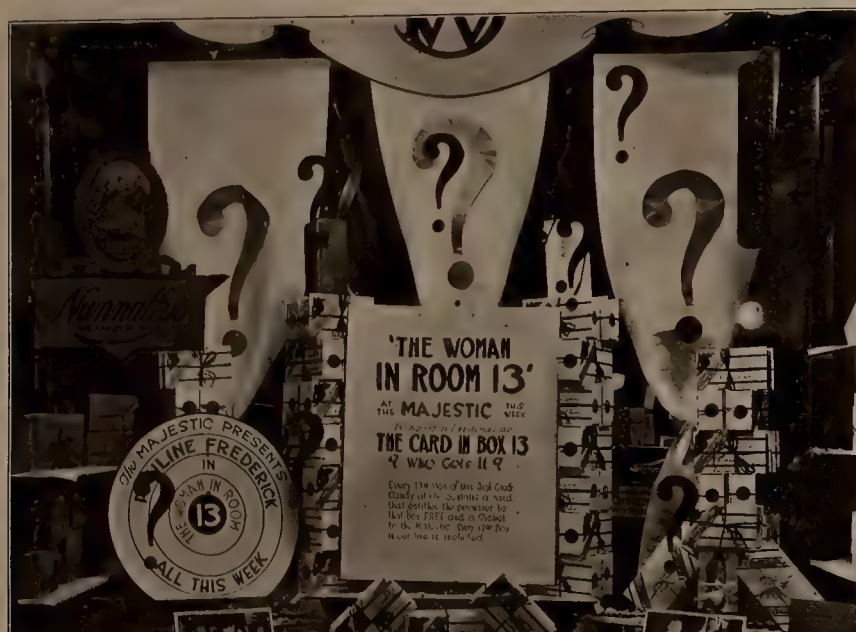
Examples of Buffalo and Wilkes-Barre Exploitation

(Right)
Reproduction of the famous painting "Paul Revere's Ride," used by Harold B. Franklin, managing director of Shea's Hippodrome, Buffalo, as stage setting for his overture number the week of July 1st

(Below)
Lobby display planned and arranged by T. B. Groves, manager of the Strand theatre, Wilkes-Barre, for the engagement of "Down on the Farm"



How the Majestic Put Over "The Woman in Room 13"



"The Woman in Room 13" exploitation in pictures as put over by the Majestic theatre of Columbus, Ohio. For full details of Manager Frankel's campaign see opposite page.



Hot Weather Has No Terrors for Frankel

Plays "The Woman in Room 13" To Theatrical Season
Business By the Aid of Exploitation

"THERE'S just as much business to be gotten in the summertime as there is in the full swing of the theatrical season," says Howard Frankel, manager of the Majestic theatre, Columbus, Ohio, "only you have to work harder in the summer to get it."

Mr. Frankel recently demonstrated beyond question that a little extra effort in showmanship has a direct bearing upon the cashbox, in his recent campaign in connection with "The Woman in Room 13."

Frankel had the whole city of Columbus working for him the entire week prior to the opening of the picture. With the assistance of C. C. Deardorff, Goldwyn's publicity man, he lined up six of the biggest retail stores in the best downtown locations of the city. Each of these stores gave up an entire window to a display on "The Woman in Room 13."

It was announced to the people of Columbus by these stores that every thirteenth purchaser of any article in the store would be presented with an article identical with the one purchased and in addition a pair of seats for "The Woman in Room 13."

The Deardorff-Frankel campaign did not stop with this successful stunt and the

next step was to secure the cooperation of the leading hotel, the first time this had ever been accomplished in Columbus, for "The Woman in Room 13."

For a whole week before the show opened the Columbus papers carried teaser ads, which started out with the numerals "13" in heavy black type.

After several days of this appeared "Who was in Room 13?" And on Saturday, the day before the opening engagement, two hundred keys were distributed around town tagged, "Key to Room 13—WATCH CLASSIFIED ADS IN COLUMBUS DISPATCH, CITIZEN AND STATE JOURNAL."

And the classified ads in these three papers carried this announcement: "LOST—BY WOMAN IN ROOM 13—A KEY. FINDER KINDLY RETURN TO DESHLER HOTEL AND RECEIVE REWARD."

And the Deshler Hotel was right on the job when every one of these two hundred keys turned up, and gave the promised reward—some passes to the show.

Other store windows of the city were secured for cooperative displays and a big motor truck was chartered to travel up and down the streets, bearing a banner

ten feet long by five feet high on which was printed "WHO WAS THE WOMAN IN ROOM 13?" There wasn't the ghost of a chance for anyone in Columbus to ignore the fact that "The Woman in Room 13" was to play at the Majestic theatre for one week.

Mr. Frankel stated that he wanted his window displays to be far distant from his theatre. This picture of his lobby tells why. The whole lobby spelled "The Woman in Room 13." It was around the marquee. It was on the display frames in front of the lobby. And the little dangling teaser announcements that hung under the marquee, all of different bright colors, were the gayest of them all.

Mr. Frankel has backed up his belief that there's plenty of business for the motion picture theatres in the summertime by making his theatre an attractive place to go to in the summertime. Heat and cold is largely a condition of the mind. "Make a place look cool, and people will be reasonably cool." That's Frankel's philosophy. And his philosophy finds practical expression in the green and white striped lining to the marquee of the theatre. It looks cool and inviting. And if the outside looks cool, the average citizen will gamble on the conditions inside.

Liberty Transforms Marquee Into Stage

How Diebel Took Advantage of the Construction of
His Theatre For Novelty Exploitation Stunt

THE Liberty theatre, Youngstown, Ohio, is one of the classiest motion picture theatres in the land, so when it goes in for exploitation, it's always something out of the ordinary that it puts over. Recently, the Liberty theatre had the whole town by the ears, with its novel, daring, and at the same time, simple exploitation with "On with the Dance."

Christie Deibel, manager of the theatre, took advantage of the construction of the building. The marquee always came in for its share of publicity as a news announcer, but it's something new to utilize it as a stage. And that's just what Mr. Deibel did. One end of the marquee, the end facing an intersection with one of the leading downtown business streets of Youngstown, was converted into a stage, and a beautiful young girl, dressed in the conventional ballet gown, danced there intermittently during the week's run of "On with the Dance."

A six-sheet was used as a "back drop" for the set in which the dancer performed. The lithograph was set in an elaborate frame. An inset of yellow paper was used which when lighted from the rear presented the appearance of a golden sheath,



Illustrating how the Liberty utilized its lobby in the exploitation of "On With the Dance."

The novelty was not only valuable from a decorative point of view but was also an

effective ballyhoo, being visible from a considerable distance down the street and was the means of bringing crowds to the theatre.

Behind the advertising sign over the center of the marquee, an orchestra played while the dancer danced. The orchestra could also be heard for a considerable distance, and brought crowds, for music is a magnet that infallibly attracts the human race.

Another big six-sheet, like the one on the front of the theatre, was located at the extreme end of the marquee. This poster also had the yellow light shaft, and caught the people coming from the opposite direction.

Mr. Deibel also tied his exploitation up with a local music store, and during the rush of the noon hour, the young dancer, who usually appeared on her impromptu roof-garden stage, danced in the display window of the music store.

The whole stunt was simple, effective, artistic, and inexpensive, especially compared to extra business it brought to the Liberty theatre and to the added admissions it brought into the strong box.

Brooklyn and El Paso Offer Exploitation Suggestions



(Left)
In exploiting "Married Life," Edward L. Hyman, manager of the Strand theatre, Brooklyn, secured a "bride and groom," as shown in the cut, and paraded them about the city in a taxi. The stunt was good for many extra admissions, according to Manager Hyman.

(Below)
Stage setting showing characters used in a prologue for "The Toll Gate," as staged by the Rialto theatre, El Paso, Tex. L. F. Whelan, exploitation representative for the Rialto staged the prologue.



Adopts Unusual Advertising Angle for Talmadge Picture

BY the time the glamor of the first exploitation campaign ever launched in Athens, Texas, has faded away, Messrs. Edward and William Dorbante, managers and owners of the Dixie theatre of that city, are going to have another stunt ready. This is one of the striking results of the initial promotion effort made in Athens. Other outstanding features might be enumerated as:

(1) The breaking of all existing box office records in the history of the Dixie.

(2) More thrills per capita for the female residents than ever before in the city.

(3) Admission prices of 15-25 cents.

(4) The telegrams and special invitations that the boys stuck in their hat bands and the girls put in their hope chests.

Opening guns in this campaign were fired three days before the first performance when, with half-page smashes in the Athens newspapers, the Messrs. Dorbante let the city and surrounding territory know that recruits were wanted for the "sinner meetings" which were to be held on the occasion of the presentation of Constance Talmadge's "In Search of a Sinner."

These newspaper ads were followed by neatly-printed invitations mailed to a list of more than one thousand patrons. This invitation read:

"By the Satanic privilege of Leap Year, and without shame or remorse, I cordially invite you to become a conspirator and escort me to the earliest possible showing of "In Search of a Sinner," showing at the

Specialty Serves Double Purpose at Rivoli

AS a combined ballet and specialty number and prologue for "The World and His Wife" Managing Director Reisenfeld is staging the "Mexican Jarabe Dance" with Mile. Valedio as the performer and Edoardo Albano is singing "La Palome," attired as a Spanish vaquero.

Before a special setting designed by Adolfo Best-Maugard Mr. Albano appears in his solo. At the close, Mile. Valedio dances in on the stage with Albano remaining.

Albano's sombrero is tossed on the center of the stage near the end of the number and the dancer performs within the limits of its brim. The number closes with an embrace, and fades into the screening of the picture.

Dixie theatre, where Constance Talmadge will reveal the devilish ways most girls admire in their favorite sinner. Sinnercerely —R. S. V. P. (Really Something Very Promising)."

These invitations had hardly been hemmed and hawed over before imitation telegrams were found in the various mail boxes of the city. The telegram stated:

"Shhhhhhh. Come on down to the Dixie. 'In Search of a Sinner' with Connie Talmadge now showing. Keep it a secret."

For a town of 4,000 this sort of exploitation is rather unusual. Hence the broken box office and attendance records and the determination on the part of the Messrs. Dorbante to have another exploitation campaign ready just as soon as Athens stops talking about the campaign for "In Search of a Sinner."

How Wilson Rejuvenated the Imperial

West Philadelphia Exhibitor Gives Rules For Putting the Run Down House On Its Feet

WILLIAM WILSON, who manages the Imperial theatre of West Philadelphia, a neighborhood house that had fallen into bad repute before he took hold of it, is authority for the statement that the quickest way to build a losing proposition into a paying house is to correct the things that keep patrons away. The quickest way to find out what these things are is to make a personal canvass of possible patrons and ask them.

In discussing the methods he employed in putting the Imperial on its feet, Mr. Wilson says:

"I made the canvass personally and I made it a thorough one. I went from house to house in the district surrounding the theatre, making the trips in the morning when I was more than likely to find the owner of the house at home. I started by introducing myself as the manager of the Imperial, and then handed out an indirect compliment by declaring that I felt

their opinion as to what was wrong with the house would be very valuable to me. Here are some of the things I was told:

"The theatre is dirty."

"I didn't deny this, although it was cleaned every day. I asked if they were of the opinion that a redecorating would make it more attractive and discussed new color schemes and apparently came to the decision then and there to redecorate."

"The theatre smells close and unpleasant." Then I discussed ventilation and announced that I would install a ventilating system.

"The pictures are old and shotted," and then I discussed possible new programs, and announced that I thought I could arrange it.

"The pictures are monotonous to me." Then I discussed novelties in presentation, contests, etc.

"In each case I was careful to make it appear that the person I was interviewing was giving me valuable suggestions in regard to my own business. I worked to

Thomas' Initial Promotion Effort Goes Big

HARRY THOMAS of the American theatre, Dallas, Texas, has recently scored a ten strike with his exploitation campaign for "For the Soul of Raphael."

Mr. Thomas selected one of the striking situations of the picture as a working basis. It was the marriage scene, showing Rachel Estevan, the heroine, in bridal costume, holding a babe in her arms. The babe is, of course, out of place and looks suspicious at a wedding ceremony. The fact that the child is not the bride's, but the illegitimate son of the bridegroom, need not enter the case, for exploitation purposes.

Accordingly, Mr. Thomas had cards printed, with a picture taken from the film, showing a bride with a babe. The only wording on the card was the name of the theatre and the date of the showing of the picture. The picture did the rest.

The first effects of this striking picture was a condemnation in the press by several letters written by parents to the editor, criticizing the "immoral" post-card sent by the American theatre. This aroused the public appetite to see the picture and gained free advertising. Of course Mr. Thomas replied to these letters at great length, explaining that the baby shown in the picture post-card did not belong to the bride, but was adopted at the wedding ceremony. Far from being in any way "immoral," Mr. Thomas added, "For the Soul of Raphael" was the height of propriety and ethics, as anyone seeing the picture would admit. The result can easily be guessed.

make them take a personal interest in the theatre, and it succeeded. A new ventilation system and redecorations had been decided upon before I took the house. People started to drop around in the morning after the workmen got busy to see if I was really carrying out their ideas. They felt a sort of proprietary interest.

"Those who wanted novelties were satisfied. I had made a note of their name and address and when I staged a baby contest in connection with 'A Twilight Baby' I had letters written in a rather personal manner, mimeographed and sent to a large list. A fashion show with Katherine MacDonald in 'The Beauty Market' also helped to bring this class out, and as a result the whole neighborhood feels that they have helped to make the theatre a success, so they keep coming to see how their suggestions are working out. I have had the theatre for two years and they are still interested, because whenever opportunity offers I discuss my work with my patrons."

Sun Conducts Great Campaign for Vitagraph Special



Besides arranging an elaborate lobby display for the engagement of "The Courage of Marge o' Doone" when this picture played the Sun theatre, Omaha, Manager Harry Goldberg and N. N. Frudenberg, director of publicity, obtained the services of a bear and his trainer

Below is shown the lobby display, and at the left the lobby with the bear performing



**COOLER IN THE SUN
THAN IN THE SHADE**

**MAMMOTH TYPHOON
COOLING SYSTEM
NOW IN OPERATION!**



(Above and Right)

Two more views of the Sun's exploitation stunts for the Curwood picture, illustrating how the bear and his keeper were loaded into a truck and put through their tricks in various parts of the city

Gem Doesn't Believe in Sacrificing Poster Space

As a firm advocate of the practice of utilizing lobby space for exploitation instead of granting such space for ice cream and candy-parlor concessions, the Gem theatre, Salt Lake City, has discovered several advertising devices that hold an interest for exhibitors. Rather than sacrifice art poster space in the cause of monthly revenue from rent by cutting off the ends of the lobby and renting them for confectionery parlors, the Gem has its own plan of making the most out of this space.

This plan consists of art posters which resemble giant bits of engraving. An unpolished black or purple preparation serves as the background against which gold-colored letters are pasted. By a method of padding, these gold letters stand out in sharp contrast against all other ad matter in the lobby. Not only is the effect striking from within the lobby but it is rather pronounced from a distance of a hundred feet.

The theory on which the Gem works is based on the fact that the rental gained from dividing up the lobby is not enough to remunerate the house for the loss of valuable advertising space. Under the belief that the novel method of "building" posters creates attention that is apt to be turned into patronage the Gem fails to see the "percentage" in dividing up with the candy and soda pop people.

Capitol Giving Excerpts from "Pinafore"

ONE of the principal musical numbers on the Capitol program is the rendition of excerpts from the Gilbert and Sullivan comic opera, "H. M. S. Pinafore," by the orchestra, ensemble and soloists who sing from the stage.

The number opens with the "Opening Chorus" by the ensemble singing from the stage, attired in the costumes of the opera and before a stage setting to represent the deck of a ship. This is followed by the dancing of the "Hornpipe" by two of the performers. "A Maiden Fair to See" is next rendered by Sudworth Frasier as "Ralph Rackstraw." "Over the Bright Blue Sea" is then sung by the ensemble of female voices off stage. "The Admiral's Song" by Bertram Peacock, Frasier and Louis La Valle, as a trio with the ensemble assisting comes after next. The number closes with the rendition of "I Am an Englishman" by Mr. La Valle as "Bill Bobstay" and the ensemble.

The setting is by John Wenger and the direction is under the supervision of S. L. Rothapfel. The vocal selections and the orchestral accompaniment are arranged so that there is no delay in going from one excerpt to another. The number is staged in one set throughout and runs about fifteen minutes.

The new system of posters was first brought forth with the exploitation of "The Yellow Typhoon." In this case the lettering stood out in bold black and the background was a brilliant yellow to emphasize the title.

Uses Mailing List for "Prince Chap"

One of the real "first run" cities of the country is Jacksonville, Florida, which accounts for the fact that the Arcade theatre of that city has already played "The Prince Chap."

In the matter of exploitation Phil Gersdorf, publicity manager for the house, sent out a quantity of imitation typewritten letters which called attention to the fame of the original play, mentioned who starred in it and then gave its attention to the photoplay and Thomas Meighan, relating his former vehicles, especially "The Miracle Man," etc., with some kind words for William DeMille and the other recognized members of the cast.

This letter was, of course, in addition to the usual publicity given every picture. The Arcade mailing list was carefully inspected for "The Prince Chap" letter to select only those residents of Jacksonville who would appreciate what the name "Prince Chap" and Cyril Scott really meant in the theatrical world, a class who are hard to reach with the more orthodox forms of publicity. The results accruing from the letter were more than satisfactory, the "limousine" crowd turning out in most unusual numbers.

Manager Brown and publicity director Gersdorf seem to belie the generally accepted theory that the heat of the tropics saps the energies,

All Omaha Goes Treasure Hunting

"Silver Horde" Exploitation Put Over With Bang
By Sun Theatre, Omaha

DIGGING for twenty silver hoards to advertise "The Silver Horde," describes the exploitation stunt that set all Omaha wild for a ten-day period and resulted in immense business for the Sun theatre during the hottest week of the summer season.

For two weeks before the opening day of "The Silver Horde" at the Sun, the entire city was covered with one-sheets admonishing the populace to "dig in the shade, cool off in the Sun, and look for the Silver Horde," advising that "maybe we buried it across the street," suggesting that the passerby "get a spade and dig for the Silver Horde."

Under the able direction of N. N. Frudenfeld, advertising manager of the Sun theatre, and Harry Goldberg, who has set a mark as one of the most progressive and wide-awake exhibitors in the Middle West, aided by H. S. Lord, exploitation manager of the Goldwyn Chicago Exchange, the "Silver Horde" campaign was inaugurated and carried out to a most successful conclusion. Through the operation of the Omaha Daily News, front-page stories were carried for a week, and for another week full-column stories were printed daily on the second page.

The Sun theatre made up twenty "silver hoards," each containing from three to seven dollars in cash and ten tickets for the performance of "The Silver Horde." One night, two weeks before the playdate, and before any publicity was given to the engagement, Messrs. Goldberg and Frudenfeld gumshoed around Omaha in the wee small hours, armed with a spade, seeking twenty empty lots in various parts of Omaha.

The burial was accomplished without discovery, and the next day the entire city blossomed out with one-sheets, eight and twenty-four-sheet stands telling everyone to look for the "silver hoards," and to watch the Omaha Daily News for particulars. One week before playdate, the first story broke on the front page of the News for a three-column space, giving the details of the burial of the hoards, and four of the approximate locations.

The immediate result was a rush of treasure seekers, old and young, in search of the silver and tickets. All week long the excitement kept up, until it seemed that every person in Omaha was either looking for or talking about the "silver hoard." The News kept up the interest with detailed stories of the finding of each hoard and the hardware stores ran

out of spades and picks before the week was over.

Then to top off this tremendous exploitation, the Sun theatre knocked the terror out of the hottest Sunday opening of the season with a most novel and appropriate lobby display. The entire front of the Sun theatre was transformed into a mammoth ice cave, with giant icicles hanging down from the ceiling, the entire cave narrowing down into the foyer door like a veritable Eskimo hut. Further to add to the illusion and to advertise the wintry coolness of the theatre and the picture as well, seven oscillating fans were concealed behind the front row of icicles, so arranged that their breezes wafted directly into the faces of the sweltering passerby, and gave the impression of typical Alaskan atmosphere.

It would be hard to call to mind a more complete and more profitable exploitation than that given to "The Silver Horde" by the Sun theatre. Every detail was covered in advance, and every detail was handled with minute care. It is just another example of the fact that summer weather holds no terrors for the exhibitor who will play big feature productions and has the courage to exploit them in a big way.

Treasure Hunt Makes Hit at Mount Vernon

McCormick and Goldschlag Get Results With Novelty Exploitation For "Treasure Island"

WITH an outlay of a hundred dollars and the expenditure of some gray matter coupled with an investment of some labor, Manager Harry McCormick, and Assistant Manager Goldschlag, of Proctor's theatre, Mount Vernon, N. Y., have just put over an exploitation campaign for "Treasure Island," which brought returns far in excess of the expense involved.

The stunt used was the "hidden treasure" idea described in the NEWS a number of times since "Treasure Island" has been released.

The first announcement appeared in the local paper a few days before the picture was to be shown. The words "100," "gold," and "free," make an alluring advertisement when they appear in bold-face type. Extra space, in addition to the regular advertisement, was used. "In celebration of 'Treasure Island,'" the copy read, "Proctor's theatre will hide in some conspicuous part of the city, a sum of gold each day."

As originally planned by Mr. McCormick

and Mr. Goldschlag, the money was to be hid in a lump sum. But as this would not get the greatest amount of publicity nor arouse the most interest, it was decided to distribute the prize in sums of \$5 and \$10. On the first day three \$10 prizes were hidden. Cash itself was not used, but instead a coupon, which was redeemable at the box-office. One coupon was placed under a board in front of the local newspaper office. Another was hidden under a certain stone in the public park, and still another in a third well-known place. A more or less accurate hint as to the location was flashed on the screen, and no sooner was the picture over than hundreds of youngsters, and not a few grown-ups, raced one another to the suspected locations. Mr. McCormick and Mr. Goldschlag watched the hunt in the park from behind a convenient tree. Not even the pirates of "Treasure Island" sought more assiduously for the buried treasure than these avid youngsters. All three prizes were discovered, and the newspaper carried a separate story of the

affair the following day, printing the names and addresses of the lucky finders.

On the second day the screen announced that a man would be walking the business section immediately after the show, who, if accosted, would give a coupon which could be redeemed for gold at the box-office. Although the man's appearance was described in only a general way, he was "held-up" by eager members of the audience in a short time. On the third day, Saturday, the prizes were hidden throughout the city once more.

The stunt filled the house in the warm afternoons with hundreds of youngsters. Mount Vernon is a residential city with a large commuting population, and as the children went home in the evening they spread the news of the wonderful "hidden treasure," and incidentally of the picture itself. The result was crowds standing in back of the theatre every evening, despite the fact that a charity bazaar was running during two of the three nights on which the picture was shown.

Builds Jungle to Exploit Tarzan Picture

Building a jungle in Denver to exploit "The Revenge of Tarzan," was a piece of showmanship that demonstrated its value when the film came to be shown at the American theatre, Denver. It was arranged by R. P. Allison, exploitation representative at the Goldwyn Denver exchange, and the manager of the American.

The jungle was built in a booth designed and decorated by the Goldwyn branch office and the manager of the theatre at the Rocky Mountain Screen Club Movie Exposition, convention and hall held in the Denver City Auditorium on July 1 and 2.

With the aid of palms, ferns and other tropic vegetation a very imposing cross-section of a jungle was built in the booth at a comparatively small cost as it was a simple matter to borrow much of the vegetation. Near the centre of the jungle scene was placed a large cut-out figure of Tarzan ready to give battle to the lion which was about to spring out upon the Ape-man's shipwrecked sweetheart. The figure of the lion and of the girl were also cut out of the Tarzan posters, as was that of a monkey almost hidden by the foliage, but peering interestedly out at the figures of the man and the lion. Another large poster cut-out, mounted on top of the booth, showed the struggle between Tarzan and the lion.

The display attracted a lot of attention from the people of Denver and the exhibitors of Colorado who were present.



Display for the Garden theatre of Des Moines for the showing of "Let's Be Fashionable." In size four columns by eight inches

Sidney Originates New One for "Wonder Man"

Through the Denver Post, Louis K. Sidney was able to get over some exploitation for "The Wonder Man" when this picture played the Rivoli theatre of Denver recently that did much to boost box office statements during the whole engagement.

In connection with the Post, Managing Director Sidney of the Fox Denver houses offered a fifty-dollar prize to the man who could most nearly duplicate Georges Carpentier's physical proportions. The Post gave the French champion's measurements and ran a lot of other free matter about the stunt which was of great interest to those who follow the events of the sporting pages, especially boxing.

The result of Mr. Sidney's exploitation was beyond even his expectations.

Imitation Telegram and Freckled Boy Work Wonders

By expending six dollars as salary, and the cost of printing imitation telegrams, Frank L. Newman, president of the Newman Theatre Company, Kansas City, laid the groundwork for a most successful newspaper campaign in connection with the Newman theatre in that city. The salary went to a freckle-faced school lad for three afternoons of work, and he enjoyed every minute of the time he put in and the result was one of the most successful that has been staged at the theatre.

The boy was garbed in a bell-boy's suit similar to that worn by Wesley Barry in Marshall Neilan's production of "Don't Ever Marry." He was provided with telegram blanks on which were printed only the title of the picture. Armed with these the boy invaded the business district every day, and picking a man out of the crowd would immediately start whistling at him and running toward him. The actions usually attracted a crowd and then he would deliver the telegram and rush off again. Usually the terseness of the message, the method of delivery and the astonishment of the recipient created considerable comment.

For three days this style of teaser exploitation was continued and then the newspaper advertising for the attraction disclosed the secret.

The telegram simply stated: "Don't Ever Marry."

Exploitation Ideas for Two New Multiple Reelers



(Above)
Lobby display constructed for the run of "The Wonder Man" at the Lyric theatre, McKeesport, Pa. Handsomely mounted oil paintings of scenes from the picture and cut-outs from lithographs were used to advantage, as will be noted



(Right)
An exploitation idea originated by A. J. Mack of the exploitation department of Equity during the engagement of "Keep to the Right," at Poli's theatre, Washington. The plan was to plant one of the pasteboard "tombstones" wherever an accident had occurred during the previous year, but the police department put a crimp in Mr. Mack's aspirations almost before he had started. He did, however, erect one monument long enough to utilize the services of a photographer.



Half page for "Suds" at Grauman's Rialto and for "What's Your Hurry?" at Sid Grauman's two Los Angeles theatres

ST. LOUIS

Kings Theatre—

Overture—Selections from "Babes in Toyland" by Walter Rudolph's symphony orchestra.
Current Events—Happenings—Specially edited from leading films services.

Tips of the Times—Bright paragraphs from the Literary Digest.
Feature—Thomas Meighan in "The Prince Chap."

Vocal—Soprano solo by Miss Doris Kesner.
Comedy—Paramount's "The Quack Doctor."
Next Week—"Going Some" by Rex Beach.

Pershing Theatre—

Overture—"Babes in Toyland" by Isidore Cohen's symphony orchestra.

Current Events—Pathe News.
Scenic—Pathe Review.
Organ solo—Tom Terry in popular selections.

Topical Tips—Specially edited from various editions.
Feature—Jack Pickford in "The Double-eyed Deceiver."
Comedy—Sunshine's "Ten Nights without a Barroom."
Next Week—Mary Miles Minter in "A Cumberland Romance."

Mozart Airdome—

Opening—Popular airs.
Current Occurrences—Fox News.
Educational—Scenic film.
Literary Digest—Topics of the Day.

Feature—Alice Brady in "A Dark Lantern."
Comedy—Sunshine.
Next Week—Mary Miles Minter in "A Cumberland Romance."

West End Lyric Skydome—

Overture.
Current Events—Universal News.
Educational—Universal Scenic reel.
Instrumental—Violin solo.

Feature—Douglas Fairbanks in "The Mollie Coddle."
Comedy—Mack Sennett.

New Grand Central Theatre—

Opening—Popular selections.
Current Events—Selznick News.
Scenic film.
Instrumental—Organ solo followed by orchestral overture.
Feature—Douglas Fairbanks in "The Mollie Coddle."
Comedy.

CLEVELAND

Stillman—

Overture—Pitt's Serenade—Duet for flute and horn.
Theme—Love Nest from Mary—By Hirsch.
Current Events—Kinograms No.—Will Rogers' Illiterate Digest—Educational Scenic, "The Great Mirror."
Cartoon—Mutt & Jeff in Departed Spirits.
Comedy—Misfortune Hunters.
Feature—Marguerite Clark in "Easy to Get."
Next Week—Constance Talmadge in the "Perfect Women."

Euclid—

Overture—"Raymond," by A. Thomas.
Themes—"King Lear" and "It's Very Hard to Bring Up Father."
Current Events—Kinograms No. 57A, Pathe News No.—Will Rogers' "Illiterate Digest."
Educational Comedy—"A Fresh Start"—Mermaid Comedy.
Feature—"Treasure Island" second week.
Next Week—Norma Talmadge in "Yes or No."

Metropolitan—

Overture—"Mlle. Modiste."
Theme—"You're a Million Miles From Nowhere When You're One Little Mile From Home."
Current Events—Selznick News.
Educational—Bray Pictograph.
Comedy—"Monkey Talks"—Fox Sunshine Comedy.
Feature—"Scratch My Back"—Goldwyn.
Next Week—"Dangerous Days."

Alhambra—

Overture—William Tell.
Theme—Mississippi Shore.
Current Events—Pathe News Co.—Educational, Scenic.

Cartoon—The Gumps in Feature—"The City of Masks," featuring Robert Warwick.
Next Week—"The Figure Head," featuring Eugene O'Brien.
Coming—"Dr. Jekyll and Mr. Hyde." (Week of July 18)

Strand—

Overture—"Spring Maid."
Theme—Selections from "Spring Maid."
Comedy—"Through the Keyhole," a Fox Sunshine Comedy.
Feature—"Scratch My Back"—Goldwyn.
Next Week—"Dangerous Days"—Goldwyn Feature.

SEATTLE

Overture—La Traviata and Roses of Picardy.
Feature—Burning Daylight—Metro special.
Comedy—Sweet Dynamite.
Scenic—Outlaws of the Wilderness—Robertson-Cole.
Current Events—Fox News.
Next Week—"The Great Accident."

Strand Theatre—

Feature—The Prince Chap—Paramount Special.
Given with a prologue in which Manager Branham presents a posing and dancing act within a studio setting.
Scenic—Paramount Magazine.
Current Events—Pathe News and Review.

CINCINNATI

Walnut—

Overture—What's In a Name?
Current Events—Pathe 56.
Literary Digest 63.
Feature—Why Change Your Wife—second week.
Next Week—Sand.

Strand—

Current Events—Pathe 57.
Comedy—Kiss Me, Caroline—Christie.
Feature—Paris Green.
Next Week—"Let's Be Fashionable."

Gifts—

Current Events—Fox 54.
Comedy—Home James—Christie.
Feature—The Orphan.
Next Week—"Out of the Storm."



"Best of Luck" display, fourteen inches by five columns by the California theatre of Los Angeles

Grand—

Current Events—Fox News 54.
Feature—The Butterfly Man.
Next Week—"The Return of Tarzan."

Lyric—

Comedy—Skinner's Dress Suit.
Feature—Through Eyes of Men.
Next Week—Undecided.

Keiths—

Current Events—Kinograms.
Literary Digest 63.
Feature—"The Valley of Doubt."
Next Week—Simple Souls.

Palace—

Literary Digest 63.
Feature—"The Figurehead."
Next Week—"The Flapper."

BOSTON

Park Theatre—

Overture—Park Symphony Orchestra.
Screen Smiles.
Universal Weekly—(2 issues).
Two reel thriller of the North Country.

Comedy—"Tumble"—Al St. John.
Special Stage Setting—Red plush drop curtains with floor lamps set about stage. White and green lattice work partly screening the orchestra which sets on the stage.

Features—New summer policy "Stepping Out" Enid Bennett.

"The Valley of the Giants"—Wallace Reid.
"Told in the Hills"—Robert Warwick.

Next Week—New summer policy—"The Egg Crate Walop"—Charlie Ray.
"Turning the Tables"—Dorothy Gish.
"The Life Line"—Fournier Special.

Modern Theatre—

Overture—Piano and Organ.
Topics of the Day.
Pathe News—(2 issues).
Comedy—"Trouble"—Al St. John.
Special Stage Setting—Gold Fibre Screen.
Features—"Homer Comes Home"—Charlie Ray, "Temporary Wife"—Rudy De Ream.
Next Week—"The 4th Man"—Robert Warwick, "The World and His Wife"—Paramount-Artcraft Special.



Third of a page display by the Euclid theatre, Cleveland, for "Treasure Island." Ordinarily we would have placed a display for this picture because of release date but this attracted so much that we have used it

KANSAS CITY

Newman—

Overture—"The Italians in Alpiers."

Newman News and Views—A digest of world events and local subjects.

Vocal Specialty—Duet, "The Miserere," from "Il Trovatore"; Naum Coster, tenor, Florence Clements, soprano.

Scenic—Nature's Wonderland. Feature—Charles Ray in "Homer Comes Home."

Comedy—"The Laundry," featuring Jimmy Aubrey.

Next Week—"Parlor, Bedroom and Bath."

New Royal—

Overture—Popular Selections. New Royal Magazine—Current Events and Timely Topics.

Vocal—"Dear Old Pal," Walter Pontius, tenor.

Comedy—"By Golly," (Sennett). Feature—Billie Burke in "Away Goes Prudence."

Next Week—Thomas Meighan in "The Prince Chap."

New Twelfth Street—

Overture—Popular Selections. Novelty—Will Rogers' "Illiterate Digest."

Feature—Georges Carpentier in "The Wonder Man." Comedy—"The Paper Hanger," featuring Billy Franey.

Next Week—Anita Stewart in "The Fighting Shepherdess."

Liberty—

Overture—"The Barber of Seville." Current Events—Pathe News.

Feature—Mary Miles Minter in "Jenny Be Good."

Comedy—Harold Lloyd in "An Eastern Westerner."

Next Week—Katherine MacDonald in "The Beauty Market."

PHILADELPHIA

Stanley Theatre—

Overture—Princess Pat. Feature—In Search of a Sinner—Constance Talmadge.

Stanley News—Compiled from Fox News, Pathe News. Select News, Current Events.

Cartoon—The Departed Spirit. Topics of the Day—Literary Digest.

Next Week—The Soul of



Quarter of a page display for "The Girl in the Rain" used in Sunday's papers by the Standard theatre, Cleveland

Starting TO DAY Double Day

Mabel Normand
George Adels screaming farce comedy
'The Slim Princess'

A solo-splitting exposed of daring sorceries of the harem
It will make you laugh till the tears roll down your cheeks.

also
Charlie Chaplin
in the comedy that made Abdul Hamid, the sour sultan, snicker
'Behind The Screen'

This display advertising "The Slim Princess" was designed by the Moon theatre of Omaha. Its size was fifteen inches by three columns

Comedy—The Duval Ruby. Next Week—The Idol Dancer—Griffith.

Arcadia Theatre—

Feature—Old Wives for New. Current Events—Pathe News.

Educational—Paramount Magazine. Scenic—Burton Holmes.

Comedy—The Unconventional Maida Greenwood Drew.

Next Week—Let's Be Fashionable—Ince.

Victoria Theatre—

Overture—Zampa. Feature—The Orphan—Fox.

Current Events—Pathe News. Educational—Pathe Review.

Comedy—Sunshine Fox comedy. Next Week—Burning Daylight.

Regent Theatre—

Overture—Popular Melodies. Feature—Rebecca of Sunnybrook Farm.

Educational—Ford Weekly. Comedy—Jerry's Gentle Humor.

Next Week—Nothing But Lies.

Palace Theatre—

Overture—Girl of My Heart. Feature—The Courage of Marge O'Doone.

Current Events—Pathe News. Travelogue—Frenchifying Metz.

Cartoon—The Departed Spirits. Next Week—For the Soul of

Rafael.

Capitol Theatre—

Feature—The Strange Boarder. Current Events—Kinograms.

Scenic—The Bottom of the World. Topics of the Day—Literary Digest.

Next Week—The Fourteenth Man.

DETROIT

Adams—

Overture—"Il Trovatore." Current Events—Detroit Free Press Film Edition and Pathe News.

Vocal—Harry Allen, baritone. Feature—"Bonds of Love," Pauline Frederick.

Comedy—"The Home Stretch." Next Week—Constance Talmadge in "The Perfect Woman."

Broadway-Strand—

Overture—"The Fortune Teller." Novelty—Will Rogers' "Illiterate Digest," and Screen Snapshots.

Current Events—Broadway-Strand Weekly Review.

Comedy—"The Quack Doctor," Mack Sennett.

Feature—"The Cost," Violet Heming.

Next Week—Jack London's "The Sea Wolf."

Madison—

Overture—"Il Guarany." Current Events—Madison Topical Review.

Vocal—Zilla Simpson, dramatic soprano.

Comedy—Charlie Chaplin in "The Immigrant."

Feature—"The Flapper," Olive Thomas.

Washington—

Overture—"Robin Hood." Current Events—Washington Animated Review.

Comedy—"The Great Mystery," Mutt and Jeff.

Feature—"Passers-By," Herbert Rawlinson.

Comedy—"Ten Knights Without a Barroom."

Next Week—Roy Stewart and Kathryn Williams in "Just a Wife."

BALTIMORE

New Theatre—

Current Events—Pathe. Vocal—Operatic Selections by Soprano.

Comedy—"Four Times Foiled." Feature—"Yes or No?" N. Talmadge.

Parkway Theatre—

Overture—Popular Selections. Current Events—Pathe, Topics of the Day.

Comedy—"Four Times Foiled." Feature—"A Cumberland Romance," M. M. Minter.

Wizard Theatre—

Current Events—Topics of the Day. Pictorial—Paramount Magazine.

Feature—"The City of Masks," R. Warwick.

Next—"The World and His Wife."

WASHINGTON

Metropolitan—

Overture—Eagle's Nest. Current Events—Pathe News—Topics of the Day.

Comedy—High and Dizzy, (Harold Lloyd).

Cartoon—None. Scenic—None.

Feature—Jes' Call Me Jim, (Will Rogers).

Next Week—Slim Princess, (Mabel Normand.)

Palace—

Overture—Firefly (Friml). Current Events—Pathe News—Topics of the Day.

Comedy—You Wouldn't Believe It, (Paramount-Sennett).

Cartoon—Mutt and Jeff. Scenic—None.

Feature—Ladder of Lies—Ethel Clayton.

Next Week—Away Goes Prudence—Billie Burke.

Rialto—

Overture—Pique Dame (Suppe). Current Events—Fox News—Topics of the Day.

Comedy—Edgar's Jonah Day, (Goldwyn).

Cartoon—Bray.

Scenic—None. Feature—The Dark Lantern—Alice Brady.

Next Week—A Fighting Chance (Paramount-Artcraft Special).

BROOKLYN

Strand Theatre—

Overture, "Zampa"—Strand Symphony Orchestra. Alois Reiser, Conductor.

"The Great Mirror"—Robert Bruce scenic.

Strand Topical Review, selected from the leading news weeklies by Edward L. Hyman.

"Content"—Herbert Kaufman Editorial.

Vocal—Medley of Victor Herbert's most popular melodies. (a) solo, "I Want What I Want When I Want It," sung by Walter Smith, basso. (b) "The Only Girl," cello solo, played by Albert De Mario. (c) vocal solo, "Kiss Me Again," sung by Grace Bernadett, soprano. (d) "Sweet Mystery of Life," violin solo, played by Louis Barmucci. (e) vocal

Next Week—The World and His Wife.

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Next Week—The World and His Wife.

PALACE

COOLEST
SHOT IN SHOW



LET'S BE FASHIONABLE

with
**Douglas MacLean
and Doris May**

2:30 Hours Leave "What's Your Husband Doing?" Mary's Aisle

THE BOTTOM OF THE WORLD

Star Ernest Sackleton
Thrilling Adventure
Cross the South Pole



Another "Keep 'em at the Palace" of the Palace theatre of Wichita, Kansas, which also advertised "Let's Be Fashionable"

solo, "I'm Falling in Love With Someone," sung by William Dorrianni, tenor. (C) Grand Finale, Walter Smith, Grace Bernadett and William Dorrianni singing the prison scene from "Faust."

H. B. Warner, in "One Hour Before Dawn," (Pathe.)

"A Day at Coney Island," serio-comic Fantasia, Strand Symphony Orchestra,
"The Jazz Bandits," (Fox Comedy)
Organ Solo—"Petit Fantasy."

BUFFALO

Shea's Hippodrome—

Overture—"Mignon" by Thomas.
Stage Setting—"At the Cross Roads," staged by Harold B. Franklin and painted by Horace N. Smith.

Vocal—"On the Road to Mandalay"—Sung by Sam Golde of New York.

Feature—Doris Keane in "Romance."
Comedy—"The Quack Doctor"—Mack Sennett.

Current Events—Hippodrome Review, made up of Universal and Gaiety News, Pathe hand colored subject and Topics of the Day.

Next Week—Wallace Reid in "Sick Abed."

Strand—

Overture—"Cinderella on Broadway."
Current Events—Latest Pathe News.

Feature—"The Broken Melody"—Eugene O'Brien.
Comedy—"Springs"—Mr. and Mrs. de Haven.

Special—"The Lost City."
Next Week—"The Beauty Market"—Katherine MacDonald.

SAN FRANCISCO

California Theatre—

Overture—"Herod," "The Girl of My Dreams."

Organ—Eddie Horton playing "The Land Beyond the Candle Light," from "Cinderella on Broadway."

Vocal—Selections by Constance Reece and Frederick De Bruin. The number is billed "Music Hath Charms."

Feature—"The Fighting Chance"—Paramount Special.
Current Events—Pathe News.
Next Week—Lady Roses Daughter.

Imperial Theatre—

"Suds" and all of bill given last week held over.
Next Week—The Cheater.

Tivoli Theatre—

Features—Passions Playground—Katherine MacDonald, Sooner or Later.

Vocal—Solos by William F. Myers, basso.

MINNEAPOLIS

New Garrick Theatre—

Current Events—Pathe News.
Novelty—Topics of the Day—Pathe Educational—(a) A Movie Lure.
(b) Animated cartoon—Paramount Magazine.

Feature—"A Splendid Hazard"—Alan Dwan—First National.
Comedy—"The Home Stretch"—Pathe.

Next Week—Yes or No?

ST. PAUL

New Garrick Theatre—

Overture—Melodies from "The Serenade."

Current Events—New Garrick Digest.

Latest news events from Pathe and International with "The

THE HOUSE OF LITTLE VENTURE

CAPITOL

"Springfield Institution"
Pathe A Comedy
The Capitol Theatre in New England

WHY DO YOU PEOPLE PAY ADVANCE TO THE CAPITOL EVERY WEEK?

Because of—
—The Beautiful Theater
—The Addressness of the Attaches
—The Air of Refinement
—The Excellence of the Music

ONLY THE BEST PHOTOPLAYS

THIS WEEK—Ladies Calling Mr. Shaw

A RIB-TICKLING RIOT

MADE BROADWAY LAUGH TILL THE ASPHALT CRACKED

PARLOR BEDROOM & BATH

THE VALLEY OF DOUBT

THE STORY OF THE LIFE OF A MAN AND A WOMAN'S LIFE—LIVE
Grand Spectacular—Devotion Ladies Only

BIG SUNDAY PROGRAM TO DAY Continues from 2 P. M.
"THE LITTLE BROTHER"
"THE LITTLE SISTER"
"THE LITTLE GIRL"

The Capitol (Springfield, Mass.) displays these columns by fifteen inches for "Parlor, Bedroom and Bath"

Wonder Roads of France, Pathe color added.
Comedy—Monkey Shines—Christie.
Vocal—(a) Asleep in the Deep, (b) Believe Me It All Throes Endearing Young Chams—Basso solo.
Feature—Old Lady 31—Emma Dunn.
Next Week—Go and Get It.

W. A. Johnston Stand Endorsed

IN a letter just received by the News, John W. Semler, in commenting on the competitive conditions that obtain in the small town to the detriment of the "little exhibitor," voices his hearty endorsement of William A. Johnston's recent editorial statements anent this subject. Mr. Semler's letter follows:

"The article published in the New York Globe of July 17th, by Kenneth MacGowan, 'Are Small Towns Starving For Good Motion Pictures?' is one not to be passed over lightly, particularly that part which quotes William A. Johnston of the MOTION PICTURE NEWS. Mr. Johnston's statements are correct, every one of them. He has hit the nail on the head—but what is the answer?"

"For the past year I have been spending time and money investigating just this condition—not so much in the big cities, but mostly in the smaller towns. In every small town the exhibitor is in a 'panicky' frame of mind, he does not know where he is at and how long he can hold out. Patronage has fallen off—why? because he cannot afford to pay the prices exacted by the manufacturers of the higher grade of films. He wants to play them, is

willing to pay a fair price, but when he is told that the picture will cost him more than he can take in on the day, he has no alternative but to pass them by. His patrons, who keep abreast of the times, ask, When are you going to show this or that picture? His only salvation is in the art of stalling them. The days of stalling are fast nearing an end, and if something is not done to help the little exhibitor along this channel will soon be closed.

"Movie fans are getting tired of the 'made over night' feature that has been thrown together and called a feature. They want real pictures, and the quicker the manufacturers wake up to themselves and play along with the little exhibitor the better they will be off. Mr. Johnston says, 'the smaller theatre is going down hill in the calibre of the pictures booked,' and that it is 'not the fault of the theatre men.' You are dead right on this, Mr. Johnston. The fault lies with the manufacturer. Either he is blind or does not want to see for reasons known only to himself.

"One exhibitor I talked to in a small town made a statement that may explain the reason for the overprice of the picture. The salesman came along and talked up the qual-

ities of a feature that had a Broadway run, the exhibitor wanted the picture, but the price was out of all proportion. The salesman smiled and asked him how much he would rent his house for two days. A price was agreed upon and in came the picture. With every seat filled, the show lost money when figured against the asked rental price. The exhibitor wondered what it was all about and why a manufacturer was ready to lose money on the 'go-in' for a small town showing. The answer came a few weeks later when another representative from the same company came and wanted to know if Mr. Exhibitor did not want to sell his theatre. The place was not for sale, and the exhibitor was led to believe that it would not be long before he would have opposition that would play the big-time pictures. Now, can you imagine this exhibitor's frame of mind? They would not book him direct at a fair rental, yet they take over his house for two days, figuring to lose money. They find they can get a play in that town, so try to buy him out—or are ready to build against him.

"One who knows the inside could go on indefinitely on this subject, but that does not solve the difficulty

Cincinnati Exhibitor Boosts Pathe News

Fred S. Meyer, managing director of the Palace theatre, Hamilton, Ohio, has written a letter to the Pathe Exchange in Cincinnati, telling of the service he has received from the Pathe News, and the scoops he has been able to put across on the other theatres in his town.

of the little fellow. Can the formation of the various exhibitors' leagues solve the question? I doubt it. It is a hard proposition to figure out and I had about given up hope for the little fellow, when I ran into a man right in this town who knows the picture business backwards and who unfolded to me a plan that made my heart jump for joy. I would tell you the whole plan, only I am pledged to confidence, but I can assure you, Mr. Little Exhibitor, that what is to happen this season will put you in a position that will 'tickle you pink' and permit you to book at 'let-live' prices, pictures that will make you wish you had a string of theatres and not one."

3 to 1 is now 4 to 1

See page 924

First Compson Picture Due in Early Winter

The complete cast of the first Betty Compson picture, "Prisoners of Love," to be released by Goldwyn Distributing Corporation in the early winter, reads as follows: Blanche Davis, Betty Compson; her father, Ralph Lewis; her mother, Claire McDowell; her sister, Clara Horton; James Randolph, Emory Johnson; his mother, Kate Toneray; Martin Blair, Roy Stewart. This production, recently completed, has received the highest praise from director George Loane Tucker.

Louise Glaum Has New Role in "Love Madness"

In "Love Madness," the forthcoming Hodgkinson release, a J. Parker Read, Jr., production, starring Louise Glaum, the star has a role which differs greatly from any with which she has hitherto been associated. In "Love Madness," she may be truly said to have come into her own, for the role with which she is entrusted is one which any actress would be delighted to play, that of a noble, self-sacrificing woman who gives her all to save the life of her husband who is condemned to die.

Saenger Changes Its Policy with "Sex"

The Saenger Amusement Company booked "Sex," the J. Parker Read, Jr. production for their Strand theatre, New Orleans, La., and gave the Hodgkinson representative a play date on it. But that play date never became effective, for the Strand Theatre. The company decided to change the policy of their Liberty theatre, and cater to the nicest element in town. So they changed "Sex" from the Strand to the Liberty to do it.

Film Specials Has Ten Horsley Comedies

Film Specials announce that they have the ten of the last one-reel comedies produced by David Horsley. Seven of them feature George Ovey, and three feature Gertrude Selby and Neal Burns. These comedies, it is said, have never been released before.



Alice Terry, a new film beauty discovered by Rex Ingram, who has an important role in "Hearts Are Trumps," the forthcoming Metro melodrama.

Live News From The Producers

Fan Film Corp. Is Formed New Organization to Star Louise Du Pre; Giegerich General Manager

A NEW "million dollar" motion picture company has been incorporated, under the name of The Fan Film Corporation, to produce five and six reel features starring Louise Du Pre, recently understudy to Mary Pickford during the production of "Pollyanna."

Arrangements have already been made to visualize a number of well known stories that are ideally suited to Miss Du Pre's type and talents and production activities will be started about the middle of August.

While the company is not yet ready to announce the titles of these stories, it is stated that they are of the simple philosophical, human interest strain, that the public has shown a decided and consistent preference for, and it is the intention of The Fan Film Corporation to stick to that style of picture in all of its operations.

Recently while vacationing in Los Angeles and accepting picture en-

gagements that would further her knowledge of screen technique, she was engaged by Mary Pickford to act as the latter's understudy during the production of "Pollyanna." This engagement came as a result of her remarkable likeness to Miss Pickford and the fact that they are almost exact duplicates in every measurement of figure.

The new corporation is composed of men well known in the business and financial world, and the production affairs of the company will be under the supervision of its vice president and general manager, Chas. J. Giegerich, who is well known in the motion picture field, through his activities in publicizing, "Over the Top," "The Yellow Dog," Georges Carpentier and other celebrities and through his association with the Vitagraph, Pathe, Universal and Robertson-Cole companies.

"Paramount Week" Plans Famous Players to Advertise in 868 Papers in Week of Sept. 5-11

NATIONAL Paramount Week, Sept. 5 to 11, inclusive.

Here's the slogan that will be placed before millions of people from one end of the country to the other by big advertising and publicity campaign. For the third annual National Paramount Week the officials of Famous Players-Lasky Corporation will use advertising space in twice the number of papers that were used in the campaign in 1919. Preliminary plans for this year's National Paramount Week call for the purchase of space in 868 papers in cities and villages exceeding 10,000 population in every part of America.

Exhibitors throughout the country are climbing aboard the "National Paramount Week handwagon." According to early reports received at the executive offices of Famous Players-Lasky Corporation the number of theatres booking "Paramount productions solid" for the week will ex-

ceed the mark set in any previous week of the organization's history. A mark of \$1,000,000 business for the week has been set by Al Lichtman, general manager of the department of distribution, and indications point to the fact that this goal will be exceeded by exhibitors who are anxious to avail themselves of the tremendous benefit to be reaped by being associated with this advertising campaign.

Lloyd Is Featured at Brooklyn Strand

Harold Lloyd in his latest comedy, "High and Dizzy" shared starring honors at the Brooklyn Strand last week with Norma Talmadge in "Yes or No." Lloyd's name was featured on the electric sign board outside the theatre and also in the theatre program. A special musical setting was arranged for this comedy which made it doubly interesting.

New Realartist Starts on First Picture

Justine Johnstone, Realartist, left Saturday, July 17th, with her company for Jacksonville, Florida, where she is to film a number of scenes in her first picture for Realart, "Blackbirds," a screen version of Harry James Smith's successful play of the same name. The company, under the direction of Jack Dillon, will spend a week or so in and around Jacksonville, having their headquarters on one of the well-known estates, returning to New York via water to take scenes on shipboard.

The cast of "Blackbirds" is composed of many screen favorites among whom are Charles Gerard, Marie Shotwell, William Boyd, Grace Parker, Walter Walker, Jessie Arnold and Mabel Bert.

Musical "Atmosphere" in Doraldina Film

Musie will furnish the "atmosphere" for the first of the Doraldina pictures, to be filmed shortly for Metro on the Coast, says a report from the Metro offices. "The reason for this," says Metro, "is that the famous Hawaiian dancer not only trips, but thinks, acts and lives in terms of stringed instruments. Practically every member of the cast for 'The Passion Fruit,' her forthcoming production, is a musician, while the full Hawaiian orchestra with which the beautiful star worked in New York will provide the atmosphere.

"Doraldina is co-operating with Edward Sloman, her director, in the designing of original settings as a background for her Hawaiian picture."

"Beau Revel" Ready at Ince Studios

Under the direction of John G. Wray, and the personal supervision of Thomas H. Ince, "Beau Revel," the big Thomas H. Ince-Louis Joseph Vance special, was completed this week at the Ince Studios. The preliminary editing and cutting of the drama will begin within the next few days.



Martin Johnson, the central figure in the Robertson-Cole South Sea Cannibal pictures.

"The Green Flame" Is Released July 18

The W. W. Hodkinson Corporation announces the release of "The Green Flame" on July 18th. This picture, which was directed by Ernest C. Warde, is based on a story written by Raymond C. Hill. The continuity is by Jack Cunningham. J. Warren Kerrigan, who is starred in this production, is surrounded by a cast which includes Fritz Brunette, Jay Morley, Calire Du Brey, Myles McCarthy, Edwin Wallock and William Moran. The story is of the "crook" type and is based on the mysterious workings of an original type of criminal organization.

Cannibal Film Should Succeed in England

"Shipwrecked Among Cannibals" the Universal-Jewel feature containing actual pictures of New Guinea savages has the promise of great success in England, according to Frank J. Brookliss, one of the leading importers of moving pictures for distribution in the British Isles.

After viewing a private showing of the cannibal pictures, Mr. Brookliss sent the following letter to Carl Laemmle, president of the Universal company: "This film will prove a bigger success than the Paul Rainy Hunt pictures and as far as England is concerned should go over in the same way."

Clifton Webb Engaged for Ina Claire Cast

Clifton Webb, the young actor now appearing with Irene Bordini in "As You Were," has been engaged by Metro to play the role of Clay Culham in support of Ina Claire in the picturization of "Polly With A Past," by George Middleton and Guy Bolton. Clay Culham is the role originated in the stage production by Cyril Scott. The picture is now in production.

Magazine Writer Added to Editorial Staff

The Thomas H. Ince Studios Editorial Department has been augmented by the engagement of Malcolm H. Oettinger, well known feature writer and newspaperman, who assumed his duties this week.

Books Five Goldwyn Releases



Pauline Frederick as she appears in the title role of Goldwyn's picture adaptation of Bisson's famous play "Madame X" to be released shortly.

Capitol Theatre Selects Them for Showing in Near Future

IN an announcement just issued from the headquarters of the Goldwyn Pictures Corporation, it is stated that five Goldwyn feature-productions have been engaged by the Capitol Theatre for late summer and early fall showings. The Goldwyn statement follows:

"Five photoplays, made by one motion-picture organization, for late summer and early fall at a week-run theatre is 'going some.' Yet that is the program which S. L. Rothapel, manager of the Capitol Theatre, has mapped out for the largest theatre in the city. The five pictures booked are all Goldwyn productions. Mr. Rothapel believed that he had in these five Goldwyn pictures just the variety and strength of story, the excellence of photography, directing and acting which would appeal to his clientele.

"Appropriately enough, the first picture in the series was entitled 'Going Some,' from the successful spoken comedy and novel of the

same name by Rex Beach. It opened to a capacity audience on Sunday, July 18th. The snappy comedy and the punch in the humor justified Mr. Rothapel's faith in the picture, for the business kept at a high level throughout the week. The work of the young actor, Cullen Landis, who made such a hit in Rex Beach's Alaskan picture, 'The Girl From Outside,' repeated the strong impression upon screen fans which he registered in the previous production.

"Beginning Sunday, July 25th, the Capitol will show Will Rogers, the human and humorous screen comedian, in his newest Goldwyn picture, 'Cupid,' the 'Cowpuncher,' based upon the rollicking, whimsical story of cowboy life which Eleanor Gates christened, 'Alec Lloyd, Cowpuncher.' It was directed by Clarence G. Badger, who has been so successful in directing other Will Rogers' photoplays. The members of the Goldwyn staff believe that the homely and natural screen comedian, who has risen in a year's time to heights of popularity undreamed of when Samuel Goldwyn induced him to affix his signature to a motion picture starring contract, has one of his most characteristic and likeable roles in the match-making cowpuncher.

"Next in order, the silvershert of the Capitol will reflect a picture version of the century's most popular spoken French drama, 'Madame X,' in which Pauline Frederick, one of the most famous and successful of motion picture stars, gives an ex-

traordinary emotional characterization of the woman who refuses to detect herself against a charge of murder in order that her son might never know she was his mother.

"The 'Penalty,' a film version of Gouverneur Morris' most popular novel, an Eminent Authors' Production, is also booked for the Capitol. The play is easily one of the most picturesque and unusual in character and situation ever filmed. Wallace Worsley has surpassed his own efforts in the direction and a sensation is promised in the acting of Lon Chaney in the role of Blizard, the soulless, legless king of San Francisco's underworld, who is the principal character. Chaney scored an immense hit in 'The Miracle Man,' and 'The Penalty' gives him an even better opportunity for knock-out acting of the finest kind.

"The fifth Goldwyn picture is a romantic comedy, starring Madge Kennedy and directed by Lawrence C. Windom. It is called 'The Girl With the Jazz Heart.' The talented and winsome 'first lady of the screen,' as Miss Kennedy has been called, plays a dual role in the picture—that of an innocent, demure Mennonite maid who runs away from her uncle's home to New York City to escape marriage with an elderly suitor whom she loathes, and that of a slangy, very human, up-to-the-minute New York telephone operator who helps her to escape from the arms of the elderly suitor to the young arms of a New Yorker whose heart is captured by her demure winsomeness."

Adler Joins Allan Dwan Producer Acquires Well Known Publicist for Representative

THROUGH Arthur Butler Graham, his legal advisor, Producer Allan Dwan, at present releasing Mayflower specials through First National and shortly to offer his own productions as a member of Associated Producers, announces the acquisition of Bert Adler as Eastern representative. Mr. Adler first attracted Mr. Dwan's attention as exploitation manager of Realart, where his campaign in the behalf of the producer's "Soldiers of Fortune" won wide comment for its originality. Despite the long association of both Dwan and Adler with the film industry and the confidential nature of the Eastern representative post, the two principals have never met each other.

Adler is a pioneer in the movement for producer cooperation with the exhibitor—the movement which teaches that a picture must not only be sold, but "put over." It will be his duty to "put over" the Dwan productions as well as supervise their booking. Adler's acquaintance with important exhibitors, built up by ten years of steady publicity performance, is certain to make itself felt in such work.

Starting in the industry with Edwin Thanhouser, Mr. Adler's advertising literature of 1910 shows lobby displays and tieup suggestions that might be herald as "new" today. He became general representative of Thanhouser Company

under the late C. J. Hite, in this position aiding the "Million Dollar Mystery" reach its famous "million dollar gross." Other serials that Adler helped get over are Benjamin Chapin's "Son of Democracy," Vitagraph's "The Fighting Trail," and Universal's "Trey of Hearts," and "The Master Key." Adler perhaps attained widest note with his independent publicity office in the Candler building two years ago.



Bert Adler, who has signed up as Allan Dwan's Eastern representative



Estella Taylor playing a leading role in the Fox special, "White New York Sleeps," recently entertained Vice Admiral Henry B. Wilson, commander of the Atlantic fleet, and his staff at the Fox studio.

Unity League Progressing

Screen to Be Medium of Anglo-American League's Propaganda

A REPORT from the West Coast offices of the Mayflower Pictures Corporation states that the film work of the Anglo-American League is going forward satisfactorily. The Anglo-American League is an organization established to carry out a propaganda through the medium of the screen which shall have for its object the solidifying of friendly relations between the United States and England. The movement is sponsored by Lord Northcliffe, whose personal representative, C. L. Faulkner, is now in this country promoting the growth of this association. The Prince of Wales is an honorary member of the organization.

Arthur Levey is chairman of the national executive committee, and Reynold E. Blight has been assigned the task of assembling a corps of four-minute speakers. He is also to supervise the membership "drives." It is the plan of the League to publish a League magazine and to issue free to all the exhibitors of the United States and England the film news of the organization. A Los Angeles Chapter, including 200 prominent citizens of that city, has already been formed, and plans are being laid to extend the League's branches throughout the United States.

The Mayflower Pictures Corporation, through its president, Benjamin A. Prager, has offered the facilities of the Mayflower Coast studio to the new organization for its production work. Sidney A. Franklin, the Mayflower producer, has been made supervisor of production for the League. The leading producers, according to the plans of the organization, are to make a series of propaganda pictures which shall have international brotherhood as their basic theme. Allan Dwan has already completed one of these pictures under the title of "Friendship." This includes "shots" from English news

weeklies made under the supervision of Lord Northcliffe. According to the Mayflower statement, the "Big Four" are expected to be early contributors to the League's film program.

"Hardboiled" Audience Sees "White Moll"

The hardest test that can be given a motion picture product is—showing it to a "hardboiled" audience of exhibitors, producers, directors, stars, writers, for trade and daily newspapers and magazines, special writers, and others connected directly or indirectly with the motion picture industry—was given "The White Moll" in which William Fox presents Pearl White for the first time under his management and in her special feature production, Tuesday morning of last week, at B. F. Keith's Palace Theatre, New York.

More than twelve hundred persons filled the theatre to its capacity, and at the end of the showing the audience applauded enthusiastically and spontaneously for several minutes.

"High and Dizzy" Wins Over Press Critics

New honors won by Harold Lloyd in his latest two-reel comedy special, "High and Dizzy," first of his second series for Pathe distribution and released July 11th, have been reported from both sides of the Continent. In Los Angeles, where, at Grauman's Theatre, "High and Dizzy" had its initial showing on the West Coast, the young comedian made 'em whoop according to Monroe Rathrop the film critic of the Los Angeles Express. In New York, where it played at the Strand and Capitol Theatres, the new Lloyd winner won the same measure of praise.



Two scenes from "The Penalty," Goldwyn's picturization of Gouverneur Morris' story.

Goldwyn Has Strong Story

Officials Expect Great Things of Pauline Frederick in "Madame X"

GREAT expectations of the screen version of "Madame X," the most popular and successful spoken French drama of the century are entertained by Samuel Goldwyn, the producer, and the members of his studio staff at Culver City, Cal., and of his home office staff. These expectations of popular appeal and box-office drawing power are based upon two things—the power and vividness of the emotion-arousing, soul-stirring story and the powerful, authoritative acting of Miss Frederick. No spoken drama which has been adapted to the screen has shown itself more susceptible to the translation without losing any of its strength, finesse and appeal.

"Madame X" was written by Alexandre Bisson, a French dramatist of genius, who told his most dramatic stage conception in a series of thrilling pictures peculiarly adapted to the screen. Its success abroad was duplicated in this country when Henry W.

Savage produced the play on the spoken stage. Several American actresses appeared in the title role in various companies and each of them won a new and greater reputation for her work in the role than she had ever enjoyed before. And then the great, the divine Sarah herself appeared in the role in one of her last tours of the United States.

The supporting cast has been carefully selected. William Courtleigh is cast as the unjust husband, and lovers of stage and screen alike know how strong and meticulous a performance he always gives. Casson Ferguson, in the role of Raymond, the son, who defends his mother against the charge of murder, gives a performance as fine and strong in its boyish way as that of the star. Hardee Kirkland, Albert Roscoe, Sidney Ainsworth, Lionel Belmore, Willard Louis, Corrae Kirkham and Maud Louis are other members of the superlative cast.

Lasky Creates Discussion

British Critics Split by Statement of Famous Players Executive

GREAT BRITAIN is now undergoing the same throes of agony on the argument of film versus novel that once divided the intellectual world of this country and still crops up occasionally, as the result of an interview with Jesse L. Lasky, vice-president of Famous Players-Lasky Corporation published by the London Daily Express. Literary men and women are taking sides as the result of this article which was, in part, as follows:

"Because of the world wide scope of the film the time has come when authors must choose whether they want to write for the screen or for the few."

"The great and influential authors of the future whose ideas will dominate the thought of the world are those who have the vision

to present their thoughts to the world through the greatest medium ever devised for transmitting thought—the motion picture."

"It is an unusual book which reaches a circulation of 50,000. The greatest play will not, cannot, attract more than 8,000 people in a week to the theatre. Yet the same book and the same play, written for the screen, will reach 2,000,000 people each week in every part of the world."

Leading critics have endorsed Mr. Lasky's views to the point of saying that if recognized authors would only see the advantages the screen does offer in the way of appeal, artistry and audience they would go a long step towards eliminating some of the influence in the cinema that they now condemn.



A scene from Madlaine Traversé's latest feature on the William Fox program, "The Spirit of God."



The
MISFIT WIFE
featuring
ALICE LAKE
AND A NOTABLE CAST

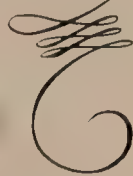
METRO
PICTURES CORPORATION

HER CRIME

She married out of her station in life when she accepted the offer of a rich young man to become his wife.

It's a play with heart throbs and powerful dramatic punches and is bound to be especially popular with women.

It is Miss Lake's finest performance to date and easily justifies the exhibitor's confidence in her as a mighty drawing card



Adapted from
JULIE HERNE'S
famous play by
LOIS ZELLNER
and
A. P. YOUNGER
Directed by
EDWIN MORTIMER



OUR 1920-21 SPECIALS

ALL { CAPACITY FEATURES PRESTIGE BUILDERS LONG RUN SPECIALS

JULY 5
PARLOR-BEDROOM & BATH
by C W BELL and MARK SWAN
ALL STAR CAST

JULY 19
THE MISFIT WIFE
by JULIE HERNE
ALICE LAKE

AUG. 2
HELD IN TRUST
by GEORGE KIBBE TURNER
MAY ALLISON

AUG 16
The CHORUS GIRLS ROMANCE
by F. SCOTT FITZGERALD
VIOLA DANA

AUG. 23
The MUTINY of the ELSINORE
by JACK LONDON
ALL STAR CAST

SEPT 1
THE HOPE
by CECIL RALEIGH & HENRY HAMILTON
ALL STAR CAST

SEPT 6
LOVE HONOR and OBEY
by CHARLES NEVILLE BUCK
ALL STAR CAST

SEPT 13
The PRICE of REDEMPTION
by I A R WYLLIE
BERT LYTELL

SEPT. 20
THE SAPHEAD
by WINCHELL SMITH & VICTOR MAPES
CRANE & KEATON

SEPT 27
CLOTHES
by AVERY HOPWOOD & CHANNING POLLOCK
ALL STAR CAST

OCT. 1
The FOUR HORSEMEN of the APOCALYPSE
by VICENTE BLASCO IBANEZ
ALL STAR CAST

OCT. 11
BILLIONS
A French Play adapted by CHARLES BRYANT
NAZIMOVA

OCT. 25
COINCIDENCE
by HOWARD E MORTON
ROBERT HARRON

NOV. 1
The MARRIAGES of MAYFAIR
by CECIL RALEIGH
ALL STAR CAST

NOV. 8
FINE FEATHERS
by EUGENE WALTER
ALL STAR CAST

NOV 15
POLLY WITH A PAST
by GEORGE MIDDLETON & GUY BOLTON
INA CLAIRE

NOV. 22
THE STAR ROVER
by JACK LONDON
ALL STAR CAST

NOV. 29
ARE ALL MEN ALIKE?
by ARTHUR STRINGER
MAY ALLISON

DEC. 6
BLACK MAIL
by LUCIA CHAMBERLAIN
VIOLA DANA

DEC. 13
THE GORGEOUS GIRL
by NALBRO BARTLEY
ALICE LAKE

DEC. 20
THE MISLEADING LADY
by CHARLES GODDARD & PAUL DICKEY
BERT LYTELL

DEC 27
BIG GAME
by WILLARD ROBERTSON & KILBOURNE GORDON
ALL STAR CAST

JAN 3
HEARTS ARE TRUMPS
by CECIL RALEIGH
ALL STAR CAST

JAN. 10
THE GOD of HIS FATHERS
by JACK LONDON
ALL STAR CAST

JAN. 17
The MARRIAGE of WILLIAM ASCHÉ
by MRS HUMPHREY WARD
MAY ALLISON

JAN. 24
THE HOLE IN THE WALL
by FRED JACKSON
ALL STAR CAST

JAN. 31
MADAME PEACOCK
by RITA WEIMAN
NAZIMOVA

MAXWELL
KARGER

METRO

DIRECTOR
GENERAL

Feminine Lead Chosen for MacLean Comedy

After a studio-wide search for a suitable leading lady to play opposite Douglas MacLean in his latest Thomas H. Ince comedy, tentatively titled "When Johnny Came Marching Home," Freddie Fralick, Ince casting director, announces the acquisition of Beatrice Burnham, winsome and talented young feminine lead.

Miss Burnham will portray the role of Margaret Warren, a rural girl who furnishes the incentive for "Johnny's" meteoric rise from hotel clerk to millionaire. So important and so unusual is the characterization conceived by Louis Stevens, who is responsible for the continuity of the Charles Belmont Davis story, that over eighty prospective "Margaret Warrens" were interviewed and given film tests. A number of the screen's most popular young actresses were considered before Miss Burnham

British Lawyer Visits Hollywood Studio

Sir George Croydon Marks, of the law firm of Marks and Clark, London, England, was a recent interested visitor at the studio in Hollywood where William D. Taylor is engaged in filming "The Furnace," his second of a series of four super-special productions for Realart for the coming season.

He was accompanied by Frank L. A. Graham, an attorney of Los Angeles. Sir George is an enthusiastic motion picture fan and was particularly interested in "The Furnace" as it is the film version of a novel by "Pan," an anonymous writer, of modern social life in England which recently created considerable of a sensation when published in England.

"Revenge of Tarzan" in Heavy Demand

Although "The Revenge of Tarzan," as the Goldwyn photoplay made from Edgar Rice Burroughs' novel, "The Return of Tarzan," is now called, has been available to exhibitors for but a short time it is already being heavily booked.

"The Revenge of Tarzan" played a three-weeks' pre-release engagement at the Broadway theatre, New York, and a week at the California theatre, Los Angeles.

Second Issue of Ince Magazine Appears

The second issue of the Thomas H. Ince magazine, "The Silver-sheet," has been announced for August first. The first edition of the new magazine, which was in circulation to over ten thousand exhibitors in the United States and Canada, resulted in hundreds of letters of commendation, and requests to be included on the regular mailing lists.

Carl Lieber Opens New Educational Branch

Mr. Carl Lieber, Jr., formerly connected with the First National Exhibitors Exchange at Indianapolis, Ind., opens the new office this month at the Educational Film Exchange, Inc., of Indiana.

Pathe Wins Place on Broadway

FROM the Pathe office comes the announcement that Pathe exchanges will follow up its record on the week of July 11th, when it had three Broadway showings by winning two more places on Broadway screens for the week following.

After his success with "Man and His Woman," a J. Stuart Blackton feature starring Herbert Rawlinson with May McAvoy, Warren Chandler and Eulalie Jensen, B. S. Mos. booked "The Girl in the Web." Blanche Sweet's newest Jesse D. Hampton production, for the Broadway showing. This is a pre-release, as the picture is not scheduled for general issue until August 15th. It also is the third Blanche Sweet picture to play the Broadway since her famed "come-back" under the Pathe banner, the others being "Fighting Cressy" and "The Deadlier Sex," both of which met with great success.

"The Unconventional Maida Greenwood," fourth of the Mrs. Sidney Drew series of comedies for Pathe, is a feature at the Capitol during the week of July 18th. The entire series of Drew comedies have been shown at this great playhouse. All have featured John Cumberland, noted stage star, and each of the stories has been adapted by Mrs. Drew from the "After Thirty" series of Julian Street.

With the booking of the Brooklyn Strand, a record-breaking week for the New York exchange of Pathe was rounded off on "One Hour Before Dawn." In spite of weather handicaps, every print of



A new photograph of Geraldine Farrar, who has now completed her first production for Associated Producers to be released by Pathe, "The Riddle: Woman."

this production that could be obtained by the New York office has been booked solidly for eight weeks. Virtually every local circuit has taken the picture including Loew's, Fox, Poli's, Wolf and Springer houses—the Adelphi, Symphony, and Seventy-seventh Street.

All the upper Broadway houses have billed the production, and the prospects are that "One Hour Before Dawn" will make a record equalling the success won by "The Thirteenth Chair," until now the biggest mystery play success ever

seen on the screen.

Another announcement from the Pathe office announces that almost three months after the first scene was "shot" in the old Thanhouser studio at New Rochelle, the camera has just turned for the last time on the Associated Exhibitors production of "The Riddle: Woman," starring Geraldine Farrar, which will be distributed by Pathe. With the filming of a massive scene, staged on the biggest set ever built in the Thanhouser studio, Director Edward Jose wrote him on his slate, on Saturday afternoon, July 17th. The scene depicted a lawn fête, in which several scene of fashionably dressed "extras" took part, together with the star, and principals, Miss Farrar and Adele Blood, and Montagu Love. Under supervision of Director Jose, the production is now in the course of being cut and titled.

The company returned late in the week from Marblehead, Mass., where several exteriors were filmed. The massive setting filmed Saturday, was representative of the type of interiors used throughout the production of "The Riddle: Woman." Money was spent freely upon the "setings," which lend to the picture atmosphere absolutely essential to its success.

Miss Farrar, at the conclusion of her work in the picture, proclaimed it the most "remarkable production" she has ever played in. She was worn out from her tiring day in the studio, and, with her husband, started immediately for her country home in the Adirondacks.

Arranging for Exploitation

Educational Plans to Issue "The Mystery Mind" in Sept.

Tentative plans are for the release of the first episode early in September, but a canvass is being made of the exchanges with a view to learning the date at which each office will best be able to start an intensive drive. Replies to this inquiry will be followed in selecting the time desired by the greater portion of the territory.

"We have our plans well in hand," said E. W. Hammons, vice-president and general manager of Educational and it will be easy for us to get a fast start when we are ready. Possibly we are breaking some trade traditions so far as serials are concerned, but we are going to depend on straight trade paper advertising to acquaint the exhibitors with the power of 'The Mystery Mind'.

We will break another serial 'rule' in that we are not going to prepare a lot of gimcracks and gawgaws under the guise of 'novelities.' We took over the distribution of 'The Mystery Mind' because we felt that it had rare merit for a serial and we see no reason why it should not be sold by us on its merit, and by the exhibitor on the same merit of his patrons. We hope to be able to aid him in doing that by following a few sane and sensible rules of business conduct.

"While in the past five years the so-called feature picture has had a wonderful development and the short subject has been brought up from a mere filler to an essential and important portion of the program, it appears that the serial has been allowed to follow the same old rut. Even the circus poster has lost some of its flamboyance of the days gone by. I feel sure that the serial can be made not only as successful as in the past, but that it can be given a much wider appeal by more good showmanship both on our part and that of the exhibitors.

"The story has been written by the author of the greatest serial successes, Arthur B. Reeve, and has been produced by him-off and John W. Grey, a veteran in this field. As the star there is J. Robert Pauline, the hypnotist who is known in every city and hamlet in America. I believe, too, that we will be able to show an excellence in production that has not been seen in other serials, without claiming that this cost millions to make. If we had not thought 'The Mystery Mind' had exceptional merit, we would not have acquired it. I believe we can show that merit to exhibitors very simply. We expect them to be a little perplexed by our trade paper advertisements; they will soon find that we are simply refusing to leave the realm of sanity because the production happens to be a continuous series of short subjects instead of only one.



Jimmie Adams, featured player in "Nonsense," third of the Mermaid comedies to be released by Educational Exchanges.

EDUCATIONAL FILMS CORPORATION is this week completing sales and exploitation arrangements for "The Mystery Mind," the Arthur B. Reeve and John W. Grey serial by Supreme Pictures, Inc., which will be the first chaptered story handled by Educational Exchanges.

Laboratories Get Big Order

Unusual Demand for Educational's
Comedy - Prints Taxes Facilities

EDUCATIONAL FILMS CORPORATION this week placed with its laboratories what is said by that organization to be the largest order for comedy-prints ever given, resulting from the unusual demand for prints that have come from its exchanges in the principal distributing centers of the United States.

One of the policies adopted when Educational decided to enter the comedy field and to provide its own distribution system was that the exhibitor should be given every opportunity to view the pictures before booking them, to look over every comedy, scenic and special release. It has required the greatest diplomacy to retain these prints in the exchanges for this purpose, so great has been the demand for their public exhibition in theatres, says Educational. The immense order just placed is to afford the various exchanges additional prints of the comedies, the Bruce Scenics, Chester-Outings and other series.

Additional demand on the prints already in the exchanges is reported through exhibitors desiring to extend the runs on these comedies and to repeat them at a later date. Reports have been received at the home office only on "A Fresh Start," the first of the Mermaid Comedies, and "Four Times Foiled," the initial Chester Comedy, both of which have already had several runs of two weeks at prominent theatres. It is said that as the result the bookings on the second of each series is already enough to assure many weeks showing.

"While we regret that any exhibitor has been put to a temporary inconvenience by the great demand for our pictures," said E. W. Hammons, vice-president and general manager of Educational, "we welcome this test of our new organization. It shows that we have built along the right lines and that we will be able to meet all emergencies. We have unusual laboratory facilities, and while the order that has just gone out is undoubtedly the largest ever placed

for one and two-reel subjects, these pictures will be in the hands of every exchange by the time this is read."

Complete Organization of London Studio

WITH the completion of the organization at the Islington, London, studio of Famous Players-Lasky British Producers, Ltd., the English business corporation of Famous Players-Lasky Corporation, the American officials who got the staff in working form will return to this country and their places will be filled by native British officials who have been trained in the requirements of Famous Players-Lasky's production work. The American officials will, most of them, have been abroad a year, doing missionary work in the establishment of the English studio and the perfection of an organization capable of continuing the work.

As one of the first steps in the contemplated changes Major Charles H. Bell, O. B. E., assistant general manager of the studio, sailed from England for America July 14. During his visit in the United States Major Bell will inspect the new eastern studio of Famous Players-Lasky Corporation to thoroughly familiarize himself with every phase of big studio work. It is expected that he will be in this country about eight weeks.

Major Bell, who is slated to assume the management of the studio, will be succeeded in his duties as assistant manager by Mr. J. Sloan, formerly purchasing agent of the London studio.



Major Charles H. Bell, assistant studio manager of the British studio of Famous Players-Lasky British Producers, Ltd. (left), and location manager C. E. Lovick for the same company (right)

Morosco Forms Morosco Company

Stage Producer Incorporates at
\$2,500,000; Office in Los Angeles

AS forecast in last week's News, Oliver Morosco the producer of stage plays has again entered the motion picture industry this time as president of Oliver Morosco Productions, Inc., a corporation capitalized at \$2,500,000 which will have its home office in Los Angeles. This is the second time Mr. Morosco has become interested in film production, his first connection being in association with Frank A. Garbutt, Charles Eyton and others in the organization of Morosco Photoplays Corporation, which was later absorbed by Famous Players-Lasky Corporation.

The intention of the successful stage producer is to combine his work of producing plays with that of making films, it being the intention to film the play produced on the stage with the original cast after the play has been "whipped" and "dogged" into shape. To successfully do this Mr. Morosco will center his activities for the stage and screen in Los Angeles where he will try out his new plays and the successful ones he will film. The first to be made for the screen will be "The Humming Bird," a new Maud Fulton play now in rehearsal for stage production which opened Monday, July 19th at the Little

theatre, Los Angeles, with Miss Fulton and Henry Walthall in the featured roles. Following this Morosco will produce "Seven Miles to Areen" which is now having a successful run at the Mason theatre, Los Angeles, and later he plans to film "The Clam Digger" which is scheduled for an early speaking stage presentation at the Morosco theatre, Los Angeles. Other plays to be filmed are "Linger Letty" with Charlotte Greenwood, "The Master Thief," "Marry the Poor Girl," "The Half Breed," "Mamma's Affair," "Wait Till We're Married," "Rose of the Ghetto," "Slippery McGee" and others.

Besides the manuscripts being submitted by the well known authors, Mr. Morosco has first call on all of the prize plays at Harvard University.

"World and His Wife" Shown in Ballroom

One of the most successful private showings of a motion picture ever held in New York City was that of "The World and His Wife," Cosmopolitan Productions' latest special, held recently in the Grand Ball Room of the Hotel Astor. The Astor's ball room is the largest in the city, and despite the fact that the night was the hottest of the year, the room was filled to the last chair, and a number of persons stood during the running of the six reels.

An unusually large number of persons prominently connected with the stage and screen were present and paid glowing tribute to the picture. Frequently the audience broke into applause, which was long and spontaneous at the conclusion of the picture.

Plantations Will See Hodkinson Pictures

The Derry Amusement Company of Derry, La., have just booked seven Hodkinson releases to show July 14th to August 25th, at Derry, La. An unusual feature of this booking is that The Derry Amusement Company will present these pictures for the benefit of the employees of the neighboring sugar plantations.



Sunshine comedy girls who have contributed materially to the success of the Fox slap stick productions



HARRY GARSON Presents

Clara Kimball Young

In the most beautiful picture of her career

"FOR THE SOUL OF RAFAEL"

*From Marah Ellis Ryan's Engrossing
Love Story of Old California
Now Playing the World's
Finest Theatre*

Distributed by

EQUITY PICTURES

AEOLIAN HALL ... NEW YORK

Clara Kimball Young

- IN - "For The Soul of Rafael"

Presented and Produced by HARRY GARSON

NOT merely an impressive financial success in the finest theatres throughout the world but a brilliant artistic success received and acclaimed by millions of lovers of the finer things of life as a master work wrought by the master hand. Further testimony appended.

"FOR THE SOUL OF RAFAEL"—a hit at the Hippodrome. Clara Kimball Young superb and the production is magnificent."

BUFFALO TIMES

○ ○ ○

"Clara Kimball Young in the best picture of her entire career. 'FOR THE SOUL OF RAFAEL' boasts artistic values that suggest the paintings of old masters."

PHILADELPHIA NORTH AMERICAN

○ ○ ○

"'FOR THE SOUL OF RAFAEL' the most impressive photoplay vehicle ever presented in Washington for displaying the rare gifts of Clara Kimball Young."

WASHINGTON TIMES, WASH., D. C.

○ ○ ○

"Like a beautifully painted picture, 'FOR THE SOUL OF RAFAEL' sets a mark in the development of the motion picture art, that few productions have done."

SCREEN OPINIONS

○ ○ ○

"Clara Kimball Young in 'FOR THE SOUL OF RAFAEL' at the Trianon Theatre is scoring one of the triumphs of her career. As Maria Estevan, Clara Kimball Young is superb. Her portrayal of this character is a work of art."

BIRMINGHAM, ALA., LEDGER NEWS

○ ○ ○

"'SOUL OF RAFAEL' a production of cameo-like beauty. Colorful as a tropic night; flaming with a romance of the south. No more lovely nor capable actress on the screen than Clara Kimball Young, and never has she had such fine material to work with as 'FOR THE SOUL OF RAFAEL'."

WEEKLY FILM REVIEW

*Playing engagements may be arranged
thru any Equity Franchise Holder.*

Distributed by

EQUITY PICTURES

CORPORATION

ACOLIAN HALL ... NEW YORK

Johnson Cannibal Pictures in Demand

The Martin Johnson Cannibal pictures, the pioneer productions showing South Sea Cannibals as they really exist today, are still being strongly booked throughout the world, and Robertson-Cole, who releases them, announces that in the United States there is a steady demand for these sensational films.

Robertson-Cole is releasing the Martin Johnson pictures in two five reel productions, "Martin Johnson's Cannibals of the South Seas" and "Captured by Cannibals," and there are also ten one-reel feature pictures under the general classification of "On the Borderland of Civilization." These ten pictures are "Tulagi, A White Spot in a Black Land," "Through the Islands of the New Hebrides, where man eats man," "The Home of the Hula Hula," "Saving Savages in the South Seas," "Cruising in the Solomon" (through the heart of cannibal land), "Domesticating Wild Men," "Lonely South Sea Missions," "Recruiting in the Solomons," showing the dangers of the slave snatchers, "The City of Broken Old Men" and "Marooned in the South Seas."

Anders Randolph Paints Portrait of Star

Anders Randolph, the Danish actor, who achieved success as a professional portrait painter before doing pictures, has just finished a life-sized canvas of Marion Davies, the Cosmopolitan star. Miss Davies is so pleased with it that she has assigned to it an honor place in the cabin of the pirate ship where much of the action of the newest Davies Cosmopolitan starring feature, "Buried Treasure," takes place. The story of F. Britten Austen is said to be an absorbing of "psychic studies" and attracted attention as published recently in one of the Hearst magazines.

Ince Appoints Hansen Studio Manager

W. Hansen, widely known as one of the most experienced and capable stage managers of the West Coast studios, this week joined the Thomas H. Ince staff, in the capacity of stage manager, succeeding Harry Schenck, resigned.

Field Day for First National

MARKING an exhibitor achievement that is said to have never been duplicated in motion picture history, E. L. Perry, manager of the T. and D. theatre, Oakland, Cal., has completed all arrangements for the initial Field Day for Associated First National Pictures, Inc., to be held in Oakland on July 26, which day has been declared a legal holiday by Mayor Davie in honor of the event.

All banks, public summer schools, city administration offices and the majority of the larger business houses of the city will be closed during the entire day. This is the first instance on record wherein the mayor of a city has declared a legal holiday in honor of a motion picture concern. In his proclamation Mayor Davie terms Field Day for Associated First National Pictures, Inc., the first annual event, thereby setting a precedent that will be followed in years to come.

The T. and D. theatre, of which Mr. Perry is manager, belongs to the Turner and Dahnen interests of San Francisco, holders of the franchise for Associated First National Pictures, Inc., for that territory. In carrying out the details of the plan, Mr. Perry had the full co-operation of the Turner and Dahnen interests, and that of Sam Y. Edwards, manager of the First National Exchange at San Francisco.

Featured by the presence of more than one-hundred California exhibitors who have thus far made reservations at various Oakland hotels, and one of the largest gatherings of motion picture stars ever assembled for a definite exhibitor's cause and at an exhibitor's call, the First Annual First National Field Day is the dominating local news item in all Oakland newspapers. Local trains and interurbans have arranged special rates in order to accommodate picture fans living in nearby cities and the most prominent newspapers of California have sent feature writers to report the affair.

The idea for First National Field Day for Oakland was conceived and perfected by Mr. Perry. He has personally arranged for the presence of brother exhibitors, has secured the services of a score of motion picture favorites and attended to all details of the parade

Legal Holiday in Oakland in Honor of Big Event

and following events of the day.

Reservations have been made at the various hotels for Anita Stewart, Marjorie Daw, Wesley Barry, Mr. and Mrs. Carter De Haven, Ren Turpin, Phyllis Haver, Charlie Murray, Bobby Vernon and Fay Tincher and Charles Ray, Charles Chaplin, Marshall Neilan, Agnes Ayres, Katherine MacDonald, Henry B. Walthall, Mildred Harris Chaplin and Mack Sennett, all of whom have wired that they will be present. Allen Holubar and Dorothy Phillips will suspend for one day preliminary work on "Man, Woman and Marriage," which production they are making for distribution by Associated First National Pictures, Inc., in order to attend the Field Day celebration.

Accompanying the delegation of Southern California exhibitors will be Sol Lesser, who with Gore Brothers holds the franchise for Associated First National Pictures for the Los Angeles territory. Mr.

Lesser wired that nearly a score of exhibitors would arrive in Oakland on the morning of the 26th, in order to personally meet the various stars.

Field Day as scheduled by Mr. Perry will mark a radical departure from the usual method of bringing motion picture stars before the general public. In this instance the various exhibitors take part with the full understanding that on this occasion they are to meet as many fans and exhibitors as possible. The event is in the interests of the public, and in the honor of the organization and the players, directors, producers, distributors and exhibitors who make up the great motion picture family.

Billboards and newspapers have for the last week been heralding the event and dozens of novelty advertising mediums are being made to flood the city on First National Field Day. More than 10,000 invitations to a selected mailing list have been sent out by Mr. Perry, who has received congratulations from all parts of the country, complimenting him on his unique and history-making feat, that will probably blaze the trail for many more events of this kind.

Given Elaborate Premier

Fine Arts Picture is Booked Indefinitely at Broadway Theatre

AN elaborate premier will be given "Up In Mary's Attic" the new comedy drama being distributed through state right exchanges by Fine Arts Pictures, Inc., when the picture opens at E. S. Moss' Broadway theatre for an indefinite run Sunday, July 25th.

The original bathing girls appearing in the picture have been brought from the coast to appear in person in connection with the initial showing of the picture. Eva Novak, who plays the leading role, has been asked to appear along with the rest of the cast, but it is impossible to state as yet whether she will be able to do this.

The innumerable exploitation angles appropriate for the picture are being used to advantage in preparation for the showing and the interest displayed by the thousands who daily pass the Broadway

theatre indicates a successful run. Hundreds of people continually gather in front of the theatre to view the score of lobby display paintings which are being used to decorate the front of the theatre.

Leon D. Langsfield, manager of the Broadway theatre, speaking of "Up In Mary's Attic," said: "We selected this picture for an indefinite run at the Broadway because we believe it is the kind of a picture that will draw the crowds during the hot weather. Its unusual exploitation and presentation possibilities makes it one of the best box office attractions available at this time."

"The innumerable bathing girls appearing in the picture gives an excellent opportunity for an elaborate presentation and we are doing everything possible to play the picture in the way it should be played."



Scenes from Pearl White's first Fox production, "The White Moll"



Bertram Burleigh, English film actor, who is appearing in Famous Players-Lasky's British production "The Great Day."

Popular English Star in "The Great Day"

Cabled announcement has come from Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, who has been in Europe for the last month, that Bertram Burleigh, the well-known British film star, has been cast to play the lead in the Paramount Picture version of "The Great Day," the Drury Lane melodrama which marks the first photoplay to be made in Europe by the Famous Players-Lasky British Producers, Ltd. picture.

Not only is Mr. Burleigh one of the most popular film players in Great Britain, but he also is well known in this country because of his work opposite the famous Russian dancer, Lydia Kyasht, in "The Black Spider," "The Dope Doctor," and many other films.

Viola Dana Company on Frisco "Location"

Viola Dana, several members of the cast of "Blackmail," Director Dallas M. Fitzgerald and twenty-five extra people left Metro's West Coast studios in Hollywood this week for San Francisco, to "shoot" scenes for the "Blackmail" pictures.

Start Americanism Picture

Metro to Do "Strangers, Beware"; Smythe Addison Will Be Director

ARTHUR ZELLNER of Metro's scenario staff, who is in charge of the twelve pictures Metro is to make for the Motion Picture Producers' Americanization committee, announces the first of these short subjects to go into production this week. It is "Strangers, Beware!" an original story by Mr. Zellner with continuity by Julia Burnham, of the scenario staff.

The director will be Smythe Addison.

The cast, as announced, will be headed by Mary Louise Beaton, the Philadelphia society debutante, who has risen to leading roles after a few months on the screen. Harry C. Bannister has been engaged to play the hero, a young Irishman who finds everything wrong with America until it comes to a show-down. Mr. Bannister's appearance will mark his return to the screen. He has been playing in A. H. Wood's production of "Busi-

ness Before Pleasure."

Dora Lardner, who has just completed work in Metro's production of "The Marriages of Mayfair," in which she appears as Lady Fairweather, has been engaged to do Greta Larsen, the Swedish widow in "Strangers, Beware!" Miss Lardner started her career as a society entertainer. She is from Louisville, Kentucky, where she was "born stage struck," she says. But her parents didn't think the stage "respectable," so a compromise was reached, whereby, as long as she was to follow in the footsteps of Kitty Cheatham in recitals, she was given training in Nashville and in Chicago. Her success in platform work led to vaudeville engagements and vaudeville led to pictures.

The screening of "Strangers Beware!" will take place at Metro's New York studios in West Sixty-first street.

Critics Praise H. B. Warner

"One Hour Before Dawn" Receives Tribute at New York Premiere

H. B. WARNER made an auspicious debut as a star under the Pathe banner, during the week's run at the Capitol Theatre, New York, of "One Hour Before Dawn," a Jesse D. Hampton production. High praise for every feature of the stirring drama was registered by critics of the principal metropolitan newspapers. The acting of Mr. Warner and the strength of the plot were particularly pleasing to the reviewers. Almost as one, they refused to divulge the plot of the play, admitting they had no desire to rob a remarkable mystery story of its charm by revealing its absorbing secret.

The *Evening Telegram* was strong in its praise of the production, stating: "One of the best all around bills yet offered the Capitol clientele was shown at that popular playhouse yesterday. That sterling legitimate actor, H. B.

Warner, was the bright particular star in a tense detective drama, 'One Hour Before Dawn.' The story is a film version of Mansfield Scott's novel, 'Behind Red Curtains,' and, from the very moment the first reel starts unwinding, it grips with a grip of steel. Particular care has been given the production, especially as to direction and photography.

"Iris Inn," the *Daily Illustrated News* critic, was equally emphatic in judgment of the merit of "One Hour Before Dawn" and said:

"If you know, when we received notice that the Capitol Theatre had scheduled a mystery yarn for this week's entertainment we had quite made up our minds that we were going to be bored, but were pleasantly surprised as we watched the unwinding of the plot of 'One Hour Before Dawn.'"

Unusual Air Picture for Pathe Serial

One of the few motion picture cameras which have gained admittance to the Naval Air Station at San Diego was taken through the lines by Connie De Roo, head cameraman of the Ruth Roland Company filming "Ruth of the Rockies," which is to be Miss Roland's next serial for Pathe. The scenes are of a flight made by Miss Roland in the Pony Blimp D-57, which is the smallest practicable dirigible constructed to date.

As the craft can slow down to four miles an hour, it proved particularly adaptable to motion picture uses. In addition to bird's eye views, several "long shots" of action scenes were taken with results stated to be highly satisfactory by those who have seen the pictures screened. The blimp was, also, used to photograph airplanes in flight.

Goldwyn Stars Keeping Noses to Grindstone

Will Rogers, has just finished filming, under Clarence G. Badger's direction, "Honest Hutch," adapted from the story, "Old Hutch Lives Up to It," by Garret Smith.

Mabel Normand is head over heels in work acting "Head Over Heels," before the camera, a picture of the musical comedy in which Henry W. Savage starred Mitzi Hajos, Victor Schertzinger is directing it.

Jack Pickford is cutting up before the eye of the camera in George Adean antics, translating the native-to-the-soil humor of the famous Indian to the screen for the delectation of Pickford fans.

Wanda Hawley's Next Is Half Finished

Production has reached the halfway mark on "Her Beloved Villain," the working title of Wanda Hawley's third Realart production. The Realartist recently completed "Food for Scandal," her second picture, which is scheduled for release in September under the Realart Star Franchise. Director Sam Wood expects to finish "Her Beloved Villain" by the end of July.



Showing scenes from H. B. Warner's initial starring vehicle on the Pathe program, "One Hour Before Dawn." Produced by Jesse D. Hampton with Anna Q. Nilsson in the supporting cast

Realart Star Begins on New Production

Mary Miles Minter had gone two hundred miles on a proposed three weeks' vacation when she was recalled by wire to begin work on a new Realart feature.

Shoving up of the production at the West Coast studios in Hollywood changed the starting date from the middle to the 5th of July. Miss Minter's long cherished trip to Yosemite Valley and Lake Tahoe with her mother and sister was postponed as a result until a future date.

The new production will be an adaptation of "Blindness" from the novel by Dana Burnet recently published in *The Ladies Home Journal*. Clara Genevieve Kennedy wrote the scenario while Paul Powell will direct. He recently finished "Sweet Lavender" with Miss Minter, which is to be the star's first production during the coming season.

New Jack London Film Pleases Metro Head

A screen examination by Metro officials of the C. E. Shurtleff, Inc., production of Jack London's novel, "The Mutiny of the Elsinore," with an all-star cast including Mitchell Lewis, Helen Ferguson and William V. Mong, proved this week to be decidedly satisfactory to the Metro officials.

Especially enthusiastic was the praise of the staging of the marine scenes; the struggle of John Pike, the first mate of the vessel, with the mutineers under the leadership of the wily Mellaire; and later the fight to the death between Mellaire and the man he once had tricked, "The Rat." The suddenness with which the end of this battle came—the two being swept overboard when a giant comber broke upon the slanting deck—brought a gasp from the spectators, states Metro.

"A Splendid Hazard" Is Warm Weather Hit

According to word from the Mayflower offices, "A Splendid Hazard," an Allan Dwan production is maintaining a maximum circulation despite the hot weather. As an instance of exhibitor interest in this picture, Mayflower points out four first-run theatres that signed for the production on the same day. They are the Berber, East St. Louis; the Majestic, Bloomington, Ill.; the Apollo, Peoria, Ill.; and the Gaiety theatre, Springfield, Ill.

Indiana House Opens with "River's End"

The new Lincoln theatre, Goshen, Ind., was opened this week with a dedicatory program featured by an address by Circuit Judge James S. Brake, organ numbers by Miss L. J. Mowery, a popular local musician, vocal selections by Helen Charlton-Blough and Mark Shrock and the showing of "The River's End," Marshall Neilan's initial independent attraction distributed by Associated First National Pictures, Inc.



An exterior and an interior from "Big Happiness," a Robertson-Cole super-special starring Dustin Farnum

"Big Happiness" Fall Release

ROBERTSON-COLE is now preparing an extensive advertising and exploitation campaign for "Big Happiness," starring Dustin Farnum, which it will shortly release as the first of the big super-specials named in its recent 1920-1921 fall announcement.

This production will mark the beginning of the new Robertson-Cole plan, whereby it will release not less than thirty-six pictures yearly, of such distinction as to equal if not surpass the best releases which are being placed upon the market.

"Big Happiness" is the first picture to be made by the Dustin Farnum Productions, which becomes a producing ally of Robertson-Cole through a contract entered into with this star a short time ago. It was chosen by Mr. Farnum from a great number of stories submitted as being one which will so put him on the screen in his new productions as to forcibly prove to exhibitors that Robertson-Cole with its new pictures is setting an entirely new grade of product.

The first Dustin Farnum picture is based on a novel of the same name by "Pan," famous English writer. The screen version was written by Jack Cunningham, and the picture was directed by Colin Campbell. The cast includes, besides Mr. Farnum, Fred Malatesta, Kathryn Adams, Joseph Dowling, William Brown, Aggie Herring and Violet Schramm.

Mr. Farnum in "Big Happiness" is given emotional material with which to work that enabled him to rise to heights never before achieved by him. Heretofore he has been known chiefly as a delineator of characters of the great open. But here he turns to the role of a man who inhabits the greatest centers of the world, and mingles with the most cultured and sophisticated products of present day civilization.

The picture is said to be one which will give the exhibitor new opportunity to use the starring force of Dustin Farnum to good advantage. "Big Happiness" was made under the new Robertson-Cole understanding which allows the star three months to a picture, besides an unlimited financial backing, the object being to get the best possible production and one which is not hurried or handicapped in any way

Robertson-Cole Has Dustin Farnum Picture Ready

whatsoever. There have been no new Farnum pictures on the market for some time, and herewith the exhibitor is given opportunity to give Mr. Farnum's following the best picture of his career.

There are a number of pretentious scenes in "Big Happiness" which measures up fully to the story. Opening in a picturesque part of the Latin Quarter of Paris, the scene shifts thence to the staid and dignified financial section of London, later to Wall Street, to the Swiss Alps and back to London. One of the big sets shows a picturesque Parisian side-walk restaurant.

Mr. Farnum, who passes on to bigger and greater things in this new Robertson-Cole release, was

born in Boston, and early went on the stage, making his mark in rugged plays of the open lands, such as "The Ranger," "The Squaw Man" and "The Virginian." He went on the screen in "The Strain" and since then has been seen in many photoplays in all of which he has had the leading role.

He plays opposite Kathryn Adams in "Big Happiness." Miss Adams has recently been seen in "Uncharted Channels." She has many screen successes to her credit, such as "Raffles," "Baby Mine," "The Silver Girl" and others. Another interesting member of the cast is Joseph Dowling, who was seen in the titular role "The Miracle Man" and in many other screen productions, following a long stage career.

Included in the cast is Fred M. Malatesta, a nephew of Nitti, former premier of Italy. He came to America with Max Linder, and since then has appeared in a number of productions, playing chiefly "heavies."

One "Whom Gods Love"

So Says Metro in Describing the Career of F. Scott Fitzgerald

F. SCOTT FITZGERALD, whose short story, "Head and Shoulders," under the screen title of "The Chorus Girl's Romance," will be a forthcoming Metro production starring Viola Dana, "is a young man whom obviously, the gods love," says Metro in a statement just issued from the headquarters of that organization. The career of the young novelist is traced with considerable detail in the Metro report which is submitted in part as follows:

"Mr. Fitzgerald enjoys the unique and enviable distinction of being the youngest successful writing man in America, if not the world, with a novel and numerous short stories to his credit and more in demand.

"In addition to reaching the printed page at an age when most young men are studying geography, Mr. Fitzgerald has found his work in immediate demand for screen production, one of which, as already been mentioned, Metro is doing,

while others are under consideration.

"Mr. Fitzgerald was born in St. Paul, Minnesota, September 24, 1896. He was educated at the St. Paul's Academy in St. Paul, Minn., during his early youth, after which he attended Newman School in Hackensack, N. J., and later entered Princeton University at age of 17.

"He elected literature as a profession at the age of ten, and at once started writing with the result that at twenty-three Scribners published his first novel "The Side of Paradise," and magazines constantly called on him to supply material. During the war he served as a first lieutenant in the Forty-fifth and Sixty-seventh Infantry, and as aide-de-camp to General J. A. Ryan. He is a descendant of Francis Scott Key who wrote "The Star Spangled Banner," and his whole name is Francis Scott Key Fitzgerald. Mr. Fitzgerald was married on April 3, 1920, to Miss Zelda Sayre of Montgomery, Ala.

Will Feature Thelma Percy

Metro Raises Young Actress to the Ranks of Featured Players

THELMA PERCY, sister of Eileen Percy, has been assigned by Metro to play the leading feminine role in the C. E. Shurtleff all-star production of "The Star Rover," the third Jack London story to be filmed at Metro's studios in Hollywood. By this assignment, says Metro, Miss Percy has been raised with but a few months picture experience to her credit to the ranks of featured players. The Metro statement issued in connection with Miss Percy's selection is submitted as follows:

"Her short experience in pictures does not mean that the younger Miss Percy is a stranger to the mimic world. At the age of six, she made her stage debut in New York. For two seasons she was a member of the company presenting the Maurice Materlinck play, 'The Blue Bird.' Other successes of the legitimate stage in which she appeared were 'Lady of the Slipper' with Elsie Janis; as 'Tiny Tim' in 'Pickwick Papers,' and with Alice

Brady in 'Forever After.'

"While in California for a vacation, Thelma Percy accompanied her sister to the studio where she was appearing with Sessue Hayakawa. The Japanese actor was so impressed with Thelma that he immediately cast her for an important part in 'The Beggar Prince.' This marked her initial appearance on the silver-sheet.

"Completing her work with Hayakawa, Miss Percy joined the Eddie Polo company, and for six months appeared with the intrepid serial actor. The name of this picture was 'The Vanishing Dagger.' Miss Percy also played in two comedies starring Max Linder, the famous French comedian.

"It was because of her work in these productions that Edward Solomon, director of 'The Star Rover,' chose her for one of the leading parts in the Jack London story. In this production she enacts the role of Dr. Hugh Standing's fiancée."



Some of the people who will make a feature in Spain for Pathe distribution, to be called "Rogues and Romance." From left to right are Mrs. Lawson, mother of June Caprice; Mrs. George B. Seitz, June Caprice, Marguerite Cortot and Juliette Courtot. George B. Seitz is behind the camera

Reelcraft Not in Alliance

President Cropper Denies Rumors Concerning Independent Company

PRESIDENT R. C. CROPPER of the Reelcraft Pictures Corporation has issued a statement denying any and all rumors concerning the alliance of the Reelcraft Pictures Corporation with any association, federation, alliance or affiliation of either distributors, producers or exhibitors.

"The original policy of Reelcraft still stands," states Mr. Cropper. "Reelcraft Pictures Corporation is an Independent Producer and distributor of Short Subjects exclusively, dealing with Independent producers and Independent distributors, distributing the releases of such Independents that can make pictures up to the standard required for our program, and selling to the Independent buyers of state rights market such pictures as they desire

to purchase, be it a single series or all of our output. There are no plans made or contemplated relative to this corporation becoming a part of any combination.

"Thus far we have given three new series to the Exhibitors, namely the Billy Francy single reel comedies, the Matty Roubert series of comedies designated as the Romances of Youth, and the Royal Comedy Series featuring such stars as Leon Errol and Billy B. Van. Other stars of equal prominence will also appear later in this series. All of the above will be on the market and releasing by September 1.

Following the above Reelcraft will offer a big surprise series, with a star of recognized box office value. Several other series are under negotiation, and will, when completed, give Reelcraft a number of Short Subject releases equal to those of any distributor in the Short Subject field."

Jimmie Adams Made Featured Player

Jimmie Adams, one of the best-known comedians in the two-reel field, becomes a featured player with the release of the third of the Mermaid Comedies through Educational Exchanges. "Nonsense" is the working title of the picture, production of which has been completed.

Adams appeared in "A Fresh Start," the initial release of the Mermaids and his work in that picture has already scored such a hit that exhibitors have made many requests that he be given greater prominence. To this Director Jack White has agreed with the result that "Nonsense" bears the comedian's name on the main title.

Seitz Increases in Favor

Advance Bookings on New Serial Show Growing Popularity of Star

THAT George B. Seitz has more than doubled his value as a box office attraction since the completion of his first starring vehicle, is said to be evidenced by the report that Pathe had more than fifty per cent increased bookings on "Pirate Gold" five weeks before the release of the picture than was recorded on "Bound and Gagged." "Pirate Gold" is to be released August 15th, the first episode being issued simultaneously with the final offering in the "Young Buffalo" series.

The picture is announced by Pathe to have been the object of more requests for bookings previous to the setting of a definite release date than any other episode offering. The announcement of its release proved the signal for the signing of many contracts at every

branch office; and, in response to the demand for paper, advance trailer and other exploitation helps, Pathe rushed matters and was able to supply these necessary and highly important accessories at a much earlier date than is customary.

On information from the branches, all of which have advised the home office that exhibitors are planning extensive campaigns, Pathe expects this serial to open upon its initial showings in an especially spectacular manner, as many novel exploitation stunts are in preparation. In this regard "Pirate Gold" promises to be conspicuous among the serial productions. Its story has been pronounced unique by exhibitors and one offering fertile opportunity for exploitation.

"Wonder Man" Going Big

Carpentier Production Shown at Record Prices Throughout Country

"THE WONDER MAN", starring Georges Carpentier, is now showing in the principal cities of the country to business which exceed that accorded any similar production ever given the public. The reception which is being given "The Wonder Man" in various parts of the country proves that Robertson-Cole, which released the Carpentier production, made no mistake in pronouncing it one of broad and diverse appeal.

While it has been evident from the very first that the picture was bound to be of especial appeal to the youth of America—to the ex-soldier and his wife or sweetheart—many instances are arising to show that "The Wonder Man" goes stronger with older audi-

ences. A leading theatre in the city of Pasadena, California, one noted for its population of elderly, very prosperous citizens, bought "The Wonder Man" at a higher price than was ever made for any similar production.

At the Florence Theatre, Pasadena, where "The Wonder Man" is scheduled it will find probably a lower percent of young patrons than in nine-tenths of the other theatres in the country. But its appeal to the manager of the house, on pre-view, was such as to immediately result in a booking. Prices paid by booking exhibitors are not the only point on which "The Wonder Man" is breaking records. In Atlanta, Ga., where it was shown at the Atlanta Theatre, it played to \$200 top admittance.



Irvin V. Willat, director, handles the camera himself and is herewith shown shooting a difficult scene for the first
Irvin V. Willat superproduction

Conway Tearle Signed for R. A. Walsh Cast

Following closely upon the heels of the announcement that Biriam Cooper and Anna Q. Nilsson had been engaged for R. A. Walsh's second independent production comes the statement from the Mayflower Photoplay Corporation that the all-star cast of principals has been rounded out with the acquisition of Conway Tearle. Tearle has already started work at the Biograph Studios, where the Walsh offering to be presented by Mayflower through First National, is being filmed.

Levey Will Produce "Pages From Life"

A series of twenty-six one-reel "Pages from Life" are to be a feature of the Harry Levey Service Corporation releases. They are to be a series of sketches based upon the life about us, and in which will walk and talk on the screen people whom all of us know well, says Mr. Levey.

The series is based upon "Tim Talks," to which Mr. Levey has secured exclusive film rights. They are the work of Tim Thrift, who is, incidentally, advertising manager of a manufacturing concern of national importance.

Jack O'Brien to Play in "Man of the Dawn"

When Christy Cabanne started casting for the production, as yet unnamed, that he is now making for Robertson-Cole, he was for a time non-plused as to where he could find an actor who would fulfill one of the most important roles, that of the "Man of the Dawn."

Mr. Cabanne had completed the balance of the cast and was at his wits end where to go for the needed talent when someone suggested Jack O'Brien, best known for his work with Marguerite Clark in "Bab's Diary" and Olive Tell in "Wings of Pride," and who recently concluded an engagement with Fox as the star of the new serial which that company will release early this fall. Mr. O'Brien is big, standing over six feet three, and he is also an actor of distinctive ability, having spent several years in the legitimate, before coming to pictures.



"Big" Jack O'Brien, one of the all star cast of Christy Cabanne's as yet unnamed production for Robertson-Cole release

Universal's 1920 - 21 Program

ANNOUNCEMENT of a program for 1920 and 1921 is made by R. H. Cochrane, vice president of Universal.

In his statement, Mr. Berman lays emphasis on the fact that Universal will produce upwards of sixty big pictures in the next twelve months. On this program at least ten pictures will be Universal-Jewel super-productions, and fifty special attractions, starring such well-known artists as Priscilla Dean, Erich von Stroheim, Carmel Myers, Harry Carey, and others.

Priscilla Dean's production, "The Virgin of Stamboul," put her in the fore-front as a star and Universal claims that this picture was put over quicker in the big cities as well as the smaller towns than any other production which it ever made.

On the Jewel program, will be several big productions by Dean, the first of which will be "Outside the Law," Tod Browning, who directed "The Virgin of Stamboul," is now busily at work on this production. As soon as Miss Dean finishes this picture she will begin work on a play, called "The Cat That Walked Alone," an original story by John Colton. Another Jewel picture will be "Once to Every Woman," starring Dorothy Phillips and directed by Allen J. Holubar. This picture will be ready for release early in the fall, and also "The Devil's Pass Key," a seven reel production made by Erich Von Stroheim.

On the special attraction program will be forty-eight pictures, the first



A new photograph of Gladys Walton appearing with Eddie Lyons and Ler Moran in their new multiple reel farce comedy for Universal release, "La La Lucille."

thirteen of which are announced as follows: "The Red Lane," "The Girl in the Rain," "Blue Streak McCoy," "The Adorable Savage," "La La Lucille," "Hitching Post," "Under Northern Lights," "Out of a Clear Sky," "Once a Plumber" and "Kate of Crime Street." Starring in these are Frank Mayo, Edith Roberts, Anne Cornwall, Harry Carey, Carmel Myers and Lyons & Moran. Norman Dawn who directed the "Breath of the Gods" is said to have made an exquisite picture in "The Adorable Savage," a story of the South Sea Islands, starring Edith Roberts.

Harry Carey's next production, "Blue Streak McCoy," directed by Reeves Eason is said to be a Western romance with all of the characteristic human touches which Carey put in "Overland Red" and "Marked Men."

At present a half dozen companies are busily at work on the lot at Universal City. Stories now being put into moving pictures include "White Youth" by Forrest Halsey and Clara Beranger, "Out of the Sky" with Gladys Walton and Jack Ferrin, directed by Reeves Eason; "Black Friday" by John C. Brownell, starring Frank Mayo, will be directed by Fred Thomson an old Vitaphone Director. Harry Carey is now working on "West is West" which he will follow with "The Hootch Hound."

John Colton and Douglas Doncherty have written an original ingenue scenario in which it is likely Miss Gladys Walton will be featured.

In addition to these Universal is making one one-reel picture and one two-reel Western every two weeks, Elmo Lincoln the serial star of "Elmo the Fearless" and "Elmo the Mighty" is working in a new serial, and Eddie Polo following the completion of "The Vanishing Dagger" has started work on a new circus serial which will probably be called "King of the Circus."

Mr. Cochrane states that the scenario departments both in New York and at the studios are scouring the markets for suitable stories.

Hodkinson Talks on Percentage

Distributor Tells of Origin of System in 1913

LETTERS on the timely and absorbing topic of Deposits have been exchanged between John S. Evans, member of the Executive Committee of the Motion Picture Theatre Owners of America, representing the Philadelphia shipping district and W. W. Hodkinson, president of the W. W. Hodkinson Corporation.

In answer to the request of Mr. Evans, Mr. Hodkinson defines his stand on the deposit question and outlines the significant chapters in the development of the deposit system since 1913. He states the conditions under which a cash deposit was first required and the conditions under which the deposit of today is entirely reasonable.

"In my judgment," says Mr. Hodkinson, "the protest of the exhibitor is not and never has been due to any unwillingness on his part to furnish a reasonable guarantee for the execution of fair and legitimate contracts. His resentment is directed against the flagrant abuse of deposit monies entrusted to the keeping of producers and distributors." His letter, in part, to Mr. Evans follows:

"The motion picture in 1913 was enveloped in a nickelodeon atmosphere. Both manufacturers and exhibitors seemed wedded to the belief that the motion picture was destined to remain a low and cheap sort of amusement and that the nickel was the last word in admissions. I took a different view and

made a determined effort to divorce the motion picture from the nickel. At once I encountered the liveliest opposition from both producers and exhibitors. I stood for better quality in pictures, better methods of presentation, up-to-date theatres, longer runs and higher prices of admission. I was considered a theorist and a dreamer. Being thoroughly confirmed in my faith in better things, I naturally used every effort to convert producers and exhibitors to my way of thinking. I felt that my ideas were entitled to a fair and thoroughly practical test. I did not want a man to take up my idea, test it out in an impatient and imperfect way and then say it was a failure. I therefore asked every exhibitor who seemed inclined to travel along with my ideas for a contract binding himself to stay with me and follow out my plans for a period of not less than four weeks. I asked a guarantee for the fulfillment of these contracts. Among my neophytes in those days were such men as Grauman and Talley of Los Angeles, Clermer of Seattle, Washington, and others equally well known and now high in the exhibiting ranks. Where the commercial rating of the exhibitor was assured,

his contract was deemed sufficient without a bond. Where nothing was known of the commercial standing of an exhibitor, or where for any reason, satisfactory to us, security for the purpose of the contract was deemed necessary, I insisted on a bond or, at the option of the exhibitor a cash deposit.

"In other words, the introduction of a bond or deposit was due to an honest and necessary effort to raise the prestige of the motion picture, to widen its field of operation, to increase its prosperity and to lay solid on permanent foundations for the future. Under these conditions a cash deposit was first required and I think to-day as I thought then that the deposit was entirely within reason."

"At present I cannot consent to an arrangement which would place me at a disadvantage by giving other companies the preference over my own. In other words while the Deposit System continues to be observed generally I do not think that I ought to be a fool to discriminate against my own company."

Monte Blue to Play in "Kentuckians" in East

Monte Blue, the young Paramount leading man, on completing his part in George Melford's production, "The Jackkins," will leave immediately for New York to play in "The Kentuckians."

Hodkinson Makes Changes

George Ingersoll is Appointed Advertising Director of Company

PRESIDENT W. W. Hodkinson has appointed George Ingersoll as Director of Advertising and Publicity for the W. W. Hodkinson Corporation and Mr. Ingersoll is now building up the plan and the promotion division of the Hodkinson distribution system. Mr. Hodkinson is constantly in search of men with ideas and does not hesitate to invade the merchandising field rather than cling to methods of bartering that have become shopworn.

Mr. Ingersoll's work is evident in the campaign on "The Green Flame" and "The Silent Barrier." Assisting him in this work are George B. Gallup, Jr., Richard Weil and William Dowling.

Events at the W. W. Hodkinson Corporation are watched with con-

siderable interest since George Ingersoll joined the organization just in time for the fall campaign. His experience in advertising and merchandising covers fourteen years and includes seven years of newspaper and magazine work. He won his spurs as a copy-writer for the Crowell Publishing Company in 1911, and was engaged in the national newspaper and magazine campaign conducted by that company for its three publications, *American Magazine*, *Woman's Home Companion* and *Farm and Fireside*. Mr. Ingersoll served three years with the Charles Frohman Company as play-reader and press agent. The past year he handled the Goldwyn-Eminent Authors and the Rex Beach pictures, beginning with "The Girl from Outside."



Irvin V. Willat and his all-star cast for his first independent production to be released through W. W. Hodkinson-Pathe exchange

Cosmopolitan Sets Record

"World and His Wife" is Seen by 7,000 in One Day at Rivoli

A REMARKABLE tribute was paid on Sunday, July 18, to Cosmopolitan Productions, when two theatres on Broadway did heavy business with two Cosmopolitan pictures as the feature attractions.

"The World and His Wife," the latest Cosmopolitan special, began on Sunday a pre-release engagement at the Rivoli theatre, Broadway at Forty-ninth street. The crowds began to come to the Rivoli in a steady stream, almost immediately after the house was opened at noon. By four o'clock practically every seat in the immense theatre was filled. All of this crowd was out by 6.30, and then the rush for the evening performances began. By 8.15 o'clock the theatre was again filled, and the sale of tickets was stopped. Then, for two hours, as rapidly as a few patrons would have seen the picture and left the theatre,

others would be admitted.

Six times during the evening the sale of tickets was stopped, while great throngs remained patiently for it to be resumed. Thousands were turned away, but when the day was done and the third ticket-sellers and door-keepers were relieved, Manager M. M. Hansford discovered that 7,000 persons had paid to see the picture during the day. Mr. Hansford searched the records and found it to be the greatest business ever done by the Rivoli during the summer, and only equalled once, when, in cool weather, John Barrymore played to a similar number of persons in one day, in "Dr. Jekyll and Mr. Hyde."

At the Criterion theatre, "Humoresque," Cosmopolitan Productions' other wonderful picture, entered the eighth week of its record breaking pre-release engagement.

Buffalo Corp. Has Picture

"Daughter of Devil Dan" Features Irma Harrison and Kempton Greene

THE exhibitors who have successfully run the two previous Buffalo Motion Picture Corporation productions, "The Price of Innocence" and "The Sport of Kings," distributed by the First National will be pleased to hear that this company's third production, "The Daughter of Devil Dan," featuring Irma Harrison and Kempton Greene, has been completed and will soon be ready for release.

"The Daughter of Devil Dan" is claimed to have a wide appeal. It is a story that turns from the wild and open country to the civilized districts of the South with a twist in the story that is said to be unusually pleasing. Miss Harrison, star of the picture, is an

added asset to the strong story and powerful cast which appears in the picture. She is acknowledged by many to be one of the coming stars in filmdom although only a girl in her teens. She plays the part assigned to her in this production like a seasoned trooper. Her experience dates back through many pictures where her personality was always evident for its sweetness and sincerity.

"The Daughter of Devil Dan" is one of those strongly built stories that deals with the life of a girl who has been thrust upon the world by the early death of her parents and who is not aware of the fact that in a city not far distant lives a rich grandfather who is attempting to locate her.

Neilan's Latest Knock-Out

Producer's "Go and Get It" Said to be His Greatest Achievement

THAT Marshall Neilan has scored the knock-out achievement of his career in the production of his latest First National release, "Go and Get It," his latest independent special feature production to be distributed by Associated First National Pictures, is the verdict of those who have seen it and described it as "the picture of a million exploitation angles."

The New York Strand, where the picture will be given its premiere public presentation is heralding it as "the season's sensation." This further backs up the opinion handed down at a private showing for the prominent newspapermen covering the Democratic national convention in San Francisco who pronounced it to be the most faithful portrayal of newspaper life yet screened and one of the most intensely interesting pictures ever made.

The screen in fact has been given an entirely new idea, in the production of "Go and Get It." It is possessed of all the elements that

make for the success of a picture—sensational stunts, humor, wit, daring, and in addition the dramatic quality and love interest have all been skillfully interwoven into the whole.

It is a big production in every sense of the word and eclipses all of Marshall Neilan's previous achievements, including "Daddy Long Legs," "Rebecca of Sunnybrook Farm," "In Old Kentucky," "The River's End," and "Don't Ever Marry."

Wesley Barry, for the first time since "Daddy Long Legs," in which he endeared himself to the picture loving public, has in "Go and Get It" a part that is really vital to the production. In recent pictures Barry has been more or less of a comedy device but in this film he has a real part as copy-boy in a newspaper office, a role that gives him an opportunity to register strongly in the big dramatic moments, as well as to coax out the laughs.

Violet Mersereau Is Signed

Artograf to Produce Six Pictures with Star for Pioneer Film Corp.

CONTRACTS were signed last week by Violet Mersereau, M. H. Hoffman in behalf of the Pioneer and D. W. Townsend of the Artograf Film Company of Denver, covering all the details of the production and releasing plans for six super big productions.

Miss Mersereau is now on her way to the Artograf Studios in Denver, Col., where work upon the first of this series will begin upon her arrival.

After a conference at the Pioneer New York Office, it was decided that the first of the pictures to be made by the Artograf for the Pioneer, would be the adaptation of

Robert Ames Bennet's novel "Finders, Keepers." It is expected that this production will be finished within two months, at which time work on the production of the second picture will begin without delay.

Edmund Cobb who has appeared in several pictures during the past year for the Artograf will share the stellar honors with Miss Mersereau in these productions.

Pioneer is now busily engaged in the selection of suitable material for Miss Mersereau and Mr. Cobb. They have options upon several novels and famous plays, upon which an early decision is expected.



Montagu Love and Alma Rubens, featured players in Cosmopolitan's production, "The World and His Wife," released as a Paramount special.

Preparing Continuities for Read's Stars

J. Parker Read, Jr., reports unabated activities at the Ince studios in Culver City. Louise Glaum, following the completion of "Love Madness," has begun preliminary work on "The Leopard Woman," which is an adaptation of Stewart Edward White's novel of the same title. Wesley Ruggles is directing. Hobart Bosworth's starring vehicle, "His Own Law," will soon be ready for public presentation. Meanwhile, the Read scenario staff is busy preparing the continuity of Bosworth's new picture, which, according to the statement from the Read offices at Culver City, is to present a story of the North Woods.

Ballin Busy Finishing Abdullah's Story

With the production of Achmed Abdullah's "The Honorable Gentleman" two-thirds finished, Hugo Ballin is preparing to direct the more poetic and pictorial episodes of the story next week.

While "The Honorable Gentleman" is a modern drama in every sense, scenes in the tenement district of New York, certain scenes are laid in China of today. Together with these characteristic glimpses of Oriental life, Hugo Ballin plans to visualize one of the many lovely legends familiar to students of Chinese myths, "The Story of the Bell."

In cutting and titling "The Honorable Gentleman," sympathy and intelligence are promised and, moreover, the spirit of the original will not be altered.

Hank Mann Reported to Have Been Injured

Arrow reports that Hank Mann, the screen comedian, was severely hurt recently when a heavy cake of ice fell on the actor, breaking three of his ribs. According to Arrow, the attending physician has ordered Mann's confinement to bed for at least two weeks.

Seven on Paramount Schedule

SEVEN productions, the high lights of which are the special, "The Fighting Chance," William DeMille's "The Prince Chap" and the Maurice Tourneur production, "The White Circle," are on the August Paramount release schedule as announced by Al Lichtman, general manager of distribution, Famous Players-Lasky Corporation.

On the first day of the month comes "The Fighting Chance," which was directed by Charles Maigane. The story is probably the best known of Robert W. Chambers' works and was produced with an all-star cast. Will M. Ritchey wrote the scenario. The cast is headed by Anna Q. Nilsson and Conrad Nagle, and among those who support the principals are Dorothy Davenport, Clarence Burton, Herbert Pryor, Ruth Helms, Bertram Grassby, Maude Wayne, Frederick Stanton and William H. Brown.

Thomas Meighan is featured in William DeMille's production of "The Prince Chap," which is scheduled for August 8 and which is a picturization of Edward Peple's play in which Cyril Scott starred successfully a number of years ago. Olga Printzlau, who collaborated with Sada Cowan on the scenario of Cecil B. DeMille's "Why Change Your Wife?," wrote the continuity. The cast which Mr.

Famous Players Has a Notable Array Ready for August

Meighan heads is of all-star calibre, for it includes among others Kathryn Williams, Lila Lee, Charles Ogle, Ann Forrest, Casson Ferguson, Lillian Leighton, Florence Hart, Theodore Kosloff and Clarence Geldart.

Released on the same date is "Crooked Streets," starring Ethel Clayton. This is from the original story, "Dinner at Eight," one of Samuel Mervin's series, "The Charmed Life of Miss Austin." Edith Kennedy wrote the scenario and Paul Powell directed. The story is one of adventure, with Shanghai furnishing a background of Oriental mystery. Jack Holt is Miss Clayton's leading man and Clyde Fillmore, Clarence Geldart, Josephine Crowell and Frederick Starr are in the supporting cast.

Maurice Tourneur's special production, "The White Circle," which is released the 15th, is taken from the Robert Louis Stevenson story, "The Pavilion on the Links." In the cast are Janice Wilson, Jack Gilbert, Spottiswoode Aitken, Harry S. Northrop, Jack McDonald and Wesley Barry.

Bryant Washburn in "What Happened to Jones," a picturization

of the famous George Broadhurst stage farce, is also released the 15th. James Cruze directed this comedy from a scenario by Elmer Harris. Its theme is the timely one of "bootlegging" and it was therefore not hard to modernize this extremely funny story with its local option background. Margaret Loomis is Mr. Washburn's leading woman and the cast includes Richard Cummings, J. Maurice Foster, Lillian Leighton and Caroline Rankin.

The release for August 22 is "Guilty of Love," with Dorothy Dalton as the star. This is a screen version of Avery Hopwood's stage play, "This Woman, This Man." The scenario is by Rosina Henley and Harley Knoles directed. Edward Langford is Miss Dalton's leading man and Charles Lane, Augusta Anderson, Julia R. Hurley, Henry J. Carville, Douglas Redmond, Ivy Ward and Lawrence Johnson are included in the support.

The final release for the month is the Thomas H. Ince production, "Hairpin," starring Edith Bennett, which is scheduled for the 29th. The story and scenario were written by C. Gardner Sullivan and the picture was directed by Fred Niblo. Matt Moore appears opposite the star and the support includes William Conklin, Margaret Livingston, Grace Morse, Al Filson and Aggie Herring.

Newlyweds Homeward Bound

Mr. and Mrs. Fairbanks to Arrive on July 28

Probably one of the greatest compliments paid Mr. and Mrs. Fairbanks while they were abroad was the offer of some British capitalists who endeavored to secure the signatures of the celebrated screen stars to a contract for a co-starring production, the overtures being accompanied by the gigantic sum of one million dollars for the single production. However, being happily engaged both actively and financially in the United Artists corporation along with D. W. Griffith and Charlie Chaplin, Mary and Doug smilingly refused the proposition.

After arriving in New York the couple will stop probably three or four days before starting across the country for Los Angeles. Several receptions have already been arranged here for them but dozens of others have been set aside until some future visit of the popular couple to this city.

In returning to California there is a possibility of making the trip up through the northwest despite the fact that it will require several days longer, but this is thought of so as to allow Miss Pickford an opportunity of again visiting the city of her birth, Toronto.

No definite decision has been made regarding a visit to the Canadian metropolis, although Mrs. Fairbanks has several times made it known that she would grasp the first opportunity to visit Toronto. This seems to be about the best opportunity to fulfill the desire.

MARY PICKFORD and Douglas Fairbanks are aboard the Olympic of the White Star line, having sailed from England Wednesday, July 21st, and they will arrive in New York on the 28th of the month, according to word received this week by Hiram Abrams, president of the United Artists corporation.

The present plans of the two "Big Four" stars will not permit a very lengthy sojourn in New York as everything is in readiness at their respective studios in Los Angeles for the resumption of their activities before the camera and both Mr. and Mrs. Fairbanks are over anxious to get going on their next production.

Each star has two stories in preparation but it has not been decided which will be the vehicle for their next United Artists release. Miss Pickford has a popular novel and a well-known stage play at her disposal and Mr. Fairbanks has an original story of the western type and also a widely read novel in preparation. Because no decision has been made by either as to which will be produced the titles are withheld.

Immediately upon their arrival here next Wednesday a definite decision will be made and then telegraphic advice to John Fairbanks and Mrs. Charlotte Pickford, general managers of the two studios, will permit plenty of time in which to get ready the required "sets" for the starting of the production a day or two after the couple arrive on the Pacific coast.

Stamford Citizens See Metro Scenes Taken

The people of Stamford, Conn., flocked to the waterfront in such great numbers to watch the filming of the Tower of London scenes for Metro's production of "The Marriages of Mayfair," that it was necessary to call on extra police forces to handle the crowds, says a report from the offices of the Metro Pictures Corporation.

A replica of the Tower fronting on the Thames was built by M. P. Stanleup, Metro's art director. About this setting centers the action of the theft of the crown jewels. The filming lasted three nights. Fighting on the parapet, the falling of the contestants into the river below, the rescues, shooting scenes, etc., with huge searchlights illuminating all phases of the action at night, proved a strong magnet for the Stamford citizens, it is stated. Director George W. Terwilliger was in charge of the filming.

Kathlyn Williams in DeMille Line-Up

Kathlyn Williams will have an important role in Cecil B. DeMille's next special for Paramount, following "Something to Think About." Production work on the Cecil B. DeMille special has already begun. Included in the cast are Ann Forrest and Forrest Stanley in the leading roles. Shannon Day, former beauty of the Ziegfeld Midnight Frolics, will also make her debut under the Paramount banner in this production.

New York Night Scenes in Screen Magazine

Under the title of "The Kingdom of Night," the Paramount Magazine of July 18 shows unique pictures of daylight's sunlit paths at the moment when sunset and night shades held sway. The scenes have been taken around New York, and include well-known landmarks of the city, presenting a study in camera art with the contrasting shades of falling night.

In the same issue of the magazine appears "Double Crossing Your Eyes," a revelation of trick photography and camera effects used to shoot unusual scenes.



Forrest Stanley, Cecil B. DeMille's new leading man, who will appear in forthcoming Paramount Specials



Action and romance characterize the Metro-Screen Classics production, "The Misfit Wife," in which Alice Lake is starred.

Lytell Starts New Picture "The Misleading Lady," Directed by Terwilliger; Shifting Locales

GEORGE W. TERWILLIGER, the Metro director who is concluding camera work on the forthcoming production of Cecil Ral-eigh's melodrama, "The Marriages of Mayfair," has been selected to direct the screen version of "The Misleading Lady," by Charles Goddard and Paul Diekey, which will go into production within the next two weeks.

"The Misleading Lady," adapted by Lois Zellner, will be Bert Lytell's next starring vehicle, the first picture in which he has appeared since he came East after two years at Metro's Pacific Coast studios, where he recently completed the Anglo-Indian spectacle, "The Price of Redemption," adapted by June Mathis from the popular novel by L. A. R. Wyile.

"The Misleading Lady," with scenes shifting from Africa to York's fashionable suburbs and the

Adirondacks, affords Mr. Terwilliger opportunity for much imaginative direction, it is stated. One of the first scenes will be shot at a lake on Long Island. For this an African village will be constructed by Lester Vermilyea, who is taking charge of the art direction in the absence on a vacation of M. P. Stanleup. Hundreds of natives will be shown in the scene, says the Metro statement.

Work has already been started on this production with the Morosco theatre as a background. One of the sequences of the story is a theatrical rehearsal, which was staged in the Morosco. As Mr. Lytell does not appear in these scenes, he undertook the direction in the absence of George W. Terwilliger, who was finishing the final episodes of "The Marriages of Mayfair" at Stamford, Conn.

DeHaven Cast Announced Array of Talent Augurs Well for Comedians' Forthcoming Picture

A STATEMENT from the offices of the Arthur S. Kane Pictures Corporation announces the all-star cast elected by the Carter De Havens for their first production under the auspices of Arthur S. Kane. This forthcoming production is slated for release through First National. Work on the picture is reported to be progressing satisfactorily at Hollywood. The statement from the Kane headquarters follows:

"Every name in the list of players is favorably known to supporters of either the silent or the spoken drama, and most of them, indeed, to devotees of both. Mr. Carter De Haven himself has the role of Signor Monti, the tenor who rises from a humble place in a Brooklyn cabaret to a lucrative engagement at the Metropolitan Opera House, and whose subsequent popularity with other attractive women is a source of much anxiety to his better half. Helen Raymond is again playing Signora Monti, the part she took with marked success in the stage presentation for more than five years, appearing in every part of the United States and in Europe and Australia.

"William Desmond and Mrs. Carter De Haven are well fitted for the roles of Mr. and Mrs. Harry Hawkins, characters that, as 'Twin Beds' enthusiasts will remember, furnish one pair's full share of fun in the always rollicking comedy. Hawkins is a sober-minded businessman, pining for a quiet home life, whereas Mrs. Hawkins, loving company, is continually inviting the neighbors in for a social evening. For this production Mr. Desmond, who has played leading roles in a long series of successes, is lent to the De Havens by J. D. Hampton.

"William J. Irving, who played one of the leads in Mme. Nazimova's recent picture, 'The Heart of a Child,' is cast for Andrew Larkin, and Katherine Lewis, a pretty and talented ingenue, for Amada Tate. Andrew and Amanda marry before the close of the first act, and the former proves a model husband—'too good to be true,' indeed, in the opinion of his bride, whose nature is inclined to be suspicious. Lottie Williams is a capital Nora, the always eminently truthful but sometimes tactless maid."

Vignola's Defense of Director Commended

THE defense of the motion picture director made by Robert G. Vignola in the last issue of this paper wherein he took occasion to say that the exhibitors are not giving the director sufficient credit in their lobby displays and publicity announcements, has brought a flood of commendatory replies from directors, producers, stars, and exhibitors throughout the country. Strange as it may seem not one reply has been received taking issue with Vignola, but all express their approval of his vigorous stand in favor of "the man behind the picture." "It was very gratifying," said Mr. Vignola, albeit surprising to receive so many letters from exhibitors some of whom said they had always made it a rule to credit the director in their lobbies and in their publicity, while others said I was right and that hereafter they would see to it that so far as they were concerned the director would receive fair and due recognition."

Developments Affect Goldwyn Release

Several important developments in the production of "The Highest Bidder," the new eastern Goldwyn vehicle for Madge Kennedy, have taken place during the past week. Lionel Atwill, who is playing opposite Miss Kennedy, mysteriously developed blood-poisoning in his right arm, necessitating the postponement of much work planned. Gilbert White, one of the art directors at the Culver City Studios, arrived in New York to take charge of the art element of the picture. Still another development was the hiring of the Spitz Studios, on east 124th Street, to be used in addition to the regular studios situated at 308 East 48th Street.



Mary Miles Minter will also appear in a dual role in the forthcoming production of "Sweet Lavender," an adaptation of Pinero's famous play which Reolart is producing

Jesse D. Hampton

BLANCHE SWEET in "THE GIRL IN THE WEB"



VICTOR
BEALS



In the eyes of the world
she was guilty —
She had stolen not only
jewels, but the other wo-
man's husband.

More than four thousand exhibitors in the United States present Blanche Sweet productions. Cold Box office logic dictates this record. Does this fact not clearly indicate to you that it would pay to immediately see her latest release?



Pathe

A BLACKTON MAN AND

with
**HERBERT
RAWLINSON**
and
**MAY
McAVOY**



Directed by
J. Stuart Blackton

Scenario by
Stanley Olmsted



 **Pathe** 
Distributors

PRODUCTION HIS WOMAN

When the characters in a motion picture reach out from the screen and grip your heart; when the tears come, not from tragedy, but because something good within you has been hit hard; then you know you are looking at a great picture—

That is the kind of a picture this is. It will get you, and it will make you glad and happy to know there is still enough real good in you to bring the tears when a tense human note is struck—

This is a big chance to shake the hearts of your patrons and make them stop on the way out and tell you that you have just shown a wonderful picture, one that hit them in the solar plexus of the soul.



Pathe
Distributors

JACK



We told you so! **DEMPSEY** **"DAREDEVIL JACK"**

IS THE GREATEST MONEY MAKING SERIAL OF THE DAY
HERE IS THE EVIDENCE
A FEW OF THOUSANDS OF TESTIMONIALS

TRIPLED RECEIPTS

"The gross receipts were three times the normal Monday business."

*New 14th Street Theatre,
New York City.*

S. R. O. ALL THE TIME

"We have stood them out on each episode to date. They stood out in worst blizzard of winter."

*Blackmore Brothers,
Duluth, Minn.*

PAID FOR SERIAL IN TWO EPISODES

"The first two episodes paid for the entire serial and \$78.00 over. Wonderful considering my competitor gave free show on the date of my second episode."

*E. L. Booth, Star Theatre,
Flint, Mich.*

BUSINESS PHENOMENAL

"The business I have had is phenomenal. It has been so strong I have had to cut down the length of my show to give my patrons more time to see this serial."

*M. K. Miller, Novelty Theatre,
Pittsburgh, Pa.*

UNEQUALLED DRAWING CARD

"Proved an unequalled drawing card at the box office. I feel that I am doing a real service when I recommend this to other managers."

*J. A. Johnson, Pantages Theatre,
Portland, Ore.*

BIGGER RECEIPTS THAN EVER

"On the opening night my receipts were much bigger than on any previous serial I ever ran and business since then has been more than satisfactory."

*L. Morse, Metropolitan Theatre,
Cincinnati, O.*

*Produced at
Robert Brunton
Studios*



*Why did he go
to this door
One Hour Before
Dawn?*

*Was he asleep
or awake?*

*Was he his own
master or under
another's will?*



Jesse D. Hampton presents

H. B. WARNER

in
ONE HOUR BEFORE DAWN

*From the book
by Mansfield Scott*

 **Pathe** 
Distributors

*Directed by
Henry King*

Serial Must Be Bigger than Feature Picture

"The serial photoplay must be greater than a feature," says Capt. Harry M. Ruby, president of National Films, "just as a serial story holds the reader because it is more interesting and has more angles of plot than a short story can possibly have. Neither can it be padded. No producer should ever manufacture a padded photoplay."

"The Son of Tarzan," which the National firm is producing for David P. Howells distribution, is said to have all the elements necessary for an interest-holding serial photoplay, as the story was first published as a serial in a widely-read magazine, later as a book and now adapted for the screen. Roy Somerville, the adapter, has followed the fiction version by Edgar Rice Burroughs closely, and every link in the closely welded chain of circumstances of the story itself has been preserved for screen presentation in an artistically finished and logical manner.

Mary Savage Heads Her Own Company

Mary Savage, stage and motion picture actress, who has been acclaimed "the best boy character actress in pictures," has formed her own company, and will be starred in pictures which will have an essential "boy role" for her.

The Mary Savage Pictures Corporation was incorporated in Albany, N. Y., with a capitalization of \$100,000. Miss Savage has been elected president of the company. The incorporators are Arthur J. Levy, Joseph C. and Grover Roth. Mr. Levy is the sponsor for Miss Savage in pictures, and will direct her activities for a period of at least three years. Production work will be begun very shortly, on a feature picture based on a standard novel.

Dresner Screen Film on Office Wall

Mr. Sameth of the Forward Film Distributors, Inc., arrived at the Exhibitors Film office Exchange at five o'clock in the afternoon, and found that the operators were gone for the day, but that did not deter him. Being an agent for Powers, and having a demonstrating machine on the floor, with about five minutes' thought Mr. Dresner of the Exhibitors Film quickly rigged up a device with an electric light bulb, and screened "Youth's Desire" for Mr. Sameth, right on the wall of his office.

Independent Advertiser Adds to List

C. J. Ver Halen, who has acted in the capacity of publicity and advertising manager of several of the larger distributing companies in the business and who recently opened his own advertising offices, has added to his list of accounts the Buffalo Motion Picture Corporation for whom he will do the advertising, publicity and exploitation on their latest feature production "The Daughter of Devil Dan" featuring Irma Harrison and Kempton Greene.

Activities of the Independents

STATE RIGHTS—EXPORT

Cutting Beban Production

Sol Lesser Arranging Plans for Distribution of Screen Romance

WORD has been received from Sol Lesser's Western office that George Beban has finished the cutting of his latest production, "One Man In A Million," and that distribution plans are now being arranged by Sol Lesser, who will soon come East with Mr. Beban for the purpose of marketing the picture.

The picture was nine months in the making under the personal supervision of George Beban, who wrote the story, directed the picture, played the leading role and personally supervised the cutting.

Sol Lesser, after seeing the picture in its completed stages, said:

"In all my years of experience in motion pictures I never read a story more suitable as a dramatic narrative for the screen than the scenario of One Man In A Million. It is an exquisite love story with a beautiful theme that at times seems to be really inspiring.

"In all confidence I can say that the women and children are going to love One Man In A Million. George Beban, Junior (Bob White)

and his great St. Bernard dog, 'Snookums,' will score heavily with the children. The double romance with Mr. Beban, Helen Jerome Eddy, Lloyd Whitlock and Irene Rich will strike a new note in screen romance. There is not a suggestive note struck during the entire play.

"Perhaps no screen-drama ever filmed contains more beautiful women attired in beautiful gowns. Professional department store models, wearing gowns value at thousands of dollars appear in a number of scenes. Contrasted with this is the beautiful love of a boy for a dog and a dog for a boy. One Man In A Million is primarily a drama of love and laughter."

George Beban is featured. Helen Jerome Eddy, who has been recently signed to star in her own productions, plays the leading feminine role. Irene Rich, Lloyd Whitlock, George Beban Junior (Bob White), George Williams and Jennie Lee also play important parts.



George Beban, noted actor and portrayer of Italian roles, with his son, George, Jr., as they appear in "One Man in A Million," Beban's latest picture to be distributed by Sol Lesser.

"Comiclassic" Release Is Announced

The Special Pictures Corporation is to give another comedy release to the film world, according to announcement made this week by officers of that Los Angeles organization which specializes in the production and distribution of short subjects exclusively.

"Comiclassic" is the name given to this newest release of Special Pictures, according to President Louis W. Thompson. It will be made up of a 1500 foot comedy and a 300 foot scenic, made by the recently perfected Handschiegl process.

"Only the bigger stars and directors of the comedy world will be used in the Comiclassic release says the Special Pictures Corporation. "Contracts are being sent now with well known makers of the local producing colony, while H. J. Roberts, general sales manager of Special Pictures is on his way to New York to line up ninth stars of the Gotham studios."

Urban Busy Developing His "Movie Chats"

Charles Urban in his work of editing his collection of negatives that includes upwards of 2,000,000 feet of film; pictures that were taken in every county of the world and that touch on practically every subject of human interest, both to the laymen and to the expert in the particular field; is working far ahead of the schedule he originally set for himself. When he started this work some time ago he intended to develop his series of releases at the rate of one a week. But he has been doing two a week and sometimes even more.

Most of his editing is towards the development of the single reel classic known as Charles Urban's "Movie Chats," a reel that exhibitors are growing more and more enthusiastic about.

Joe Brandt Will Leave for Coast July 23

Wires from Joe Brandt to the offices of Marion H. Kohn Productions are to the effect that Brandt is leaving New York on July 23rd for Los Angeles to take up his new duties as general manager of production for the Kohn organization. Marion H. Kohn, president and organizer of this corporation, is in Los Angeles and within the next week will announce complete policy for his several producing units for the coming season of 1920-21. It is understood that Kohn has made contracts with a number of additional stars for heat subjects.

Diving Champion Will Appear at Broadway

Among the bathing girls from the comedy drama "Up In Mary's Attic" who will appear in person at the initial showing of the picture at the Broadway Theatre commencing Sunday July 25th is Miss Alice Eldridge, winner of fifty-seven medals and forty-four cups in various swimming and diving contests in various parts of the country.

Joan to Sell "The Invisible Ray"

THE Joan Film Sales Co. announces the second release of its program of big feature productions for the States-rights market in the form of a gripping, breath-taking serial called "The Invisible Ray." This is the second states rights production of this company, the first being "She Played and Paid," a Romy Ward five-reel picture now being sold for territorial rights.

The "Invisible Ray" comes at the peak of the demand for serials that is now confronting the States-rights market. The Joan Film Sales Co. was quick to grasp this opportunity of acquiring the rights to this serial and meeting the demand.

"The Invisible Ray" deals with the discovery of an unknown force, the use of which is powerful enough to wreck the mightiest structure in existence. It comes in the possession of a band of criminals who seek to utilize the energy of the "Invisible Ray" for their own base desires. Through fifteen episodes of surprises and sensations the band of plotters is foiled.

It took thirty-four weeks to film "The Invisible Ray." The locations covered the continent, from Los Angeles to New York, and from Miami, Fla., to Sault Ste. Marie, Mich., and 124,180 feet of negative were used, 24 hazardous feats were staged and per-

Sensational Serial to be Put on Independent Market

formed. Railroads, drawbridges, tunnels, yachts, schooners, light-houses, landslides, cliffs, armories, a prison, skyscrapers, oil-tanks and a host of similar properties were used in the filming of this thrilling serial. Three structures were built and blown up, while considerable damage was done by explosions in forests that figure in the story. Three-quarters of a mile of underground passages and tunnels were built, a subterranean canal was built and equipped, while fifty-one interior sets were constructed, each one of which was completely furnished and decorated.

Messrs. Reinhart, Earle and Peacock, the camera experts employed in making the serial, devised no less than thirty-two original photographic effects, some of them challenging belief. One of these is a skeleton scene and another is a crystal-gazing scene in which six persons are distinctly shown moving around the surface of a globe one foot in diameter.

As for action, the "Invisible Ray" fairly bristles with battles and perilous feats. Aeroplane and automobile leaps, fist-fights,

light-rope walking, collisions, underground struggles, all the wizardry of daring and dare-devilry sweep past in swift succession.

The popular fascination of science has been exploited to the limit. The "Invisible Rays" are manipulated with weird effect, casting blinding flashes and causing terrific explosions in their perilous career. Palmistry, hypnotism, magic, and the mystery of spiritualism has been played up effectively, leaving no element of appeal untouched to make this serial an assured box-office winner.

The "Invisible Ray" unlike those serials that have a strong beginning but a weak finish, maintains the excitement and intensity of interest to the very end. One of the most phenomenal feats in fact occurs in the very last episode, when Jack Sherill swings from a flying aeroplane down to the roof of a passing train, in a haze of smoke, and engages in a hand-to-hand encounter against the six criminals. The identity of the five main characters of the serial is held a secret to the very last reel.

The press-book on "The Invisible Ray" which is now nearing completion, covers every angle of exploitation, and the nature and proportions of the posters and other paper prepared for it is as sensational as the serial itself.



Doraldina, the famous dancer and Jay Morley as they appear in "The Woman Untamed," released on the States Rights market.

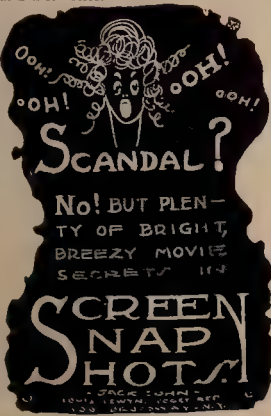
Greater Stars Exchange Bought by Pioneer

What is one of the most important developments in the past week in the independent field was the purchase of the Greater Stars Productions of Chicago by the Pioneer Film Corporation.

The deal was consummated by M. H. Hoffman, general manager of the Pioneer, during his recent visit to Chicago, where in behalf of his firm, he purchased outright the entire holdings of all the stockholders of the Greater Stars Exchange with the exception of Clyde Elliot, who was one of the Founders of the Greater Stars. Mr. Elliot will remain in charge as general manager.

Philip Lewis Acquires Bullfight Pictures

Philip Lewis, operating The American Trading Association, has acquired the exclusive rights for Latin-America, to "The Toreador," a picturization of the royal Spanish bullfight featuring the world's greatest matadoras, Gaona, Gallito, and Belmonte.



Aywon Discovers Another Star

NATHAN HIRSH, president of the Aywon Film Corporation, announces what he believes to be a real "find" among motion picture actresses. She is Florence Chase, a former English actress, who is starred in the Aywon feature, "The Woman Above Reproach."

Miss Chase is of the statuesque blond type that screens so well and who has had dramatic training on the speaking stage that has given her a charm in portraying her lighter scenes and a keen understanding of the requirements necessary to

properly enact scenes of a highly emotional character.

On the London stage Florence Chase has appeared as leading lady in many of England's latest and greatest successes. European critics have declared her to be one of the most finished actresses of the present generation, and an artist who has already made a name for herself and who should win still greater triumphs on stage and screen.

Florence Chase, after an appearance in a Broadway success the past season, decided that she would take up motion picture work. Never having appeared before on the screen, she wanted to learn the rudiments of the work before the camera thoroughly before assuming stellar roles, and for that reason played a few minor parts, one of them in a picture recently released by Mr. Hirsh. It was because of her acting in this feature that the president of the Aywon Film Corporation decided that she was capable of being starred successfully.

At the time Mr. Hirsh did not know that Miss Chase was one of the leading actresses of the English stage. He was simply struck by her ability to enact dramatic roles and her unusual beauty on the screen. A contract was entered into between star and producer, and arrangements immediately made to film several features with Florence Chase in the stellar roles.

The first of this series of features has already been completed, and is now being titled, cut, assembled, and made ready for public

presentation. Pre-release showings have been given of this feature, and all those who have seen it declare that Mr. Hirsh has discovered a real star and one that seems bound to meet with the instant favor of the film fans of the country.

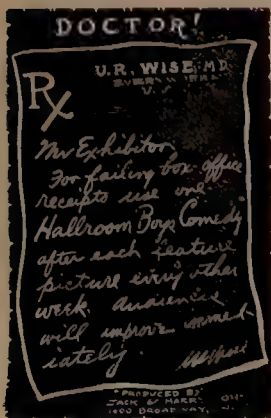
The first big feature in which Florence Chase is starred by Mr. Hirsh is "The Woman Above Reproach," a story that is said to be of great dramatic interest. In an interview, Mr. Hirsh said: "I will stake my reputation as a producer and distributor of motion pictures and as a man who knows a real box office winner when he sees one, that 'The Woman Above Reproach' is not only the biggest and greatest picture I have ever handled, but that it is one of the most remarkable box office attractions any company has ever released."

Producers and exhibitors are awaiting with a great deal of interest the release of "The Woman Above Reproach," and the debut of Florence Chase as a star. Announcements concerning the release of this picture will be made by Mr. Hirsh within a few weeks.

"Misfortune Hunters" Is Hallroom Comedy

"Misfortune Hunters," a two-reel farce on the insurance "game" is the latest Hallroom Boys Comedy to be released, report Jack and Harry Cohn, producers of this series.

This picture, according to the Cohns, will offer excellent exploitation possibilities.



Reelcraft Has Initial Billy Van Comedy

The first two-reel comedy featuring Billy B. Van of vaudeville fame, and being distributed by the Reelcraft Pictures Corp., as a part of the new Royal Comedy Series, has been received at the general office of the company and is now being titled by Tom Bret.

This picture marks the debut of Van in the movies and officials of Reelcraft assure the exhibitors that this new comedian is as much at home in pictures as he is on the vaudeville or musical comedy stage. The title of the first picture is "More Bull."

Sumner C. Britton in Book-Screen Tie-Up

The Sumner C. Britton Company announces the purchase of the rights to three stories, which are slated for simultaneous production in book and screen form. Their titles have not been divulged. It is the policy of this company to tie-up book, screen and newspaper exploitation in such a way that the public will have the opportunity to read the book and then see the picturization of the story on the screen. The three stories purchased will be produced with all-star casts, it is stated.

Leon Errol Comedy Has Many Buyers

The sales department of the Reelcraft Pictures Corp. reports the most satisfactory progress for the sale of its new Royal Comedy Series now being placed upon the market through the Reelcraft exchanges and independent state rights distributors. Many of these state right territories have already been sold and negotiations are now pending for the balance of the unsold United States territory.

The first release of the new series is a two-reel comedy featuring Leon Errol and titled "Bug-gins."

Radin Pictures Reports Recent Sales

The Standard Film Company of Cleveland will distribute the "Real Star Dramas," a series of two-part subjects, in the States of Ohio, Kentucky and Michigan. Radin Pictures are offering these short-reelers to State right buyers and report a favorable reception from all parts of the country. "My lady Rose," is the title of the production just released.

Radin Pictures sold the rights on "Broken Hearts" for the New England territory to the Tremont Film Exchange of Boston.

Yellowstone Company on Last of Feature

The Yellowstone Producing Co. is busily engaged in its last week of producing "The Vanishing Strain." This picture has an all-star cast, featuring Carol Holloway and Wm. L. West in the star roles, and is supported by a cast including William Walsh, Pete Morrison, and Jack Richardson.

Arrow States Its Fall Program

ARROW'S fall program contains a variety of subjects both in the short-length and feature departments. With the addition of several new departments in its home-offices and an elaborate schedule arranged for the coming autumn season, Arrow anticipates a period of unusual activities during the fall months. The following statement has just been issued in connection with its fall releases.

"Seven feature subjects, three series of comedies averaging two reels each, and at least one serial are listed for Fall distribution by Arrow. The most prominent feature production on the fall program is known as 'The Golden Trail,' and Arrow announces for the first time that Jane Novak, well-known star, is to be seen in the leading role of this production. The story itself was written by Lewis H. Moomaw, adapted by Elizabeth Mahoney, and directed for the screen by the author and Jean Hersholt. It is nearing completion at the American Lifeograph Studios.

"Little mention has been made of 'The Black Lagoon,' one of the feature-attractions Arrow will release this fall. This picture is perhaps the most novel artistic production ever offered to picture showmen. It has an all star cast and was produced by Photodramas, Inc., in the Everglades of Florida. It was directed by Will Bradley. 'The Black Lagoon' is the story of two American girls caught in the netting of a Spanish nobleman and the subsequent rescue by a devoted admirer. Featured in the cast are Jane Gail, John Charles, Ruth Pecheur, and Charles Goltzold.

"Another one of the Arrow releases for fall is the all-Indian production 'Before the White Man Came.' Here also is a decidedly novel picture in that no white man is seen during the entire running of the story. The Northwestern Film Corporation obtained the services of the Crow Indians on the Crow reservation in Montana for the making of the production.

"Bachelor Apartments," a feature comedy release, was produced by the Georgia Hopkins Picture Company, and Miss Hopkins is featured as the star in the comedy. It was directed by Johnny Walker and is five reels in length. 'Woman's Man,' produced by Screenart, and starring Romaine Fielding is one of the principal features of Arrow. Romaine Fielding is one of the best known players of the stage and screen. Arrow has already sold practically all of the territory in the United States on this production.

"Love's Protege," starring Ora Carew, is another feature release for Arrow. This is a mountain love story in which Miss Carew does some of the best work of her career. It was produced by the Premier Pictures Corporation, and a large amount of territory has already been sold on this picture.

"The William Steiner series of detective stories known as the 'Tex' productions are included in the Fall program of Arrow. Four of the series have been completed, and in practically every case where the pictures have been released they have met with remarkable success.



A scene from "The House of Mystery" (seventh release), one of the "Tex" series distributed by Arrow Film Corporation.

"Arrow will release a serial now in the course of production which stars Jack Hoxie, well-known serial star. The tentative title of this serial, which was written by Joe Brandt, is "Thunderbolt Jack." It is being produced by the Berwilla Film Corporation and is being directed by Ben Wilson, himself a well-known serial star and director.

"The short subjects which Arrow will distribute during the year are the Muriel Ostriche two-reel high class comedies, the Ardath comedies, and the Hank Mann series. Garnette Sabin is in charge of the production of the Ostriche comedies and was fortunate to obtain the services of the well-known director, Arvid Gillsstrom.

"Morris R. Schlank, producer of the Hank Mann series of comedies, plans to add two producing units to his organization on the West Coast and will make fewer Hank Mann comedies during the coming year. The Hank Mann series is one of the best-known and most popular series of comedies on the market today.

"W. E. Shallenberger, president of Arrow, in making the announcement of the fall policy of the organization said he expected to add other productions to the present list. He also stated that the exhibitor and exchange men would receive the entire cooperation of the Arrow organization and that the advertising and publicity department would be prepared to handle every request."

Jans Is Proud of Its Record

Productions Doing Big Business; Plan Third Olive Tell Picture

A FEW months ago when Jans Pictures, Inc., announced that they had organized and were about to begin the production of motion pictures the officials of the company pledged themselves to make only the best in the way of photodramas. How well this pledge has been lived up to is said to be apparent when the list of attractions already produced by Jans Pictures, Inc., is given consideration. The first feature produced, in which Olive Tell starred, supported by a well selected cast, was "Love Without Question." This picture is reported to have made box office record and is still "going strong."

The next feature to be released was "A Woman's Business" in which Miss Tell also was starred. The picture proved to be a most unusual story, and production, well directed by B. A. Rolfe of the Jans organization, and a feature that has

"gone over big" wherever shown. Both of the features mentioned were adaptations of well known and widely read novels.

Jans Pictures, Inc., then startled the motion picture industry with their remarkable production of "Madonnas and Men." This massive and elaborate super-feature was enthusiastically received at its premier showing a few weeks ago and pronounced the big picture of the year. It was directed by Mr. Rolfe from a story by Carey Wilson and Edmond Goulding with an all-star cast. The picture registered an instant hit.

Now Jans Pictures, Inc., are about to release the third of the Olive Tell features. It is "Wings of Pride," from the novel by Louise Kennedy Mable, directed by B. A. Rolfe.

3 to 1. Is now 4 to 1.

The Day of the Independent

By VICTOR KREMER

SHORTLY before the now historical Cleveland convention, I made the following statement, "The ambition and competition among independent producers will be sharpened to the utmost. I myself am calling on, and in some cases disposing of interests I hold in various enterprises so I can concentrate practically all my efforts as an independent producer and distributor."

"I continued in another statement, 'The independent desires to remain his own master. He must have more product, better product, best product. The summer season gives us all a breathing spell. Those now big among independent producers will grow bigger, those smaller will become big. As far as I am personally concerned, I have set a mark for my high calling in this industry and am straining all efforts to reach said mark. I have no fear that I will accomplish all that I have set out for.'"

I have directed my Publicity Department to always bear in mind that "Truth in Advertising" is the motto, slogan and code of Victor Kremer, Inc. I fully bear in mind that no matter how good advertising may be, it can only be as good as the product it advertises. I can only succeed with the right product, it is of paramount importance that entering into the era of independent the sacredness of the slogan "Truth in Advertising" shall always be borne in mind.

In connection with the above permit me to state that I have succeeded beyond expectation in my efforts to represent the trade independent product of the highest order. I have concluded several large deals and with those pending over half a million dollars worth of product will be offered to the market in time for the season opening and by the first of January I should be able to double the output.

Right here I desire to make it plain that it is not merely the

amount of product but pre-eminently the quality thereof, which is necessary to supply the demand. For instance, in presenting "Voices," the big six-reel production with which Victor Kremer, Inc. is opening its campaign, I am sanguine that my claim of it being offered to state right buyers as the foremost production on the market, I am not shooting wild always bearing in mind that the instructions given to the Publicity Department should comply with any statements that I personally might make.

In a previous statement I have also held that it would be of utmost difficulty for exhibitors to cancel contracts with producer-exhibitors, against whom all independents are warring, until such time as the independent producer and distributor be in a position to supply material of the highest order. In connection therewith I want all readers to mark well the following: that not only does "Voices" compare favorably with any picture of its kind

but the five-reel Western the first one of which is to be released on September 1st, are positively superior to anything of its kind yet done in motion pictures.

I am willing to stand and fall with the statement and care not when or where my challenge be taken up, leaving it to a jury of exchange men or exhibitors to decide if the series which are to be released monthly do not bear me out.

A sensational trade paper advertising campaign as well as a spectacular general campaign will forthwith be initiated to make the star of this series as popular as any appearing on the screen today.

I bespeak for our representative, H. H. Yudkin, who has started on a country-wide trip with sample prints of early releases, the courtesy of the trade. He carries with him "Voices" as well as the other subjects "not forgetting" "Screen Smiles" the snappy half-reel selection of brightest bits of newspaper wits.

Serial Well in Advance

Ten Episodes of "Son of Tarzan"
Completed by National Film Corp.

IN order that there may be no possibility of delay in getting out the big animal serial "The Son of Tarzan," which is being made by the National Film Corporation for distribution by David P. Howells, orders have been given that all work be kept as far in advance of production as possible.

In keeping with this policy Roy Somerville who is making the adaptation from Edgar Rice Burroughs' book is now well in advance of production having completed ten episodes. This makes him six episodes ahead of Director Harry I. Revier, who is now busy cutting and editing the fourth episode while the sets are being constructed for the fifth.

Several innovations have been adopted in the production of this serial. Among these is the close and intimate cooperation in which Director Revier and Roy Somerville are working. When Somerville went west to start work on this picture he and Revier engaged a bungalow together, so that they would be able to work together without unnecessary delays. This arrangement has worked out with great effect as the two spend their days on location and their nights working out the script for the future episodes. By director and scenario writer working with such intimacy and in perfect harmony some very unusual results have been achieved that will be apparent on the screen.

One of the most important of these will be the method by which the synopsis preceding each episode has been worked out. In place of the usual sub-title synopsis which was so long that no one ever took the trouble to read it, Revier and Somerville have worked out a pictorial synopsis that will lead off each episode and in a few feet of film give the salient features of the action which has gone before.

Six Copperhead Dramas Are Now Finished

Production on the Copperhead series of two reel dramas is proceeding at a rapid rate, but before release is made, Photo Products Export Company of 220 West 42nd Street, New York City, desire to have a sufficient number of negatives on hand to meet the demand that has lately shown itself for this class of pictures. Six subjects have already been finished.

"She Played and Paid" Press-Book Ready

It is not often that an elaborate press-book is prepared on a State-rights picture, but the Joan Film Sales Co., having begun with an original program of big feature productions, has matched the quality of the press-book to the quality of its initial release.

The press-book on "She Played and Paid," with its twenty-four pages of solid business-bringing suggestions combines the practical with the artistic. There are publicity stories, exploitation aids, advertising lines and photographs in abundance.

"The Rich Slave" Now on the Market

Replying to many inquiries that have reached the offices of the Products Export Company of 220 West 42nd Street, New York City, the company states that the foreign rights as well as the United States and Canadian rights of "The Rich Slave," starring Mabel Taliaferro, are available at the present time.

There is a possibility of the Jaxon six-part picture, "The Rich Slave," starring Mabel Taliaferro, going on the road. Old time melodrama in the films is becoming popular once more.

Photo Products Acquire New Comedy Series

The activities of the Photo Products Export Company, 220 West 42nd Street, New York City, are increasing. Besides the long list of revivals already mentioned on the release schedule, the Copperhead series of dramas, the Taliaferro production—there is also a new comedy series called the Billy Ruge series. Of these further particulars will be given later.

Territories Sell Fast on Schwab Picture

Jerome Lewis, director of sales for the D. N. Schwab Productions, Inc., reports that he already has closed territorial rights on "Fickle Women" with the Southern States Film Company, for the entire South; with First National for New York and northern New Jersey; and with Metro Film Corporation, for eastern Pennsylvania and southern New Jersey.



Hose Hampton, in "The Tiger Lady," directed by Maurice Tourneur



A scene from the third episode of the National Film Company serial for D. P. Howells distribution, "The Son of Tarzan."

VITAGRAPH

ADDITIONAL producing units are to be added by Vitagraph at their West Coast Studios became known this week, and within the next month at least ten organizations will be at work on various subjects. At the present time preparatory work is being done for the next William Duncan serial, and scripts are being prepared for a David Smith production, and also the next Earle Williams' feature. Work is progressing speedily on the erection of new stages and other necessary buildings, and these will be ready by the time the new units are added.

Earle Williams is next to play in "The Romance Promoters," which is being put in screen form by Harvey Thew. L. H. Robbins is author of this magazine serial, and Director Chester Bennett will be in charge of the making. Helen Ferguson has been engaged to play opposite Williams.

Antonio Moreno has taken over the work of directing himself in the remainder of the "Veiled Mystery" serial, and has Rex Hodge as his assistant. The "Hidden Danger" serial is now on its final episode, and the entire fifteen chapters will be completed by August 1 by Director William Bertram.

Jesse Robbins is still on the Big V comedy, "Paradise Alley," featuring Jimmy Aubrey and Semon Comedy Company is working on an aerial comedy.

BRUNTON

COMPLETE cast for the next B. B. Hampton production has been selected by Director Jack Conway, who is to make the film version of the "Spenders," adapted from the Harry Leon Wilson novel of the same name by E. Richard Schayer. Clare Adams, Miles Welch, Robert McKim, Joseph J. Dowling, Betty Bryce, Adele Farington, Virginia Harris, Tom Ricketts, Otto Lederer and Harry Hol-



Rolfe Faulkner, impersonator of President Wilson, who helped in the "Go and Get It" stunt in San Francisco in behalf of Marshall Neilan's forthcoming production

News Notes from the West Coast

By J. C. JESSEN

land will be the principals. This company is now working on location in the San Fernando valley.

The Dial Film Company producing six feature pictures during the year for Hodgkinson at the Robert Brunton studios is sending Otto Bollman to New York to produce four suitable screen stories. This company is now doing the final editing on the "Tiger's Coat," and production work on a new subject is to be started shortly. Roull Sentous, star at the Theatre Francaise, Paris, for the past several years, and who has also had a wide experience before the camera has been placed under contract by the Dial Film Company, and will play important roles in their coming productions for Hodgkinson. His last work on the stage was in the Paris presentation of the David Belasco play, "The Boomerang."

Advice received at the Robert Brunton studio is to the effect that Mr. and Mrs. Douglas Fairbanks will arrive in New York July 21 from Europe, and will immediately entrain for Los Angeles. The Pickford organization at the Brunton studio is making plans necessary for beginning production work on Miss Pickford's next subject immediately upon her arrival.

Frank Barzage, whose most recent work was the direction of "Humoresque," arrived in Los Angeles this week to make plans for directing the next Cosmopolitan Marion Davies' production at the Brunton studio. Miss Davies is now working on "Buried Treasure," prepared for the screen by F. Britten Austin, and being made under the direction of George Baker.

The Robert Brunton studios were this week visited by a great many celebrities who were in Los Angeles on their way East from the San Francisco Democratic Convention. Among the visitors were Governor Alfred E. Smith, of New York; General Charles Berry, Charles Murphy, of New York; Governor Alfred P. Richie, of Maryland, and many others.

Camera work has been completed on the tenth episode of the serial being made for Pathe by Robert Brunton, titled "Double Adventure." Jovie Sedgwick, who is leading woman opposite Charles Hutchinson in this serial, and who was injured while riding horseback at Daggett, Cal., during the making of desert scenes, has completely recovered and is now able to resume work.

UNIVERSAL

UNIVERSAL CITY now has the largest producing organization that has been active there for many months, there being eighteen producing units at present busy in the making of Universal subjects, besides a number of other units of independent producing organizations that have leased space at this big plant. It is estimated that more than three thousand people are employed daily.

Eight weeks of preparation have made possible everything for the filming of the Universal's next Von Stroheim picture, which will be "Foolish Wives," and the complete cast announced this week includes Rudolph Christians, Margaret Armstrong, Maud George, May Busch, Cesare Gravina, Nigel de Bruiler and Malveen Polo, besides Von Stroheim, who takes a leading role in addition to directing.

A new producing organization has been added, which will be directed by Stuart Paton, which will at once begin the filming of "Kate Plus Ten," the Edgar Wallace novel, written for the screen by Wallace Clifton. Paton was formerly a Universal director, and made their big production, "Twenty Thousand Leagues Under the Sea." Cast for the new picture has not been selected, but it is definitely decided that Eva Novak, recently engaged by Universal, is to be starred.

More than 8,000 people worked in films at Universal City Sunday, taking part in scenes for the circus serial, "Circus Life," starring Eddie Polo, and the circus feature, "Out of the Sky," directed by Reeves Eason, which will serve to introduce a new Universal star in the person of Gladys Walton. Miss Walton has been seen in several Universal pictures, and played one of the leads in the Lyons-Moran feature comedy, "La La Lucille." "Out of the Sky" will be her first starring vehicle, which is from a scenario by Phil Hurn.

The feature productions now in the making are "Outside the Law," with Priscilla Dean; "The Watchmaker," an all-star production, directed by Harry Franklin, and the Lyons and Moran third comedy feature, "Once a Plumber." This week will see practically all of the feature productions that have been holding the attention of the Uni-

versal units completed, the plays being "Black Friday," "Sundown Slim," "In Folly's Trail," and several short subjects.

Hoat Gibson, who has been playing in two reel Western dramas, has been placed under a five year contract by the Universal, and in the future is to play in a number of two reel plays in addition to continuing in the short Westerns. Gibson is at present working in the "Grimming Granger," by Ford Beebe, under the direction of Leo Maloney.

Harry Edwards, comedy director of a number of years' experience, whose most recent work was directing the Hall Room Boys' series, has been engaged by Universal, and is to make a series of comedies featuring Eddie Shields and Burtine Burkett, the first of which will be "Fix It For Me." Other new comedies now in production are, "Where is Your Husband?" directed by Frank Fishback, and "Uncle Tom's Caboose" being made by James Davis.

The old Spanish mission at San Juan Capistrano was the scene of a quiet wedding, in which Director Jack Ford, of Universal organization, and Miss Mary Smith, daughter of Charles W. Smith, member of the New York Stock Exchange, were principals. General Manager Esadore Bernstein, of Universal City, was best man. The couple are now honeymooning in the East, and Ford will be absent from the studio for at least a month.

METRO

TECHNICAL organization of the Metro studio assigned to the preparatory work for production of "The Four Horsemen of the Apocalypse" are nearing the completion of a gigantic task in the building of a "French village on the banks of the river Marne" in a valley north of Hollywood, through which was the dry bed of the Los Angeles river, which contains water only during the rainy seasons. This village is reproduced from numerous photographs obtained in France of the exact scenes described in the "Ibenez" world read novel. To properly prepare the river bed it was necessary to deepen and widen as well as to secure an adequate water supply that will make this dry river a raging torrent. The village will have a population of about 5,000



Maurice Tourneur

extra people during the making of scenes there and along the banks of the river will be enacted, one of the western front battles of the Marne.

Director Rex Ingram has selected the principals for the all-star cast. Heading the list will be Rudolph Valentino, who will take the role of the son of a French father and South American Spanish mother. Valentino is a dancer who has been in pictures three years, playing opposite some of the best known women stars including Clara Kimball Young, Dorothy Phillips, Dorothy Gish, May Allison, Ma Murray, and others. Others in the cast will be Mable Van Buren, Stuart Holmes, Brinsley Shaw, Derrick Ghen, Joseph Pomeroy Cannon, Josef Swickard, Virginia Warwick, Nigel De Brulier, Bridgetta Clark, Jean Hersholt, Smoke Turner, Edward Connelly, and others. In the "Four Horsemen" the leading woman will be Alice Terry, who has been in pictures but a short time, and who was featured in the Rex Ingram subject, "Hearts Are Trumps."

June Mathis has most of the continuity work completed, and at the studio numerous sets are now being erected for this film, the first actual scenes of which will be made within the next week.

Six other companies are at work on Metro productions. They are "Blackmail," starring Viola Dana under the direction of Dallas Fitzgerald, with a cast that includes Wyndham Standing, Edward Cecil, Florence Turner, Alfred Allen, Lydia Knott, Jack Roi, and others; "Body and Soul," with Alice Lake starred under the direction of Charles Swickard, to which cast was this week added Fontaine La Rue; Stuart Holmes is playing opposite Alice Lake, and other members are Hugh Saxon, William Orlandom and Carl Gerard; Wallace McDonald is playing opposite May Allison in "Are All Men Alike?" which company has been busy with scenes of a thrilling nature, including a wild automobile race and the use of aeroplanes. Phil Rosen is directing this company. John E. Ince continues on "Someone in the House," with an all-star cast headed by Edmund Lowe and Vola Vale, and Nazimova is nearing the completion of a film to be titled,



Alice Joyce, Vitaphone star, playing "cameraman" long enough to take a picture of her leading man, Robert Gordon

"Sham," made under the direction of Roy Smallwood. The third Jack London story, "The Star Rover," has been completed so far as filming is concerned, and plans provide for the making of the first scene of the initial Doraldina picture, "Passion Fruit," during the coming week. Noah Beery has been engaged to play one of the leading roles in the Doraldina picture.

SELIG

BERTRAM BRACKEN has been engaged by Colonel William N. Selig to erect the filming of the famous dog story, "Kazan," by James Oliver Curwood. Earlier in the season the necessary snow scenes were made, and Bracken is now engaged in making the interiors at the studio.

The second Franklin Farnum five-reel feature is now in the making and is titled, "Andy of the Flying U," based on the B. N. Bower story of "The Happy Family." Scenario for this was prepared by W. E. Wing, editor of the Selig scenario department, who interpolated a romance and considerable additional comedy. The cast includes Genevieve Berte, Vester Pegg, Bud Osborne, and a number of others.

Plans are now being made for the filming of a northwest royal mounted police story, "The Whiskey Runners," which is to be an all-star Selig production. William E. Wing is now preparing the continuity.

GOLDWYN

MEMBERS of the Goldwyn production organization identified with the production of "Earthbound," filmed from the Basil King novel, under the direction of T. Hayes Hunter, celebrated the final work on the subject by showing the production at the Culver City theatre Monday night of this week to which about three hundred well-known people of West Coast film-

dom were present as guests. The subject elicited the highest praise and General Manager Abram Lehr the following day received scores of congratulatory telegrams concerning the excellence of the production. This is one of the eminent author productions.

Gertrude Atherton, one of the Goldwyn eminent authors, has arrived at the Culver City studios, and will spend a number of weeks here writing an original play for the screen and working in collaboration with members of the scenario staff.

Will Rogers this week did the final work for "Honest Hutch," originally titled "Old Hutch," and within a few days will begin work in the "Guile of Women," from the story by Peter Clark McFarland, adapted for the screen by Elfred Bingham. Clarence Badger, who directed "Honest Hutch," will continue as director for Rogers.

Mabel Normand is making the final scenes for "Head Over Heels," under the direction of Victor Schertzinger, and it is interesting to note that this photoplay has served as inspiration for the composition of a song titled, "Miss Jekyll and Hyde," the lyrics of which were written by Miss Normand and the musical score by Schertzinger.

Reginald Barker is making the final scenes for the "Black Pawl." Director Al. Green is completing "Just Out of College," and Director Harry Beaumont is getting ready to produce "The Canaban," with Tom Moore starred.

F. P.-LASKY

PRODUCTION activities have been renewed by several units at the Famous Players-Lasky studios in Hollywood, including those under the direction of William C. de Mille, James Cruze, Joseph Henaberry and Cecil B. de Mille.

"Always Audacious," adapted from the Ben Ames Williams story by Tom Geraghty, is to serve as the next play for Wallace Reid, which is to be directed by James Cruze, and now that the Roscoe Arbuckle Company directed by Joseph Hen-

zberry has completed "The Traveling Salesman," it has been announced that the big comedian's next play will be "Brewster's Millions," adapted from the George Barr McCutcheon novel and play by Walter Woods.

Conrad Nagel, Ora Carew, Lois Wilson and Jack Holt are taking the principal roles in the William C. de Mille production, "His Friend and His Wife," adapted from the Cosmo Hamilton's novel of the same name.

George Melford and all-star cast producing "The Jacklins," will return this week from a stay of four weeks at Truckee, Cal., by which time they will have this production completed. Melford is next to direct the making of the William Vaughan Moody play "The Faith Healer," with Milton Sills and Mabel Julian Scott as principals. Mrs. Moody, widow of the playwright, is now on her way to Los Angeles to co-operate with Melford organization in the production of this play.

All principals for the next Cecil B. de Mille production have now been engaged, and Mr. de Mille is at work on an original photoplay by Jeanie McPherson. The principals are Ann Forrest, Forrest Stanley, King Baggott, Katherine Williams, Theodore Roberts and Theodore Kosloff.

Jesse L. Lasky will arrive in Los Angeles in about three weeks, according to advice received at the Hollywood studios.

1st NATIONAL

GENERAL MANAGER SAM GORK has engaged David M. Hartford to serve as director of the next Katherine MacDonald production for First National, which will be "The Second Latchkey." Hartford is at present directing the filming of the James Oliver Curwood production, "Nomads of the North," for First National release. Hartford has been identified with the theatrical world for the past thirty years, and a greater part of the time he was producer. For several years he was with Thomas H. Ince, and has a number of big film productions to his credit. "The Second Latchkey" is from a story by C. N. and A. M. Williamson laid



Thomas W. Ross, who is appearing in the Metro picture, "The Marriages of Mayfair." (Photo by Moffett.)



Lila Lee, Paramount artist, who is appearing with various Paramount stars

in England with a mystery plot. Edmund Lowe is to play the opposite lead.

Marshall Neilan Company filming "Dinty," which features little Westley Barry, have returned from San Francisco, where they made the chinatown scenes for this production. These are the last scenes required for this the fourth of the Neilan productions for First National.

Mack Sennett Company directed by Mal St. Clair and headed by Phyllis Haver and Ben Turpin, who are working on the second comedy feature for First National are spending two weeks in the vicinity of Kern River, Kern County, Cal., securing comedy water scenes for this production.

The second Henry Lehrman comedy for First National titled, "A Kick in High Life," has been completed and shipped to the Rothacker laboratory in Chicago for print making. Mr. Lehrman is now casting his third picture.

Mrs. Maud Murry Miller delegate from Ohio to the Democratic Convention and also chairman of the Board of Motion Picture Censors for Ohio, has been spending a week at the studios in Los Angeles familiarizing herself with film production. While in Los Angeles she spent several days at First National studios, and was the guest of Anita Stewart, Charles Ray and other stars.

FOX

THIS is finishing up week for three companies at the Fox plant. Under the direction of T.

Talmadge Sisters to Sail for Europe

Norma and Constance Talmadge, accompanied by Norma's husband, Joseph M. Schenck, president of both Talmadge Companies, their family physician, Dr. Bernard Livingston, Miss Talmadge's secretary, Miss Ann Pallette, and Miss Talmadge's maid, are sailing on the "Imperator" August 12th, with Mrs. Gish and Dorothy Gish, for a two months vacation, in France, England, Belgium and Italy. The Talmadge girls will meet their mother and their sister Natalie Talmadge, in Paris, where they expect to crowd a year's sightseeing into a few weeks, as this is their first trip abroad. They will visit all the most fashionable coutourieres and modistes on the Rue de la Paix, and bring back many marvelous new costumes which will spell the last word in ultra chic styles for their First National pictures to be made on their return to New York in October.

Rothacker Worker Wins Baby Bonus

The mid-summer crop of babies is bringing round \$8 a pound at the Rothacker Film Mfg. Co. treasury. In accordance with the agreement between Old Doc Stork and Waterson R. Rothacker, whereby a Rothacker worker gets a \$50 reward for each baby, a check for that amount was given to John Bove, developing expert.



Earle Williams, Vitagraph star, on the "H-4," where the final scenes of his forthcoming feature, "The Purple Cipher," were made

N. Heffron Buck Jones is making the last scenes for "Sunset Sprague." Shirley Mason has completed work in "Merely Mary Ann," and Director Scott Dunlap is making the finals for the William Russell production, "The Challenge of the Law."

Director Lynn Reynolds with a big troupe of Western players, with Tom Mix is at Phoenix, Ariz., filming exteriors for "The Texan." A three-day rodeo was held at Prescott last week, and at this Director Reynolds secured many scenes for

the photoplay, as most of the Mix cowboys took part in the contests.

THOS. INCE

WITH the completion of the first Louis Joseph Vance-Thomas Ince special titled, "Beau Revel," this week the announcement was made that this subject would be released through the Paramount-Artcraft program. Preview of the subject shows that it has a num-

ber of new night effects in photography perfected by Henry Sharp.

The Ince organization has selected Beatrice Bernham to play the role of Margaret Warren in "When Johnny Comes Marching Home," a Douglas McLean Ince picture. Casting Director Fred Froliek in interviewed more than fifty prospective leading women before selection was made for this part. Continuity is now being prepared for the next McLean picture, which will be "And So They Were Married." This work is being done by Joseph Franklin Poland.

W. Hanson, who for five years was stage and technical director at the Morosco studios, has been engaged as stage manager for the Ince plant to succeed Harry Schenck, who resigned.

Malcolm Oettinger, who has served as writer on New York and Philadelphia newspapers and was contributor to a number of the leading magazines, has been engaged to write magazine features for the Ince studio publicity department, and has arrived from New York to take up the new work.

Are you following Chas. D.

Isaacson's Articles on Music?

They are written especially as

a help to you.

Lewis Making "Lahoma"

Producer Has Personal Recollection of Days of the Novel

EDGAR LEWIS, then but a youth, thirty-one years ago, almost to the day, was at Wichita, Kansas, eager to enter the new territory which, that day, was to be thrown open by the United States Government, to those hardy pioneers who had come from all parts of the country to be in on the Oklahoma "land rush." Thousands had passed through Wichita on their way. There were all types of men and women among them.

Lewis possessed the spirit of adventure, the love of the outdoors. He was on an "excursion" as he says himself. When the time came for the signal starting off this motley crowd on one of the greatest adventures of the times, young Lewis was there.

This was the beginning of the settlement of Oklahoma, then but a wild, uncultivated country, today one of the most prosperous states in the Union. Lewis says things he can never forget on that adventure. In that same crowd was John Breckenridge Ellis, now a popular novelist. Some years after the "land rush" Ellis wrote a romance under the title of "Lahoma," and this will now be filmed by Mr. Lewis.

Edgar Lewis wanted to film that story from the first day he entered the motion picture field, but it was not until this year that he could obtain the film rights from Bobbs-Merrill Company.



Marie Mosquini appearing with Snub Pollard in Pathe-Rolin comedies.

Schlank Contracts for 28 More Comedies

Morris Schlank, producer of Hank Mann comedies, has returned to Los Angeles from a short business trip to New York with contracts for a series of twenty-eight additional pictures for the season of 1920-21, which are to be marketed through W. E. Shallenberger of the Arrow Film Corporation.

"The new contracts given me will not in any way affect the present distribution arrangement of the Hank Mann comedies. These are to continue one every other week for the remainder of the year which ends in March," Mr. Schlank said. "I have not made any contracts for featured comedians of the other two series of comedies I will make but negotiations are now on and I expect to have a definite decision on the question within the next two weeks."

Elaborate Press-Book for Equity Picture

With the release of its latest press-book of thirty-two pages, Equity's exploitation forces exceed all their previous achievements in the number and nature of exploitation stunts described and illustrated in detail on any single production. In all the Young productions, the proportion of exploitation material to publicity has been about evenly divided. In "Whispering Devils," this high mark has been exceeded.

3 to 1
Now Means
4 to 1

Re-Issue Abramson Films

Chadwick Pictures Have Entire Stock of Ivan Film Productions

THE Chadwick Pictures Corporation has taken over the entire list of feature subjects which were produced by the Ivan Film Productions. These include the dramas directed by Ivan Abramson and which brought him into fame. These subjects are all being re-issued and re-edited by Martin Cohn and J. F. Natteford.

The subjects will be released in blocks of five and four respectively, every three months. The first five subjects are "Like An Old Fool," an adaptation of "A Fool's Paradise;" "Who's To Blame?" a modern revival of "Forbidden Fruit;" "Repentance," which as "The Faded Flower" brought Alma Hanlon into stardom, "A Wife's Story" formerly "A Mother's Confession," and "Truth Will Prevail."

The second series will be composed of four subjects comprising "A Daughter of Hate" in which Frankie Mann is starred; "When A Woman Sins" formerly known as "His Wives;" "Wanda's Affair" the screen vehicle which brought Ruby De Remer before the camera, then known as "Two Men

and a Woman;" and "Love Triumphant."

The third and fourth series is composed of the following nine subjects which have as yet not been retitled: "Her Surrender," "Human Clay," "Sins of Ambition," "Married in Name Only," "One Law for Both," "Two Men and a Woman," "Babbling Tongues," "The Window Opposite" and "Conquered Hearts."

New advertising matter, photos, posters and lobby displays are being prepared on all of these subjects. Specially hand painted titles will be used throughout.

The following territory has already been sold on these subjects: New York City and State and Northern New Jersey to the Merit Film Corporation of New York City; Eastern Pennsylvania and Southern New Jersey to the De Luxe Film Company of Philadelphia; Maryland, District of Columbia, Delaware and Virginia to the Merit Film Corporation of Baltimore; Western Pennsylvania and West Virginia to the Merit Film Company of Pittsburgh; Ohio and Kentucky to the Merit Film Corporation of Cleveland.

Urban Buys War Pictures

Purchases 2,500 Feet Showing Kolchak's Expedition in Russia

CHARLES URBAN, president of the Kinetograph Co. of America, has purchased 2,500 feet of negative taken by Lieutenant Carl von Hoffman while the latter was with Admiral Kolchak's ill-fated expedition against the Bolsheviks.

Lieutenant von Hoffman had 18,000 feet telling practically a complete story of the entire Kolchak affair. He lost all but 2,500 feet when the Bolsheviks destroyed the Kolchak forces. He was able to save this part of his collection because he happened to be carrying it along with his immediate

personal equipment. The other 15,500 feet were with the supplies that were lost to the enemy. Von Hoffman says they were destroyed and not salvaged, so that the negative he has just sold to Mr. Urban constitutes practically the only record of Admiral Kolchak's ill-fated adventure in Siberia.

Mr. Urban bought the pictures for his film library. In time they will take their proper place in the moving picture encyclopedia he is developing. He is engaged now in collaboration with Lieut. von Hoffman in editing and titling them.



Snow set of much realism in spite of the fact that the white blanket is asbestos used for one of the scenes of "The Golden Trail," an early Fall release by Arrow Film Corp. Jane Novak is starred.



Robert G. Vignola

Presents His First

Robert G. Vignola Production

Made for Cosmopolitan
Released by Paramount

"The World and His Wife"

Shown at the Rivoli Theatre, New York, the week of July 18 under the Direction of Dr. Hugo Riesenfeld

The Next

Robert G. Vignola Production

Will Be

"The Passionate Pilgrim"

By Samuel Merwin

Projection — Camera — Music Hints and Ideas About

“New Theatres”

Pages 979-1000



Proposed theatre for Wilmer and Vincent, Allentown, Pa. Hoffman-Henon, Architects

New Strand in Albany Will Use Stadium Layout

Bowl Shaped Auditorium Will Seat Sixteen Hundred

EQUIPPED with many new and distinctive features devised by Architect Thomas Lamb of New York, a motion picture theatre is being erected in Albany by Henry Kramath at an expenditure of \$540,000, and which when completed will be turned over to the Strand interests under a forty-year lease. The theatre, by far the most modern, largest and most expensive in the city, located in North Pearl street, will be opened to the public in October or November. No expense whatever is being spared in the construction of the house, explaining in a great measure the delayed opening, likewise the fact that instead of costing \$200,000, as first estimated, the house will approximate \$540,000.

When Mr. Kramath conceived the idea of erecting an up-to-date motion picture theatre in Albany, he took a trip to the Pacific Coast, stopping in many cities both coming and going, visiting the best motion picture houses in each of these and carrying back with him this or that feature which had appealed to him from as many different theatres.

When the trip was over, Mr. Kramath found that none pleased him more than the Strand theatre of New York City, which became the model on which Al-

bany's newest picture house is being constructed, but with certain improvements that had been devised since the original Strand was opened to the public.

For instance, the lower floor will be of a bowl-shape arrangement, seating in the neighborhood of 1,600 persons and in a way that there will be no obstruction to the view and no distortion of the screen picture.

The balcony will have a seating capacity of close to 1,000 persons with three rows of loges, each divided by curtains, while movable chairs in each will add to a large degree in the comfort of the patrons.

There will be three boxes on either side of the theatre, but these will be on the same level as the balcony, none on the ground floor. The floor plan in each of these boxes includes steps so that the persons occupying seats in the rear will have fully as good a view of the picture as those in the front row.

Some idea of the immensity of the stage can be gained from the fact that it is eight feet wider than the one at Proctor's Harmanus-Bleecker Hall, one of the largest in the country. There will be six sets of scenes, while dressing-rooms of a most modern type will be located on either side

of the stage, for the house is being built for the screen as well as the legitimate, although under the Strand interests it will be operated as a first-run motion picture theatre.

The organ will be supplemented by an echo organ and there will be an orchestra occupying a pit at times and at other times being on the stage.

The interior decorative effects are up to the minute and will surpass anything in this city, even including the state buildings. Mr. Kramath is giving his entire time to the construction of the building and is personally on the job throughout the entire working day. The decorators and plasterers are experts from New York, several of whom were employed on the Capitol and other theatres and are thoroughly conversant with Mr. Kramath's demands for the very best that exists.

Some novel arrangements are embodied in the theatre in connection with the fire escapes, which will undoubtedly attract much attention from those who are in the theatre-building business. For instance, solid concrete walks supplant the usual lattice and lath-like arrangement which prevails in many houses and through which flames can quickly find their way from beneath. There are no movable lad-



This view and its companion on the opposite page form a panoramic

ders in connection with the fire escapes, the exits being of a type that will permit not only a most speedy egress from the theatre but one which will be characterized by perfect safety even under the most hazardous conditions.

The theatre will be known as the Strand and has been under course of construction for the last year. While it was first re-

ported that it would be open to the public on Labor Day, Mr. Kramath in conversation with a correspondent of the MOTION PICTURE NEWS stated officially that the house would not be open until October or November owing to his desire to complete it in the finest respect even in the most minute detail.

Buildings Are Being Razed to Make Way for Evansville's Newest Theatre

Plans Are Being Changed to Allow for Introduction of Roof Garden Feature

Erection of a new theatre here, to be known as the Vendome theatre, will be started within a few weeks at Evansville, Indiana. Leases on the ground at Third and Sycamore streets, which the building will occupy, have all been closed and the store buildings now on the site will be torn down as soon as the tenants give possession.

The new theatre will be 145 by 90 feet in size, covering about one-fourth of the block. It will be erected in such a manner that it can later be enlarged into an eight-story hotel building in addition to the theatre. Further leases are necessary to carry out the plans to construct a hotel in connection with the theatre.

Jacob Handelsman of Chicago is manager of the Vendome theatre company. Other officers of the company are: Joseph Trintz, Chicago, president; Charles Frisse, Evansville, secretary.

The theatre will have a seating capacity

of from 3,300 to 3,500. The largest theatre now in Evansville, the Strand, which is devoted to high class pictures, seats but 1,700.

No expense will be spared in making the theatre one of the more modern and beautiful in the county, according to Mr. Handelsman.

It is believed construction work can be started by Aug. 5 and it is planned to work two shifts of workers in order to complete the building within six months.

Several new features will be incorporated in the theatre. Instead of being located near the orchestra circle, the boxes will be located midway between the lower floor and the balcony, giving spectators a direct view of the entire stage instead of a side view.

Motion picture men point out that the boxes in the average picture house, no matter how good the pictures are presented, afford a side view that too often

distort the figures on the screen into thin and emaciated specimens of humanity.

The officials of the new theatre company believe the boxes affording a direct view will be popular with the audiences.

On the mezzanine floor, just in the rear of the boxes, a promenade will be located for use of patrons. Rest rooms will be located in the rear of the promenade.

A nursery with woman attendants will be conducted for the benefit of mothers. The nursery will be located in the rear of the theatre where small children may be left during the performances.

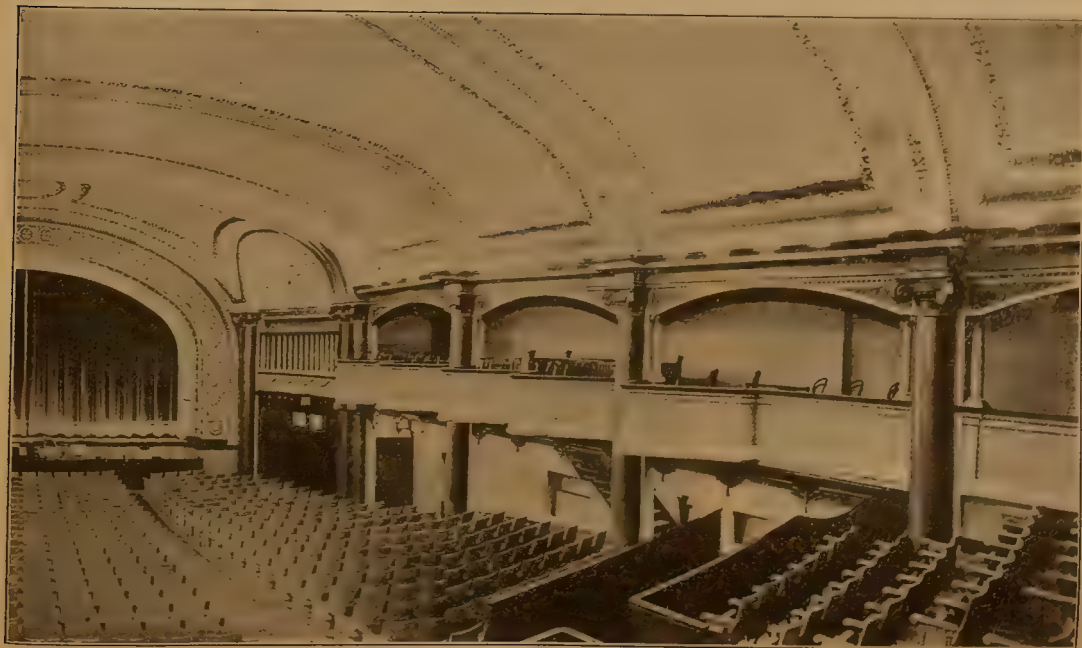
Paul H. Bush, manager of the Selznick Film Corporation; S. I. Levin, general manager of the Jones, Linick and Shaefer Amusement Enterprises of Chicago, and Frank T. Milner, late manager of the pipe organ department of the Kimbel Company of Chicago, came here recently to go over plans for the programs to be offered at the new theatre with Mr. Handelsman.

A pipe organ will be installed but the theatre also will use a symphony orchestra.

Motion pictures will be featured at the theatre, but operas and plays of various descriptions also will be presented at intervals.

The location of the theatre, just a block from Main street, Evansville's business thoroughfare, will enable the company to make the house plainly visible from Main street. In addition Sycamore street has long been a favorite showhouse street and the Grand theatre is just a half-block from the location of the new theatre.

The Vendome theatre will be erected with the main entrance and foyer cutting diagonally across the corner.



Photograph of the interior of the Rialto Theatre, Aurora, Ill.

Difficult to Find Words to Describe Spanish Theatre

But Copy-writer Does His Best with Words at Hand

THE opening of the magnificent Real Cinema in Madrid is further evidence of the widespread popularity of motion pictures and the overcoming of prejudice even in the most conservative localities. Making due allowance for a characteristically Spanish liberality in the matter of adjectives, we cannot doubt that the Real theatre is one of the finest in the world and its opening looked upon in Spain as a matter of national importance. The Nicholas Power Company, whose projectors are used in the Real, furnish an account of the opening, printed in a Madrid magazine, and it can easily be seen that Spain is well supplied with film fans. The King, the Royal family, and all the grantees of Spain who were in town, attended the performance and evidently had a fine time. To quote from the local paper, "His Majesty, expressing many praiseful phrases, was greatly pleased with the achievement of the Empressa Sagarra and promised that he would call again in order to look over the whole building." The King has a Power's Projector of his own, and is a good judge of projection, therefore his opinion of the Real and its equipment carries somewhat more weight than the judgments of most kings.



There is no doubt that the Empressa Sagarra, owners of the Real theatre, have spared no expense and combed the world to get the finest equipment for their house. P. A. McGuire, who looks after the advertising for the Nicholas Power Company, informs us that the use of Power's Projectors absolutely proves that the Royal Cinema has been supplied with the very latest and best that the world furnishes the photoplay houses.

American exhibitors who are proud of their own efforts to give their people the best and have no objection to local papers saying a few kind words in reference to these efforts to please the public, may find some suggestions in the attempts of the "Nuvo Mundo" to do justice to the Royal Cinema. "Madrid boasts of a new sumptuous, splendid and comfortable photoplay

palace, the Royal Cinema, which today stands in the centre of Madrid, the pride of all Spaniards and the admiration of all foreigners. There is not in all Spain a more ample and regally arrayed photoplay house than the Royal Cinema. In spite of the great dimensions of the building there is not a single touch that betrays bad taste. Even upon entering the plain but admirably exquisite vestibule, the visitor is impressed with the beauty of the house.

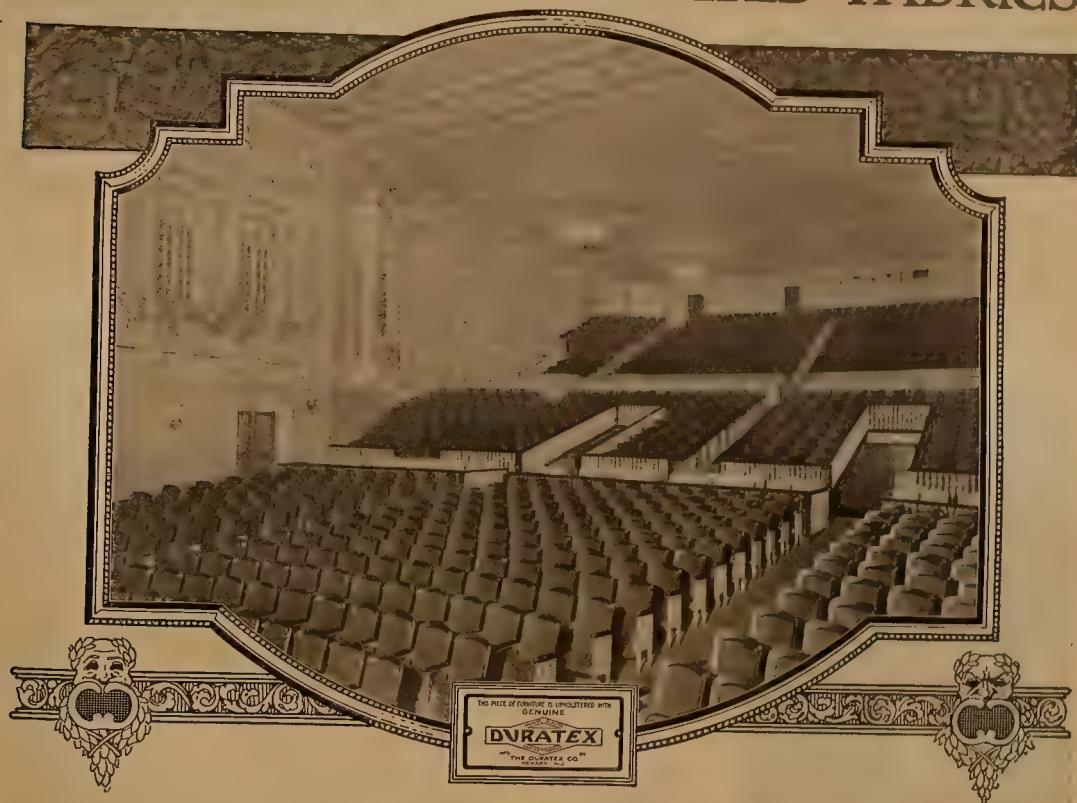
"The regal stairway reaching to the beautiful roof garden, the marvelously illuminated exhibition room, the boxes—especially the parquette boxes, apparently made for the exhibition of women's beauty, the ample sitting rooms—furnished with comfortable, graceful American arm



Three views of the magnificent Royal Cinema theatre of Madrid, which is said to be one of the finest picture houses in the world

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The Better Upholstery Material

New Spanish Theatre Described

(Continued from page 982)

chairs, the perfectly arranged orchestra seats—from every one of which the spectator can comfortably watch the performance, the proscenium arch of pure marble and brilliant bronze, bedecked with a wonderful arrangement of lights, and an elegant blue damask curtain which presents a beautiful contrast with the predominating light green tone of the house in every touch present a fascinating and admirable ensemble. Thus is explained the ecstasy which overtakes the visitor upon entering the Royal Cinema."

Although this house cost the Empressa Sagarra two and one-half millions of pesetas, the public of the metropolis of Spain is filling the theatre to its capacity at every performance and the owners are well satisfied with their investment,—and that is a good way to end a story in Spain or in Michigan.



C. D. Cooley, gen. mgr. of the Strand Amusement Co., of Tampa, Fla., the man who put over the beautiful Victory theatre in that city

The Story of How the World's Largest Theatre Furnishes Fresh Air to Its Patrons

The Third Installment of the Description of the Capitol's Heating and Ventilating Systems

THE first two sections of this article treated to a detailed extent the ventilating and heating layouts of this monster theatre building. It would have been impossible, however, to have elaborated the description of these systems to the point where the article would have consumed a dozen issues. But with the idea of condensing the material so that the most important phases only would be touched upon, the data was finally prepared in two sections.

The third and final installment will be dedicated, by the logical order of things, to the thermostatic apparatus which plays the all-important part in maintaining an even temperature.

The thermostatic devices employed at the Capitol were developed and installed by the Johnson Service Co. of New York. These automatic regulators are installed throughout the playhouse, controlling ventilating as well as heating. Two are installed on the main floor to control the direct radiation there and others are in the balcony accomplishing the same purpose.

Not all of the steam radiators, however, are automatically controlled; some of those in the lobby being hand regulated.

In the second installment of this article mention was made and a photo shown of the air outlets placed up and down beside the entrance doors. Thermostats on the walls of the building are strategically placed to operate these counter-draught outlets.

In a structure of this scope the engineer is not in a position to remain cognizant at all times of the temperature conditions throughout the building. At the Capitol this information is brought to him by so-called "long-distance thermometers." By these devices he is able to keep informed of the condition of air in the balcony and on the main floor.

The registering devices are located in the ventilating ducts leading from these parts of the theatre but the temperature

indicated is approximately that encountered by patrons.

After the heating and ventilating systems had been installed and adjusted test runs were made to ascertain the actual working results of the systems. In spite of the fact that the theatre's 5,000 seats were filled with a constantly changing crowd, the temperature hardly varied, showing that the designs of the various elements were correct and the capacities ample for all purposes.

Allen Gets Out House Organ

"The Mouth Organ" which happens to be the official instrument of the Allen Theatre Managers' Association of Toronto is out again. The little pamphlet is full of the kind of items that make such a publication of the most interest to its readers. Most of the material is of a personal nature and hence of greatest value to those "on the inside," but Sam Cohen who assumes the position of Editor of the "Mouth Organ" gathers a fine brand of variegated material.

Monsoons on Broadway

The Criterion theatre, located at 44th Street and Broadway, New York City, is another to join the list of Monsoon Cooling System owners, and the installation is progressing at a rapid pace.

Briefly, the system as designed for the Criterion consists of four big Monsoon Blowers—two located on each side of the stage in the upper tier boxes. The tremendous volumes of air blown in by these blowers will maintain perfect ventilation throughout the year and will be particularly beneficial during the hot weather months.

The Monsoon System was selected for the Criterion by Russell B. Smith, Inc., Consulting Engineers, only after a careful study of the problem and a thorough investigation of the improved Monsoon apparatus.

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Equipment
Operating

Projection

Questions
AnsweredPractical Electricity—XX
Study Lessons for the Projectionist

Generation of Electricity

AS was stated in the last issue, in order to generate electricity, it is necessary to have a conductor cutting the lines of a magnetic field. Thus a direct current generator is a machine so designed that electric conductors will cut a magnetic field, and also provide a means of conducting the current produced by the conductors cutting the field, so that it may be used to perform work.

The generator is a means of converting mechanical energy into electrical energy by means of magnetic induction, and while electricity is not created, an induced electromotive force is produced which causes a current to flow through the connected circuit in a similar way as water is forced through a system of piping by means of a pump.

A generator is made up of two fundamental parts—a magnetic field which may be set up either by permanent magnets or electromagnets and an armature which consists of a series of coils of wire wound on an iron core and so arranged that they may be revolved within the magnetic field.

There are different methods of construction used in the production of electricity. These methods are by means of a revolving armature and stationary field magnets as used in a direct current generator, also a revolving field and stationary armature, as in the case of the alternator for the production of alternating current. In speaking of electrical machines, the stationary part of the machine is known as the *stator* and the rotating part the *rotor*.

When a conductor is moved in a magnetic field perpendicular to the lines of force as shown by Fig. 58, the direction of the induced E. M. F. tending to cause a current to flow, is given by the right hand rule which is as follows:

If the thumb, forefinger, and middle finger of the right hand are extended at right angles to one another, then the thumb held in the direction of motion of the conductor, and the forefinger pointing in the direction of the magnetic flux, the middle finger will be pointing in the direction of the induced E. M. F.

In order that the conductors may be revolved and cut the magnetic field, the wire is wound on a core which revolves on an axis neutral distance between the two pole faces. In order to illustrate this most simply we will consider a single loop of wire as shown by Fig. 59. If this loop is revolved in a clockwise direction, then since the direction of motion of section AB is upward, and the field flowing from left to right then the direction of the induced E. M. F. in the section AB will be from A to B. Also in the section CD whose direction of motion is downward the induced E. M. F. by the right hand rule will be opposite to that of AB or from C to D. The ends of the loop revolve in a plane which is parallel to the magnetic lines and since no cutting takes place there is no induced E. M. F.

Since the induced E. M. F. AB and CD are in opposite directions, a current tends to flow

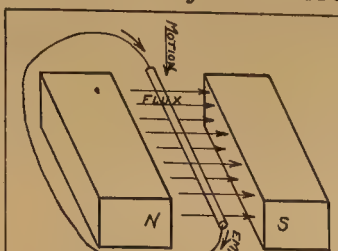


FIG. 58.

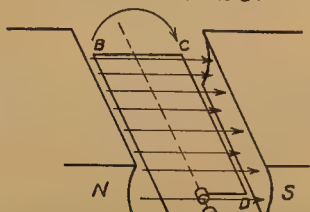


FIG. 59.

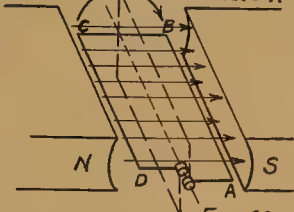
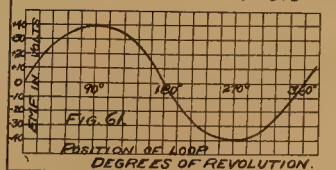


FIG. 60.



around the loop in the direction ABCD. The E. M. F. in AB is added to that of CD so that the E. M. F. at the ends of the loop is equal to the sum of the two conductors.

One-half revolution later, as illustrated by Fig. 60, the sections of the loop AB and CD have changed places and the directions of induced E. M. F. will be from B to A and from D to C, so that the current would be the same but in the opposite direction. Thus it will be seen that the current flows in one direction during half the revolution and in the opposite direction for the remainder.

An alternating current is therefore produced

in a closed loop revolving in a magnetic field.

The current will have a maximum value when in the position shown by Figs. 59 and 60, since at these positions the conductors are cutting the greatest number of lines per second and in a direction perpendicular to the direction of the lines.

When the conductors are in a position shown by the dotted lines Fig. 60, the motion is parallel to the lines of force and no cutting takes place therefore there is no E. M. F. induced and the loop is said to be in the neutral position.

As the loop of wire is revolved through the field, the induced voltage increases to a maximum at a point where the conductors are half way across the magnetic field and then falls to zero again at the neutral position. If we consider the neutral position of the coil as the "zero" position, we may then plot the induced E. M. F. for one revolution as shown by Fig. 61. When the coil has been revolved 90 degrees the voltage will be at a maximum in one direction. It then falls to zero again when the coil has gone one-half revolution or 180 degrees. The voltage then builds up in the opposite direction to a maximum at 270 degrees and falls back to zero upon returning to the original position. This plot is known as the *sine wave curve* and the above action includes one complete cycle. The same action is repeated for each revolution of the loop, in a two-pole machine.

The amount of induced E. M. F. in a conductor depends upon the number of lines cut per second. When the rate of cutting is 100,000,000 lines per second then the E. M. F. produced between the terminals of a loop is 1 volt. The above figure is usually written 10^8 and is read "ten to the eighth power."

Problem:—Find the E. M. F. induced in a wire which passes 50 times per second across a pole face, the flux density of which is 15,000 gauss. The dimensions of the pole face being 20 x 30 cms.

Solution:—The flux ϕ equals $20 \times 30 \times 15,000 = 9,000,000$ or 9×10^6

The total number of lines cut per second = $50 \times 9 \times 10^6$ or 4.5×10^8

Volts induced equals $4.5 \times 10^8 / 10^8$ or 4.5 volts.

Since it is necessary to have considerable space between the poles of a machine in order to furnish room for the loop of wire to revolve, the inside of the loop is filled with an iron core in order to provide a more accessible path for the magnetic lines and also to concentrate them to a more definite path.

In order to increase the voltage at the terminals of a winding number of the loops are connected in series, the total voltage being the sum of the voltage of the number of loops.

In addition to the core and the loops of wire it is necessary to provide a means of collecting the current and conducting it to the outside line. This is accomplished by means of slip rings for an alternating machine, and by a commutator for direct current machines. The combination of core, loop windings, and device for collecting current is known as the *armature*, the construction and operation of which will be explained in a later issue.

Since the current within the armature of both a direct and alternating current machine re-

Fig. 61; in a direct current machine, it is necessary that the connections be so reversed during the revolution of the cutting conductor that the current will be unidirectional, this action is accomplished by means of the commutator.

Problems Referring to the Text

40. A wire cuts through a field of 2,000,000 lines, at an average rate of 2400 times per minute. How many volts are set up in the wire?
41. If a wire which is cutting a magnetic field at the rate of 100 ft. per second induces 4 volts at the terminals, how fast must it move to set up 6 volts?
42. An armature has 100 conductors connected in series. If these conductors cut a field of 5,000,000 lines 800 times per minute, find the voltage induced.

Picture Is Dull

Ivan T. Davidson, Mayville, Ky., writes: AM having some trouble that has got my goat. I am using two machines of different makes. One gives a most wonderful picture while the other gives a very poor one. I overhauled it and it is no better. I installed new lenses with no results. My picture is dull, it will not focus although I am using the best grade of Gundlach lens that can be bought. The picture runs fairly steady, tension springs set right but it will not project a picture compared to the 6B. I even changed lenses from the 6B to the Simplex with no results.

REPLY:

In the first place the trouble is not in the

objective because you say you have changed them about without improving the picture. Have you examined your condensers to see if they have become fogged or discolored due to overheating or poor glass. With these two possibilities out of the way there are just two that remain—one has to do with the lining up of the optical system and the other with the light source.

See that your objective, aperture, condensers and light source are lined up perfectly. You will need a piece of stout cord and a pair of calipers to do this mechanically although it can be done optically with a piece of smoked glass providing you can get out in front of your projection room and up to the height of the port-hole.

If you have a good sized and evenly distributed spot on the aperture plate it is one sign that your illuminant is O. K. But check this up by measuring the volts and amperes on the line side and machine side of both machines comparing the two under normal conditions. Be sure also that your carbon set on the one machine is as good as the other. Perhaps through carelessness the lower carbon is deflecting a considerable percentage of source illumination which would have the effect you describe.

Speedco Inventor Enters Politics

Elias B. Dunn, president of the Speedco Arc Controller Co., before it was taken over by the Fulton Company, is seeking success in politics. His name has appeared as an active candidate for Congressman from the Ninth Congressional District which centers about Newark, Orange and East Orange, New Jersey.

Wants Triple Machine Diagram

P. A. Wills, Park Theatre, Champaign, Ill., writes:

"I noticed John L. Hogan's letter in a recent issue and agree with him in regard to Company punch-holes. I myself have been 'bawled out' by the exchanges for cutting them out, but why can't the exchange put them in the reel designer. Vitagraph puts three or four in the title and two or three in the ending, and possibly in two or three pictures at the first and last of the reel which can easily be cut out. The Rivera in Chicago shows no punch-holes, and I don't think they were in the film when they received it as there were no jumps in characters where any film had been removed, which looks as if the exchange did not put them in until after they ran the film. And Goldwyn, four at the first of each reel and two at the end, and ONE NEAR THE MIDDLE, which is very hard to locate.

"I would also like to see the change-over for three machines that was promised to appear a long while ago. I have a change-over for two machines, but cannot be adapted for three machines very easily. I have a double dower arrangement on my lamps, whereby I am able to cut one picture off and put the other on without it being noticed, as from one scene to another.

"Within the next week or two I expected to have one of the best equipped booths in the business as we are getting two new Type S Simplex with arc controllers. I have just finished trying out the new Keenaltite lens which sells for \$100. While this lens gives as sharp a picture as the Bausch & Lomb and has had considerable work done on it, it seems the price

—Says the Projectionist

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is rather high. It is a triple combination lens with the back lens about two inches from the film insuring very little loss of light.

"Would like to know if it is against the Underwriters Code to run the line wires up through the pedestal without conduit as there is a cross-piece through the frame that will not permit conduit being run up?"

Reply: The correspondent who promised that three-machine change-over has never sent it in. He sent a letter which stated that he was enclosing it, but examination showed that he had forgotten to put it in. If he sees this we hope he will make good on his promise.

Kernalite lenses seem to be giving excellent satisfaction when used under the conditions for which they were designed. Admitted the price is higher than the general run of lenses, but if you are in sore need of screen illumination it is very probable that the cost of the lens is nothing compared to the gain. This lens was fully described in the News about two months ago.

According to the Underwriters Rules all concealed wiring not on knobs or in tubes must be run in conduit. In places where the conductors are liable to injury this conduit must be of the approved type made for the purpose. For the sake of safety to you as well as to conform to the Underwriters rules the line wires should be in conduit. If a cross-piece prevents the entrance of a conduit break off the piece to get the space.

Wire Sizes

R. F. A., from one of the largest cities in Indiana, writes as follows: I often hear that

the lead wires for a motion picture machine should be No. 6 and sometimes No. 4. I can find this out from any table on wire sizes and capacities but how are these tables figured. Are the sizes decided by the Underwriters or how?

Reply. Although you do not want your name mentioned there is no reason at all why you should be ashamed to ask this question. No doubt there are any number of men holding licenses of the first class who could not set down the computations for wire sizes.

This is the way the tables are worked out: Multiply full length of circuit by the current taken at the arc and then multiply this amount by the resistance of a standard mil-foot of copper wire. A "mil-foot" is the resistance of a foot of copper wire which is one one-thousandth of an inch in diameter. After you have multiplied these three terms together divide the result by the allowable drop in voltage. As an example:

Suppose the distance from the transformer to the machine is 150 feet and that we want to use 50 amperes at the arc. By looking up in a table of wire data we find that the resistance of a mil-foot of copper wire is 10.08 and if we assume a maximum voltage drop of 2, our figures will read thus:

$$\frac{150 \times 150 \times 50 \times 10.8}{2} = \text{equals } 81,000 \text{ circular mils.}$$

This calls for a No. 1 wire but the difference between this result and actual practice is caused by the adoption of an 8 or 10 volts drop instead of the two. This would demand a wire of much smaller cross section, in this particular case with a 8-volt drop the size would be 20,000 circular mils which would call for a No. 6 wire.

Now, with this figure in mind we look for another table in which the Underwriters have given the carrying capacity of copper conductors and we see here that a No. 6 wire will carry 50 amperes safely. But if we want to be sure, or if we should ever wish to increase our current consumption to 60 amperes it would be better to install an extra-sized conductor now, or a No. 4.

Thus you see that the actual conductor size is determined by a balancing of Safety against actual Carrying Capacity.

"The Punch Holes Are Furnished Free, Too"

Stirred into action by the series of articles appearing in the News on the subject of punch holes Mr. J. B. (Pop) Kenton of Hollywood, Cal., explains the existence of "change over" cues in conjunction with music cues. These are all right as far as they go; they would eliminate the need for punch marks on the part of the projectionist but they could not help the situation insofar as the negligence of Exchanges is concerned. If the "cue sheet" is furnished free by the Exchange so are the punch holes. The letter follows:

I have been reading for some time, a controversy in your paper about punch marks. Here is a remedy and it doesn't cost a cent.

All Music Cue Sheets made by the Filmusic Company of Los Angeles contain a complete set of "change over" cues for the benefit of the operator. These are furnished free with the pictures by the Exchange. All the operator has to do is to ask for these Cue Sheets.

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PUT the Gardiner Velvet Gold-Fibre Screen in comparison with any other screen in the world at any price for quality, soft velvety tones, clearness, definition and ease on the eyes. The Gardiner Screen is so unlike any screen you ever tried that—You'll want to tell it from the house-tops that the Gardiner Screen is the best box office receipt builder ever offered the exhibitor. Send to factory for booklet.

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A Bass DeBrie Parvo outfit consists of DeBrie Parvo Camera, 8 400 ft. DeBrie Magazines, Special DeBrie rewinds, 2 fine leather cases, one for camera and one for extra magazines, 3 Zeiss lenses, a 1 1/4, a 2 and a 3-inch focus, Iris Dissolve and Mask Box with set of masks. Price, \$1,300.00

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Argus Ideas Are Good Ones

Once in a while there comes to our desk a "house organ" that really seems to grind out a tune. The publication issued by the Argus Enterprises and called *Argus Ideas* is one of the favored ones. It is interesting without being flippantly so; it tells a story without being verbose; and what is even more important it contains real information. Better have your name placed on the mailing list. It is painless and may do you some good.

25th Anniversary of Cinematography

(From the NLWS correspondent in Paris)

Twenty-five years ago this summer the camera and the movies were joined together here and moving pictures were shown to the public for the first time in the grill room of the Grand Cafe by the inventor, M. Louis Lumière who is better known to Americans for his system of color photography. The professional cinematographers recently commemorated the silver anniversary of the event by a unique festival in Paris at which a film was projected showing the entire development of the cinema since the day it first appeared before an astounded public under the name of the "Biograph."

In his address of welcome to the artists of the tripod, M. Lumière said: "Since many great American producers have set up moving picture studios in France to

film interior and landscapes for scenarios with European settings, they have seen and been impressed with the art of French producers and have asked many of our best directors to cross the Atlantic to work in American studios. I wish to advise my co-workers who have received such offers, to wait six months before accepting. In that time I hope to see done away with the present difficulties that now hinder French production. If this does not come to pass, it were best for our cinema artists to take their genius abroad and thus teach a lesson to the capitalists of France who have refused their support to a French industry hard hit by the war and in need of encouragement."

The difficulties referred to by M. Lumière are the forbidden entry of raw film into France and the attitude of the subsidized theatre of France which makes it almost impossible for actors to take up movie work after success on the legitimate stage.

Meanwhile the picture theatres continue to increase in number in Paris. There is a two-years' stock of raw film on hand, and a year's stock of film ready for projection. The studios are hindered by a lack of real movie stars and the price of raw film has jumped out of sight with the high rate of foreign exchange and the embargo. Add to this the cost of keeping idle film in stock and you have a lugubrious picture of the future of the movies in France.

Paeans of Praise from the East

A LARGE space advertisement from a Bombay, India, newspaper in which K. D. & Brothers, agents for the Nicholas Power Company in India, Burma and Ceylon informs that part of the world what they think of Powers machines, has just been received. Besides announcing in large type that "A Big Consignment" of projectors has recently arrived, the advertisement gives a list of the theatres using Powers:

Calcutta, Picture House and The Presidency Theatre; Bombay, West End Cinema and The Globe Cinema; Karachi, Star Cinema and The Kobinoor Cinema; Madras, Wellington Cinema; Rangoon, Globe Cinema and The Union Picture Palace; Delhi, Rink Theatre and The Emperor Cinema; Rawalpindi, Lyons Electric Cinema; Simla, Palaces Cinema; Muree, Lyons Electric Cinema; Secunderabad, British Cinema; Peshawar, The Lyons Electric Cinema; Mhow, Vaudetta Electric Cinema; Quetta, Picture Palace; Poona, Napier Cinema; Darjeeling, Cymkhana Club, Ltd.; Benares, Picture House; Lucknow, Picture Palace; Meerut, Star Cinema; Akyab, Picture Palace; Allahabad, Caral Picture House.

According to Advertising Manager P. A. McGuire of the Nicholas Power Company, he is willing to award the Distinguished Language Cross to the writer of the above mentioned particularly where he said, "The patented intermittent movement used exclusively on Powers product is a mechanical marvel and the wonder of scientists in its substantial and easy action of film while producing greatest definition."

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EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

THE NEW RIALTO THE NEW PICTURE PALACE OF NEWARK, N. J., SELECTS MIRROROID

WHY? Not because of price—because the owners of this temple of Movies would not hesitate to select the best at any cost.

FEIBER & SHAY have ordered a Mirroroid Screen to be used in their Colonial Theatre, Akron, Ohio, their first experience with Mirroroid screens in Bayonne, N. J., which they have had for over 5 years. Does this count?

MR. H. BACHMANN, of the Kossuth theatre, Brooklyn, after testing Mirroroid Screens in daylight and testing them in water over night decided that Mirroroid was the best.

MR. J. SILVERMAN, of the Reeland Publishing Co. and the owner of the Jewel theatre, Woodcliff, N. J., also orders Mirroroid screens.

These men are all men that you can trust to find the best in equipment as well as pictures. But you do not have to believe them. All that you need to do is to write for a sample and convince yourself that we have the best.

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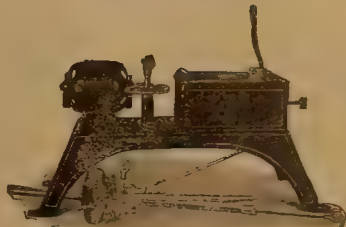


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Practically frees the operator from giving any attention to the arc, and enables him to attend to other duties. Durable made of best materials. Can be adjusted to maintain any desired arc gap.

SEND FOR CIRCULAR

HOWELLS CINE EQUIPMENT CO., 729 7th Ave., New York



Camera
LaboratoryPicture
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Photographically Mexican Films Are Fine, But Sentiment Shown Is Untrue

Cameraman Ramon Marty of Monterrey, Mexico, Criticizes American Films Depicting That Country

SOMETIME ago you asked me for information concerning the establishment of any moving picture studio in his country by any American film house. No sir; there is no American film producer here to date; but I still hope to see the realization of what I expressed to you in my former letter.

Probably producers in your country have not even thought of coming to make films in this Republic so full as it is of novelties in this matter, because they have sufficient there, or from fear of unsettled conditions in Mexico during Mr. Carranza's administration. But he assured that some day those producers, or European houses even, spurred by the exigencies of the public, will seek other fields of action where to develop their films, under different surroundings, in lands having landscapes, plants, types and customs unknown at present to the rest of the world. You cannot deny that ninety per cent of the inhabitants of the United States, notwithstanding their nearness to this Republic, are totally ignorant of things in Mexico; such as happens in Europe in the case of France, where many times Spanish personages of both sexes have been taken to the dumb scene and have been dressed and characterized in such a ludicrous fashion and showing such a lack of knowledge of what Spain is, that the directors of these films would be ashamed to have presented such fantastic personages if they once made a trip through the peninsula studying the costume, and the character of the people in each province. I have just seen a film made in Italy by Bertini, being a reproduction of the Spanish comedy "Genio Alegre" and I notice in it the great lack of knowledge that I speak of. How dare these producers take to the screen the reproduction of a work without having first obliged their directors to study all things necessary to have the work complete?

You yourselves make the same mistake. I have seen some American films in which Spain is presented between tragic and picturesque, with her banditti, her bullfighters, her ascetic penitents and her defiant women, and dressing the personages in such a variety of capricious costumes that anyone who knows not Spain, on seeing those films, will believe that we live in that land in perpetual carnival and a good time. It is a fact that up to date there has been no house who has produced a real and truly Spanish film.

Do you not believe it is sad to see such blunders, and that there lies a big blame on such famous companies, who spend so many thousands of dollars in their works, for not trying to put the seal of reality on them instead of presenting types created by the imagination of their directors? What do these companies

lack to remedy so grave defects? Nothing, almost nothing; only a little more care and to require from their directors a little more study or, if necessary, a tour of inspection through the country to be presented to the screen.

Now, in regards to the last films of American production that I have seen, I must say that they are good, very good, both on their artistic photography and in their very discreet artists, their exquisite direction, their correct "mise en scene" and their interesting arguments. That is all very well and it is the way to success.

What I cannot admit is those series films of interminable length, full of fanciful blunders and sensational scenes in which the true hero is . . . the camera-man, and whose entangled arguments are so unlikely and so absolutely ridiculous that the public of less culture and even little children, who formerly stood aghast before such a humbug, now scorn them heartily and criticize them mercilessly.

Producers should understand the need of morality in the cine, and of taking hold of other arguments which serve not as a school for thieves and murderers. Above all, real arguments should be made, reproductions of truth, else I prophesy a failure. At present, series films are coming from Europe with a sound and well-borne argument and which even cultured people enjoy. Another notice to producers and distributors: Be on the alert, gentlemen, to win the Latin-American countries. European houses are working hard and have advanced far in their conquest. So if you do not wish to lose these markets, enter the struggle, not only through journalistic propaganda, but sending in good films, competing in art and presentation with those coming from the Old World.

About native productions I must say that it is progressing. Some good films have been made and every day the number of producers increases.

I intend to go to Spain next year in order to study on the spot what can be made for the development of the cinema art. Spain, which is considered as the cradle of art, offers good artists, grand monuments, cities and towns rich in artistic works, old architectures, magnificent landscapes; it is a land full of joy, music, light and emotions; a land of traditions, romance and adventures. Before this I should like to make a trip through California and New York, and visit the large studios, talk with artists and producers to exchange impressions and get knowledge which may be useful to me in the future, and so be enabled to talk with assurance when I try to speak about the enterprising spirit of the great people of the United States.

Technical Papers of Interest to the Trade

The latest volume of the Journal of the Optical Society of America appears to be a valuable one and, we are sure, will be found to be so by those interested in this branch of the optical field.

Among some of the papers printed in this issue are: A Method for Determining the Photographic Absorption of Lenses; Dyes for Photographic Sensitizing; and Dispersion in Optical Glasses.

In addition to the foregoing there are also several reviews of recently published books.

This journal is published bi-monthly by the J. B. Lippincott Company of Philadelphia.

Technical Editor Resigns



AFTER having started the Studio Technique Section of the Trade Review and carrying it along for three months Mr. Earl Rossman, formerly with Prizma, Inc., has resigned his editorial berth to accept a position with the Storyart Pictures Corp., as Technical Director. This producing firm, recently organized, has laid plans to produce a series of short subjects of a vastly different nature, including revelations in photographic effects and color schemes and it was because of the nature of the intended work that Mr. Rossman was selected.

He has had a wide experience in practically every branch of cinematography from free lancing, "footage" work to the actual studio production end. For several years he was associated with Prizma, Inc., and was with the expedition to Africa in 1919.

His appreciation of the artistic in photography and his resourcefulness in obtaining desired effects make him particularly well fitted for the unusual type of productions on which he is now working under the direction of Charles Clemens Husted, well known director.

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Sole Southern Distributors

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PROJECTORS

Paterson Theatre Installs Typhoons

Mr. E. Bizar, owner and operator of the people's Park theatre, Paterson, New Jersey, has always endeavored to give every possible convenience and comfort to his theatre patrons, and for that reason from time to time, add new innovations to his theatre. Mr. Bizar's most recent addition to his theatre comprises the installation of a Typhoon Cooling and Ventilating System, and thus each visitor to this theatre will be assured a cool and comfortable seat all during the hot weather.

Two large 5 ft. Typhoons have been installed on each side of the screen, taking fresh air through openings in the side walls of the theatre, and forcing it directly over the orchestra and out through the exit doors. This operation entirely renovates the atmosphere in the theatre once every minute, so that at all times the air is cool and fresh.

Already, Mr. Bizar claims that through the installation of this cooling apparatus, his summer receipts have increased.

Offices Moved

The St. Louis office of the Cooper Hewitt Electric Company is being removed to larger quarters August 1st, in the Title Guaranty Building. Mr. A. H. Smith is the district sales manager.



National Anti-Misframe League Pledge

As a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Blank for New League Members

Member's name.....

Home address.....

Name of theatre where employed.....

Address of theatre and name of manager.....

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MUSIC

Musical
Equipment

Music For Your Theatre

No. 8

The Kind of a Man to Appoint

By Charles D. Isaacson

(Author, "Face to Face with Great Musicians")

IN motion picture music, the man is the most important element. The wrong kind of individual will never understand. The right one will make wonders grow wherever he turns.

The man at the head of your music must be gifted essentially with a point of view which will enable him to grasp the needs of your peculiar situation and capitalize everything,—letting nothing elude him when it comes to making prestige and business for the house.

The man at the head of your music ought to be a musician. But his musical talents are secondary to his viewpoint.

The brainiest musician in the world might be utterly out of place in the finest motion picture. Not that the training of the masters would keep him out of pictures, or that he ought to consider himself above the newly developing field—that is not the point at all. The musician, whose classicism is so ingrained that he believes anything which does not stick to old and fixed traditions,—that man is not the type. The motion picture musician must first of all be ready to make his own traditions, build his own laws and be willing to make a new definition for dignity. He cannot hope to use the motion picture theatre in the same way that he does the concert hall; nor is the theatre to be considered in the same way as the opera house. There is a fine shade of difference which is developing between the best picture-music houses and the concert halls. Oftentimes the musical programs of the picture houses are good enough to be transferred to the concert hall without change. But the most interesting concert program could not have been put without change into the finest picture theatre.

On the other hand, the man at the head of the music cannot be a man of poor taste in art. Such a type would be utterly unable to size up the big opportunities. The musician whose conception of music is jazz and ragtime and who is unable to hear or appreciate the best in art will not go very far. I do not think the public want to hear the low sort of music with their pictures. They may be willing to hear it, and doubtless enjoy it, at the dance

hall and the vaudeville houses, but they feel differently about the picture theatre. If they are promised music, they want real music—fine old songs they remember, beautiful airs from the opera, such as they have heard on their phonographs, and later the inspiring music of the masters.

Not that they are going to object to popular music—they do want some of that frothy stuff. Just as they want the crazy comedies and the utterly ridiculous farces, as a balance to the good features. But you couldn't succeed with all comedy—you're finding that the best programs are well balanced—you're finding that the use of the topical reviews, the scenics and occasionally even the educationals are well received. The public is using the picture theatre for getting the best of ideas.

And this you can take for an absolute truth—that when it comes to music you can only succeed if you gradually offer better, and better kinds of music, of the best composers. Don't forget that people remember what they hear in music, even if they are not able to play a note themselves. Give them nothing but a diet of frothy music and soon your music will become a boomerang; instead of drawing the crowd, it will drive them away.

I remember one theatre, where music actually sent some people away. The man at the piano had no conception of the sensibilities of his crowd—he continued to grind out, night after night, the selfsame, irritating, frothy music, and it hurt the listeners—it actually detracted from the virtues of the films.

The right kind of man is not hard to find, but it were far better not to have anybody at all, unless you have the right kind.

There is a way that any manager can test his present or prospective musical director. That is, he can find if the man has the proper outlook on his job.

What does he expect to do with his music? If he only hopes to make a sound while the picture is going on, he won't get far. Does he understand and know the operation of the theory of musical moods and emotions? Can he give the non-musician a series of examples of musical moods

and emotions? He should be able to offer half a dozen passages of music illustrating every mood and emotion—for instance, joy, humor, laughter, abandon, gayety, madness, sorrow, tragedy, sobbing, woe, murderous passion, sex passion, childish innocence, romantic love, savage hate, etc. He should be able to give you half a dozen passages illustrating and describing woodlands, ocean, clouds, storm, dawn, the spaces of the desert, an oriental scene, a Chinese street, Hebraic chanting, the bustle of a busy city, a fire, hunting for deer, a ballet dance, etc. For, as I have remarked already, and shall have occasion to demonstrate in detail, music is a more expressive language than words, and there are an unlimited variety of passages, marvelously descriptive of the most delicate shades of meaning. The right musician has them at his fingertips, or, if he hasn't, will be able to work them out and recognize them. This is the way the makers of cue-sheets write their analysis but the man at the head of your music must be able to make his own sheets, or criticise the ones which are sent him.

Now, one kind of musician will be so utterly above the earth that he will refuse to acknowledge that music can be described in words and music itself must be treated as a descriptive language—that type of musician will feel that it is undignified to talk that way. He is out of your class—he will never do.

The other musician won't be able to understand. If he has been dealing only with cheap music, he won't have any acquaintance with the real thing. And I assure you, it is as utterly impossible to find one's descriptive music in the popular songs of the day as it would be to attempt to make an exciting drama out of a slapstick comedy. There's lots of stuff in the popular repertoire, but it's only the trimmings—the real goods is in the high class, standard repertoire. Therefore, you can understand that the man who sneers at classical music, or who demonstrates an unfamiliarity with it, cannot be acceptable to you.

After the question of music to be used during the exhibition of the pictures is set—
(Continued on page 996)

The Barton Organ



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(Concluded from page 994)

tled, the next matter is what about the music between pictures.

The right kind of executive for the music department could within twenty-four hours furnish a half-dozen programs for different occasions—say one for Christmas, another for St. Valentine's day, another for Washington's birthday, another for the beginning of November, and another for an ordinary plain every day week. He could have a dozen suggestions for musical novelties—solos, dances, ensemble operatic offering, a music-film story, old-fashioned songs, comparison of past and present music, etc.

The right kind of music head will know how and be eager to connect with all the local musical happenings, so as to swing some benefit to his theatre. He will understand what is happening in music today, so that he can keep step with progress. But mainly he will have the psychology of the crowds, and he won't go over their heads, but he won't keep them always down in the cellar.

No, I am not describing a paragon, an angel come to earth. I could call off for you a dozen names of famous musicians, high-priced too, who wouldn't be worth their salt in the motion picture theatre. They're not enough of the people. They haven't the spirit of crowds in their hearts. All their lives they have been dealing with the so-called highbrows, and if you, Mr. Manager, were to admit to them that you never heard, let us say, Debussy's "Afternoon of a Fawn," they would consider you outcast! They wouldn't come off their perch—they are so confoundedly dignified, as they call it, and so piggishly snobbish, as I call it, that they refuse to see that their attitude is hurtful to art and the people.

I always tell them, when I talk with them, that they are cutting off art from the crowds, and cutting the crowds off from art—that the people must be given a chance to develop in music. They can't be expected to chew off grand opera of the most serious type until they have gone through an evolution. Now please, just because a man is off classical music, don't therefore consider him out of your considerations. But I am anxious to show you that the prestige of announcing the former conductor of a famous orchestra or grand opera company won't compensate for the lack of vision, if the man is too good for the crowds.

On the other hand, I could tell you of twenty great conductors who would be worth any price in a motion picture theatre, because they are in love with the plan to make music for all the people. For instance, there is Arthur Bodensky of the Metropolitan Opera Company and the New Symphony Orchestra; there is Sokoloff of the Cleveland Symphony Orchestra; there are Theodore Spiering, Victor Herbert, John Phillip Sousa, Stokowski, Polacco. *Mind this prophecy—watch some of these men in the next ten years—and you will find them engaged by some theatres, for occasional appearances!*

The ideal man for the job of musical director of my ideal motion picture theatre loves music. Also has a keen love of pictures—he is not a snob who sneers at the pictures behind the back of the manager and then plays because he's being paid. He wants to use the theatre to make people more musical, but he will never do anything which will be above their heads. He will always be original, and mainly he will have that subtle something which cannot be described, but which might be weakly termed as a communion with crowds. He will be the most important adjunct to his theatre, if he is the right man.

If you are in doubt, ask your prospective man to communicate with me. I'd like to know him anyway. *If some music director believes that he is in the wrong theatre,—where he is not appreciated, or where the heads of the house are unable to grasp the idea of real music for theatres, drop me a line. Another manager may want to reach you.*

Ask
MR. ISAACSON
to help you

This department is introduced for your especial benefit. Mr. Isaacson wants to be of service. He wants to help you solve your problems.

Write him care of Motion Picture News, what your musical difficulties are.

(Next week Mr. Isaacson will write about "An Alliance with the Music-Makers," in which he will show how to line up the publishers to help you.)

Questions and Answers Discussion

Mr. Charles D. Isaacson, New York City:

I am about to start playing for a picture show in a small town in North Georgia. This manager has installed a photo-player and I would like to ask you if I can get music written especially for this instrument and where it can be purchased.

Also can "cue" sheets for the standard pictures, like the ones given in the *MOTION PICTURE NEWS* be bought and where?—BESSIE LOWREY, Carrollton, Ga.

There is really no music published for a photo-player. Musicians playing this instrument generally use piano parts from the orchestrations in which the melody is cued in. The orchestral piano part is the most practical thing for the photo-player owing to the fact that it constitutes a condensed orchestration of the composition and indicates woodwind, string instruments and brass effects.

A musician using orchestral piano parts must have the ability to pick between the melody and the accompaniment for use on the photo-player. Music cues are obtainable through *MOTION PICTURE NEWS*, but they are not for sale anywhere. Music cues can also be had at Belwin, Inc., 701 7th Avenue, N. Y. City, who specialize in this particular field, and are in a position to supply you with appropriate music suitable for the photo-player.—M. W.

Mr. Chas. D. Isaacson, Motion Picture News:

Just finished reading your article entitled "Music For Your Theatre." I wish to compliment you on same. I must admit I enjoyed this story of yours so much that I read it twice.

I intend to write the exhibitors of the Southern territory calling their particular attention to this story, as I know each and every one of them will benefit by it.—R. C. GARY, Atlanta, Ga. (Goldwyn Distributing Corporation).

Further about Mr. Weeks, of the Hil-tonia theatre, is contained in the following letter:

Dear Mr. Isaacson, Motion Picture News:

Your articles are very clever and to the point each week and will open up a new field of endeavor to exhibitors. While I have been harnessing music, as you say in the past, perhaps some new idea may be brought home to me. I hope so. I have done everything I could think of in that line, to writing a war song and featuring it by getting up a chorus of the young girls of 15 or 16 years of the best families and always found that the publicity gained made those things worth while.

I have used singers, and while I didn't advertise the fact, I wanted to make my program attractive, different, wanted the people to say, "Let's go tonight and see what's on," and it always worked well.

Maybe I'll put on a song-writing contest—have thought about it.

Once I put on a singing and dancing contest among the boys and girls. Gave prizes. My idea is to bring the theatre the local people together. Named the theatre after the town, Hil-ton-ia. Well, I've made it pay. That means success. I've given Hil-ton (800 population) an \$8,000 theatre; paid for itself in five years. "Music the big Feature." Any little store movie can project a picture, but it takes the music to interpret the true meaning.

So I'm very much in favor of your articles. Hope they will reach the goal for which they are intended. I again wish to thank you for your kindness in the matter and trust that your articles will reach the success which they deserve.—E. C. WEEKS, Hil-ton, N. Y.

3 to 1

Now Means

4 to 1

"THE INNER VOICE"

Pioneer

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Chant Erotique" (Dramatic), Berge

- 1—Theme (1 minute and 20 seconds), until—S: At Screening.
- 2—"Ave Maria," by J. Ascher (2 minutes and 40 seconds), until—T: "A cabin in the valley."
- 3—"Sinister Theme" (for scenes of impending danger), by Vely (3 minutes and 55 seconds), until—T: "Mike O'Hara, who knows."
- 4—"Dramatic Conflict" (Hurry Heroique), by Levy (3 minutes), until—S: The fight.
- 5—Theme (3 minutes and 50 seconds), until—T: "My boy."
- 6—"Mysterious Nights" (Valse Dramatique), by Berg (1 minute and 30 seconds), until—T: "A tavern at Rainbow Lake."
- 7—"Serenade Romantic" (And. con moto), by Borch (4 minutes and 40 seconds), until—T: "At the end of the first."
- 8—"Rock of Ages" (Hymn) (1 minute and 55 seconds), until—T: "Mr. Morrison has made a."

NOTE: To be produced as organ solo

- 9—"Moonlight Shadows" (3/4 Moderato), by Baron (4 minutes and 25 seconds), until—T: "The partners meet, Morrison."
- 10—Theme (3 minutes and 50 seconds), until—T: "And now all we need."
- 11—"Poeme Symphonique" (And. quasi adagio), by Borch (5 minutes and 20 seconds), until—S: Close-up of dog in hat.
- 12—"My Dreams" (And. con moto), by Borch (4 minutes), until—T: "Reid won't even cash."
- 13—"Heavy Mysterioso" (for general use), by Levy (5 minutes and 40 seconds), until—T: "To secure funds for O'Hara."
- 14—"Chanson Melancolique," by Collinge (2 minutes and 25 seconds), until—T: "Amorous weeks pass and."
- 15—"Kiss A Miss" (Valse Chante), by Baron (2 minutes), until—T: "In order to detract."
- 16—"That Cat Step" (a new dance rhythm), by Bresu & Henderson (3 minutes and 15 seconds), until—T: "Drawn to the underworld."
- 17—"Half Reel Furioso," by Levy (3 minutes and 30 seconds), until—S: The fight.
- 18—Repeat: "Rock of Ages" (45 seconds), until—T: "I saved her but when you."
- 19—Theme (5 minutes and 5 seconds), until—T: "Reid returns to the."
- 20—"Adieu" (Hymn) by Berge (1 minute and 40 seconds), until—T: "Mr. O'Hara, he find."
- 21—"Continue pp" (50 seconds), until—T: "In Stephen King."
- 22—"Sleeping Rose," by Borch (2 minutes and 30 seconds), until—T: "John Holman."
- 23—"Dramatic Recitative" (for heavy intensive dramatic scenes), by Levy (4 minutes and 40 seconds), until—T: "Reid continues his."
- 24—"Reverie" (A dramatic tone poem), by Drumm (3 minutes and 55 seconds), until—T: "He is obsessed by."
- 25—Theme (2 minutes and 45 seconds), until—T: "I have just learned how."

THE END

"THE ADORABLE SAVAGE"

Universal

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Love's Enchantment" (Intermezzo D'Amour, Varley

- 1—"Manselle Caprice" (Allegretto Grazioso), by Baron (3 minutes and 25 seconds), until—S: At Screening.
- 2—"Sorrow Theme" (for general use), by Roberts (1 minute and 10 seconds), until—T: "The tears dropped up," Langley (3 minutes and 50 seconds), until—T: "The flurry of farewells."
- 4—"Dramatic Suspense," by Winkler (2 minutes and 5 seconds), until—T: "The strange conflict."
- 5—Theme (1 minute and 30 seconds), until—T: "My little white baby."
- 6—Continue to action (55 seconds), until—T: "Out of agony."
- 7—"Mysterious Nights" (Valse Dramatique), by Berg (2 minutes and 30 seconds), until—T: "The monster's cobra shed its slimy skin."
- 8—Theme (3 minutes and 55 seconds), until—T: "The fugitive Templeton."
- 9—"A Cannibal Carnival" (Char. Cannibalistic), by Levy (2 minutes and 30 seconds), until—T: "The Ratus Capital."
- 10—Theme (1 minute and 55 seconds), until—T: "Again the voice of Fiji."
- 11—"Conspirators" (Sinister Mysterioso), by Santos (50 seconds), until—T: "Sight brought a startling."
- 12—"Dramatic Agitato" (For general use), by Hough (2 minutes and 30 seconds), until—T: "When morning came."

NOTE: Begin pp. then to action

- 13—"Dramatic Reproach," by Berge (2 minutes and 40 seconds), until—T: "No one would know you."
- 14—"Lento Allegro" (From Symphonette Suite), by Berge (2 minutes and 40 seconds), until—T: "And still another."
- 15—"Wigwam" (Indian fox trot), by Samuels & Sanford (1 minute and 50 seconds), until—T: "Teach me to dance."
- 16—"Sinister Theme" (For scenes of impending danger), by Vely (1 minute and 55 seconds), until—T: "The vanguard of night."
- 17—"Continue pp" (50 seconds), until—T: "The morning afternoon."
- 18—"Danse Barbarique" (Char. Cannibal), by Levy (2 minutes and 10 seconds), until—T: "Boom, boom, boom."
- 19—"Half Reel Furioso," by Levy (6 minutes and 40 seconds), until—T: "And bloting out the calm."
- 20—"Dramatic Conflict," by Levy (2 minutes and 10 seconds), until—T: "Day dawned with a calm."

NOTE: To action pp. or ff.

- 21—Theme (2 minutes and 25 seconds), until—T: "Come out of it."

THE END

"UNDER NORTHERN LIGHTS"

Universal

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Spring Blossoms" (Allegretto con moto), Castill

- 1—Theme (2 minutes and 50 seconds), until—S: At Screening.
- 2—"Laughing Beauties" (2/4 Moderato), by Berge (2 minutes and 15 seconds), until—T: "Springtime was playtime."
- 3—"Dramatic Recitative No. 2," by Levy (1 minute and 50 seconds), until—T: "Yet not to let her."
- 4—"Indian Lament" (Characteristic), by Herbert (40 seconds), until—T: "Out of the wilderness."
- 5—"Cavatine" (Dramatic), by Bohm (2 minutes and 40 seconds), until—S: "Flashback to mountaineers."
- 6—Continue pp (50 seconds), until—T: "An injun marriage."

- 7—"Poem Symphonique" (And. quasi adagio), by Borch (3 minutes), until—T: "On the road to nowhere."
- 8—"Chicken Reel" (1 minute and 10 seconds), until—T: "I wouldn't leave it."

NOTE: Begin pp then ff

- 9—Theme (1 minute and 5 seconds), until—S: Flashback to interior scene.
- 10—"Birds and Butterflies" (Intermezzo), by Vely (2 minutes and 3 seconds), until—T: "After wrestling a fortune."
- 11—Repeat: "Indian Lament," by Herbert (1 minute and 5 seconds), until—T: "And out of the vastness."
- 12—"Reve D'Amour," by Zamecnik (2 minutes and 50 seconds), until—S: Mounted police station.
- 13—"Frisollette" (Allegretto), by Baron (1 minute and 40 seconds), until—T: "Mikling a ranching cow."
- 14—"Aveu" (2/4 Dramatic), by Favarger (2 minutes and 25 seconds), until—T: "Cut out your sabring."
- 15—"Dramatic Conflict" (Hurry Heroique), by Levy (2 minutes and 10 seconds), until—T: "That's dirty cheat."
- 16—Theme (2 minutes and 45 seconds), until—S: Close up of sleeping baby.
- 17—"Comedy Allegro," by Berg (30 seconds), until—S: Coon return to house.
- 18—"Chant Erotique," by Berge (1 minute and 5 seconds), until—S: Two mounted police.
- 19—"Comedy Allegro," by Berg (1 minute), until—S: Bear chasing coon.
- 20—"Dramatic Fantasy," by Bach (6 minutes and 30 seconds), until—S: Change of scene.
- 21—"Dramatic Tension," by Andino (4 minutes), until—S: Coon on roof.
- 22—Theme (2 minutes), until—T: "It was still Springtime."

THE END

"CUPID THE COMPLICHER"

Goldwyn

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Under the Shade of the Old Apple Tree"

- 1—"Western Rodeo" (Cowboy Descriptive), by Minot (2 minutes and 15 seconds), until—S: At Screening.
- 2—Theme (40 seconds), until—T: "With a heart."
- 3—"Continue to action" (1 minute and 20 seconds), until—T: "We don't go nowhere."
- 4—"Laughing Beauties" (2/4 Moderato), by Berge (1 minute and 3 seconds), until—T: "Zach Sewall, owner."
- 5—Theme (1 minute and 35 seconds), until—T: "The next morning."
- 6—"Continue to action" (2 minutes and 10 seconds), until—T: "Teeth like hell."
- 7—"Stamped," by Simons (2 minutes and 30 seconds), until—T: "Back home after."
- 8—Theme (30 seconds), until—T: "Say, you're some cowboy."
- 9—"Wigwam" (Indian fox trot), by Samuels & Sanford (3 minutes and 15 seconds), until—T: "The renowned Blackfoot."
- 10—"Continue to action" (50 seconds), until—T: "Here's eight dollars."
- 11—"Frisollette" (Allegretto), by Baron (3 minutes), until—T: "Cupid canvasses the town."
- 12—"Comedy Allegro," by Berg (2 minutes and 55 seconds), until—T: "The battle has raged."
- 13—"Continue pp" (1 minute), until—T: "It was mean of them."
- 14—Theme (1 minute and 20 seconds), until—T: "The last few weeks."
- 15—"Toreador Song" (from "Carmen," by Bizet (35 seconds), until—T: "Please don't go."
- 16—"Reve D'Amour" (Romance), by Zamecnik (4 minutes and 50 seconds), until—T: "I see myself."
- 17—"Manselle Caprice" (Allegretto Grazioso), by Baron (2 minutes and 35 seconds), until—T: "Bumble pie."
- 18—"Hurry" (For pursuit and races), by Minot (2 minutes and 30 seconds), until—T: "At the busiest hour."
- 19—"Gavotte & Musette" (Allegro), by Raff (4 minutes), until—T: "I'll do the best I can."
- 20—"Half Reel Hurry," by Levy (2 minutes and 15 seconds), until—T: "On the road to."
- 21—"Wigwam" (Indian novelty fox-trot), by Samuels & Sanford (4 minutes and 5 seconds), until—T: "You come with me."

THE END

22—Theme (1 minute and 50 seconds), until—T: "I wanted to see."

"LA LA LUCILLE"

(Universal)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1000 feet)

Theme: "Comedy Allegro," S. M. Herg

- 1—"Club Galop," Laurendeau (2 minutes and 30 seconds), until—S: At screening.
- 2—Theme (1 minute and 15 seconds), until—T: "John Smith, a young dentist."
- 3—"Galop No. 7," by Minot (5 minutes and 10 seconds), until—T: "Just married and escaping."
- 4—"Manselle Caprice" (2/4 Moderato), by Baron (3 minutes and 15 seconds), until—T: "Later that afternoon."
- 5—Theme (3 minutes and 20 seconds), until—T: "I knew there was a."
- 6—"Eccentric Comedy Theme," by Roberts (55 seconds), until—T: "Time to return."
- 7—"Laughing Beauties" (2/4 Moderato) (3 minutes and 50 seconds), until—T: "Two million dollars that."
- 8—"Scherzette" (from Symphonette Suite), by Berge (3 minutes and 55 seconds), until—T: "After a night of sighs and."
- 9—"Wigwam" (Indian novelty fox-trot), by Samuels & Sanford (4 minutes and 5 seconds), until—T: "St. Ophelia Hotel."
- 10—"Capricious Annette" (Intermezzo), by Borch (3 minutes and 5 seconds), until—T: "I want you to know that."
- 11—Theme (1 minute and 50 seconds), until—T: "The house detective."
- 12—"Whip and Spur" (Galop), by Allen (50 seconds), until—T: "A man has stolen your wife."
- 13—"Continue to action" (2 minutes and 10 seconds), until—S: Janitor arrives at hotel.
- 14—Theme (3 minutes and 45 seconds), until—T: "That man is crazy; he thinks."
- 15—"At Not" (Galop), by Peck (1 minute and 5 seconds), until—T: "I arrest you for abducting."
- 16—"Continue to action" (1 minute and 35 seconds), until—T: "You sent me to the wrong."
- 17—"Champagne" (Galop), by Lumbye (2 minutes and 10 seconds), until—T: "Colonel Marion arrives."
- 18—"Harry" (Minot (for pursuit and races), 3 minutes and 10 seconds, until—T: "We've got to get out."
- 19—Theme (3 minutes and 35 seconds), until—T: "If any dear son-in-law."

THE END

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Interior of Strand theatre, Dubuque, Iowa

One of the features that adds greatly to the prestige of the Strand Theatre is the Typhoon Cooling System, installed when the theatre was remodeled. On the roof of the theatre in the prescribed enclosure are two eight-foot fans propelled by a seventy-five-foot motor. They force huge quantities of cold fresh air



Orchestra of Auditorium theatre, Minneapolis

into the theatre with the result that the Strand has become known as one of the coolest places in town.

In fact, the theatre is so well ventilated that when passing the cooling air from the theatre is decidedly noticeable. The management declares that the system has more than paid

them for the cost of installation—in fact, that both in summer and winter it is one of their greatest assets. **BORDEAUX.**

The detailed story of the changes effected in this theatre at the time of remodeling was told in the issue of May 15.

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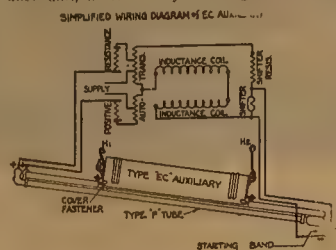


Fig. 3

advantages of the new auxiliary are a saving of fourteen pounds in weight over the old type, and an increase in the allowable voltage variation, since the new lamp has a regulation of 25 per cent, while that of the old type was only 12 per cent.

The wattage of the new lamp is 430 which has increased the candle power about 12 per cent. Since the tube will operate at 3.8 amperes D.C. normal, a further slight reduction has been made possible, since the auto-transformer need not be as heavy as formerly.

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"Kiss Me, Caroline!"

(Christie Comedy—Two Reels)

TO judge from the laughter that greets this comedy at the Rialto, there is no doubt of its ability to score with the average audience. "Kiss Me, Caroline!" revolves around a humorous idea—one which has been treated before in comedies and will doubtless be used countless times in the future. Two undergraduates are expelled from college for cutting up didoes. To square things with father, one of them is forced to settle down by entering matrimony and no girls being visible on the horizon, he intrigues his chum to pose as his wife. Here is the opportunity for Bobby Vernon to bring forth his skill at female impersonation. He disguises himself in frills, negligees, and what not, and events look safe for them until a couple of girls happen on the scene. Bobby is determined to be with the flappers much to the chagrin of his chum.

There is a fine spirit of "give and take" to the ensuing episodes with the boys getting deeper and deeper in hot water. Eventually the irate papa comes to the house and asks Bobby to show his affection for his "spouse" by kissing him. In the end the complications are straightened out when the real girls consent to go through with the marriage ceremony. The picture starts in a breezy manner and maintains its pace without resorting to padded incident. Also the element of slapstick is absent which gives it a note of refinement. It should appeal to those patrons who are not too exacting in their demands.—LAURENCE REID.

"Tex of the Timberlands"

(Graphilm Western—Pathé—Two Reels)

THE first of the "Young Buffalo" series of two-reelers produced by Graphilm Corporation and released through Pathé is "Tex of the Timberlands," written by William Addison Lathrop and directed by George Ridgwell. While the story is cut according to the regulation Western pattern it differs because of its authenticity. The idea disclosed is taken from a chapter in the life of "Young Buffalo" who is said to be a successor to Buffalo Bill. Philip Yale Drew, who interprets the character, makes a picturesque appearance and one that appeals to the popular conception of what an old-time hero should represent. Attired in an open shirt with a bandanna about his neck, a fancy vest, chaps and sombrero, and with his curly locks falling to his shoulders, he conjures up in the imagination the hero of a bygone day—of a day when the West had a glamour about it.

The story takes the spectator through a lumbertown camp at the height of its activity. And it

serves to provide a pleasing and adventurous line of action. Villains lurk about to make life miserable for him but he foils them in true heroic fashion. A slight romance accompanies the melodramatic incident and offers Else La Tour, the heroine, an opportunity to present an ingratiating personality. The photography is admirable and releases some effective shots. In all "Tex of the Timberlands" augurs well for what is to follow if the succeeding pictures keep to this pattern.—LAURENCE REID.

"The Unconventional Maida Greenwood"

(Two Reel Comedy from "After Thirty" Stories, Starring John Cumberland—

Produced by Mrs. Sidney Drew and Released by Pathe)

MRS. Sidney Drew's productions of the Julian Street "After Thirty" stories which promised so much in the beginning seem to have petered out if we are to judge by the last two, especially this latest two-reeler under the title of "The Unconventional Maida Greenwood."

In all fairness it should be stated however that the failure of "Maida" is not to be laid at the door of Mrs. Drew nor is John Cumberland or his supporting cast to blame. In fact, just the opposite may be claimed. Without Mr. Cumberland's clever acting, a skill that grows in finesse as the ages in picture expression, and Mrs. Drew's exceptional direction and carefully constructed titles the offering would be a terrible frost. As it is, "Maida" is an artistic series of episodes in the life of the impressionable "Jimmy" which arrive at no conclusion so far as story goes and which also contain little action or interesting incident.

The picture is so skillfully constructed in individual sequences that the spectator is led to expect that the "point" will be reached sometime but hardly a glimmer of an idea is forthcoming. "Jimmy" fusses around with the unconventional "Maida" until his wife gets home and then goes back to being a good and faithful husband while his wife smiles to herself at his small digressions from the straight and narrow path.—J. S. DICKERSON.

"Ten Nights Without a Barroom"

(Fox Sunshine Comedy—Two Reels)

IT'S here again—the burlesque of the old time "meller" and the expose of the black stage devices. This Sunshine comedy takes us to a small town, where a band of amateurs are staging a benefit. They are to present in the village Opera House, a play of the good old

days—with its earnest, noble hero; its "Little Nell" sorely abused and just as badly deceived, and its "Handsome Harry" with his graceful mustache and shining silk hat.

The picture is built upon the assumption that the public likes to laugh at a burlesque of that which made their fathers cry. They are afforded, it is supposed, a biased and superior feeling. Probably this assumption is correct, for many travesties of this type have been well received in recent months. And "Ten Nights Without a Barroom" should be well received, chiefly because of its cast. The development is too much along familiar lines, although there are some new gags. If it was the first of this type of picture to reach the screen, it would have been a world beater, but having had predecessors, it does not mount a new rung in the ladder of screen comedies.

Ethel Tearle is "Little Nell." Slim Somerville is the hero of the show—a hard-working farmer's lad. His lanky form, his tragic air of melancholy and his deadly seriousness about it all, even when he gets a splinter in his hand from stroking the nose of his trusty "steed," provide some of the most laughable stops in the picture.

As the picture goes on it seems to slow down a trifle. The troupe of Sunshine girls are introduced as the "Mansion House waitresses" and do an uninspired dance. We are glad to get back behind stage with the tragedians. The second act starts and more attempts at realism fail. The rain falls all in one spot. The villain is shot with a howie knife instead of a revolver; the man who furnishes the incidental music signals a horse's approach by tooting an auto horn, and the two men who make up the "horse" become separated, and the bisected fiped wanders about the stage in confusion. The picture ends when "Little Nell's" real husband, thinking the affair with her stage lover has gone far enough, breaks up the show.

Edward Cline who is the director, deserves considerable credit, although he has neglected, to a large degree, the potential comedy of the hick audience in front of the footlights. Any picture-goer, who has not been over-fed with a diet of melodrama burlesques, will roar almost continually throughout the two reels.—

MATTHEW A. TAYLOR

3 to 1

Now Means

4 to 1



The Colonial at Atlantic City plays them "across the boards" and the results may be guessed from the photo above. Russell Austin is manager of this theater, which is in the Stanley chain, and A. Strauss, appearing to the left in the photo, assistant manager. The Colonial, which has just been remodelled, is the only picture house in Atlantic City with a large orchestra. Manager Austin is well known in the show game, having formerly been with the Globe and Keith's theaters. Mr. Strauss has been at the Colonial for four years.

DETROIT

Minter United Amusements have taken over half of the top floor of the film building for their new exchange handling Equiv, Pioneer and many state right features. The Pathé exchange has absorbed the space formerly used by the Minter exchange and will soon have one of the finest offices in the building. Offices for Associated Producers also is to be opened in the film building if space can be secured. As the present time the building is full from top to bottom.

John H. Kusky's new home on the Detroit river, in Windsor, is to be completed on Sept. 1.

Robert Churchill, manager of the Robertson-Cole exchange, has resigned.

W. S. McLaren, of the Majestic-Colonial theatres in Jackson, has purchased the Dawn theatre in Hillsdale from George Brookings.

Ralph Preckham has been appointed Detroit manager for Hodgkinson.

A new theatre is announced for Dearborn, a Detroit suburb.

BUFFALO

The Nu-Art Pictures corporation, 421 Franklin street, Fred W. Zimmerman, manager, has taken over the Hallmark exchange, which recently opened in the new Warner building in north Franklin street. F. D. Lawlor, Hallmark manager, and "Bud" Taylor, Triangle manager, will both join the Nu-Art staff. Under the new arrangement, Mr. Zimmerman will handle the entire Hallmark and Triangle output, comprising 1,400 releases and including features, serials and comedies. A. W. Young is now office manager of the Nu-Art exchange and will be in charge while Mr. Zimmerman is on a two-week fishing trip in the Adirondacks, on which he started Monday, July 19. It is rumored that T. W. Brady will take over the Hallmark office in the Warner building for Associated Producers, for whom he is local manager, as the Buffalo exchange.

A Silverman, who has been associated with D. W. Griffith in New York for over a year in an exploitation capacity, has been engaged as a member of the local First National sales staff. City Sales Manager E. O. Hayes has closed accounts with all the representative accounts for the showing of First National features the weeks of August 15 and 22, which will be known as First National Producing Week.

NEW JERSEY

A Motion Picture News representative traveling through the southern New Jersey territory reports the exhibitors on their toes and well satisfied with conditions.

In Atlantic City the representative found the Palace entirely remodelled and opened under the management of H. A. Cineman. J. A. Brodie is the owner of this house, which it is intended to make an all-year-round picture playhouse.

The Virginia, a member of the Stanley chain, has just hung up new house records with a four days' engagement of "The Prince Chap." Joseph H. Snellberg is the energetic manager of this theatre.

In Red Bank the representative found a real live wire manager in the person of J. Clark Conover, of the Strand. The Strand is showing the pick of the pictures with a daily change policy. Proof of the energy Mr. Conover puts into his work is found in the fact that he started in 1917 as manager of the house and is now the owner.

The Park and Liberty theatres, at Atlantic City, each with eight hundred seating capacity, have just installed new organs. W. N. Huilner holds the reins at these houses.

SEATTLE

Although the union operators, musicians and janitors walked out of the theatres managed by the Jensen & Von Herberg theatres in the Northwest cities, the theatres are going along and are crowded the same as before. The strike, it is claimed by some, started by the organ operators, who claimed they did not receive as much as operators in other cities.

The operators in Seattle and other cities did not wish to go on a sympathetic strike, for some were being paid even more than operators in other cities. Consequently, they held back as long as possible. When they finally went out the musicians and janitors were forced to follow, although they did not care to do so.

As J. Willis Sayre, advertising and publicity manager for Jensen & Von Herberg, has left for a month's vacation, George Bell, motion picture editor of the Seattle Times, will attend to this business until Sayre returns.

One hundred and fifty of the leading motion picture exhibitors of the northwestern states, local motion picture exchange men and several representative citizens were the guests of John von Herberg and Claude Jensen at a banquet at the New Washington last week.

The visiting motion picture exhibitors were attending a convention, which had for its purpose the establishment of an affiliation with the First National Ex-

hibitors' Exchange, the northwest franchise of which is owned by Jensen & Von Herberg.

The banquet was a "get together" affair. The successful conduct of the motion picture exhibiting business now demands a close affiliation of those interested, and those in attendance at the banquet were a unit in expressing a desire to cooperate with their fellow exhibitors and to put forth every effort to place the picture business on the high est possible plane.

Short talks were made by J. W. Spangler, L. O. Lukan, J. Fred Braid, Vivian Karkeek, Carl Reiter, T. Koopel, C. J. Fisher, and John von Herberg.

INDIANAPOLIS

S. Barrett McCormick, manager of the Circle theatre in Indianapolis since its erection six years ago, has resigned to become manager of the new Rivoli in Toledo, Ohio. The Olson-Sourbier interests of Indianapolis control the Rivoli. Mr. McCormick's successor is a newcomer to the movie industry. He is Ralph Willard Lieber, who has been connected with an Indianapolis financial institution in a sales capacity for some time.

The Methodist church of Indiana went on the warpath against Sunday movies again July 15, when at a conference of ministers and laymen in Indianapolis a resolution opposing any law to legalize Sunday shows was adopted. It is thought the resolution was adopted for the purpose of influencing the Indiana state legislature, which was in special session at that time, from passing any law of the nature opposed. However, so far as can be learned, theatrical men of the state have no such legislation definitely in mind at the present time. Indiana exhibitors, generally, prefer to let the matter rest quiescent until such a time as public sentiment crystallizes so strongly in favor of Sunday shows that no amount of opposition can stem the tide.

Jack Sennett's "Married Life" had its first showing in Indiana at the Isis in Kokomo four days beginning July 14. All Kokomo liked it, it is reported.

J. A. Bailey, of Swift City, has purchased the Southside Movie theatre in Greensburg, Ind., from William Francis for a reported consideration of \$3,500.

A panic in the Liberty theatre at Muncie, Ind., was averted on the night of June 10 by quick motion on the part of Miss Veele M. Manor, ticket seller. Films caught fire in the operator's booth and clouds of smoke began rolling into the auditorium. Miss Manor ran to the front of the theatre, silenced the orchestra, and, briefly, but calmly, told the audience what had happened, cautioning everybody to pass out in an orderly manner. The orchestra struck up a popular air, and the audience responded to Miss Manor's warning quickly but quietly.



Above is shown the City Square Theater, Atlantic City, which, as told elsewhere in this issue, has just passed into the ownership of a group including Edward J. O'Keefe, the manager of the house for the past nine years. Mr. O'Keefe, standing to the right of the photo, eight years ago originated the sale of all-comedy days every two weeks and the institution is still a popular one with his patrons. Many other theaters in the territory have adopted the idea with success.

3 to 1
now means 4 to 1

"THE WORLD AND HIS WIFE"

(Cosmopolitan-Paramount-Artcraft)

Rich Production and Good Acting Save This One

THAT a picture may be saved through its artistic production is admirably brought out in "The World and His Wife," an adaptation of the play of the same name which in turn was founded upon a Spanish poem. The beautiful backgrounds, the tinted photography, the rich and effective settings, many of which are contributed by the scenic artist, Joseph Urban, certainly give tone to a story which has not been treated dramatically here. In the first place it has the very serious fault of detailing psychological analysis through the medium of subtitles. And before the feature has run through its spool, one is "subtitled" to the point of tedium. There is an excellent idea around which the play revolves since it shows the influence of evil gossip. And to bring out its moral effectively those in charge have had no other recourse, but to paint it in platitudinous subtitles.

"The World and His Wife" start their tongues a-wagging and before their gossip bears fruit, a trail of unhappiness and sorrow follows three lives and takes one in its tragic embrace. Subtitles will never be able to present psychological analysis no matter how well argued because certain scenes introduced, destroy the value. And the moral interpreted through pantomime is rendered hors-de-combat. This idea has been worked out before on the screen to the tune of much sub-sister emotion. It is to the credit of Robert C. Vignola that his efforts have not gone entirely to waste. Some of his scenes are mighty effective in establishing the curse of babbling tongues.

He is best, however, in those incidents which revolve around the external conflicts of his characters. The point is well emphasized where the young wife and her platonic love are almost led to believe that they have sinned. And a good climax wherein the husband rises from a sick-bed and catches the youthful pair in an affectionate embrace, is worth recording since it is one of the few moving moments in the play. Montagu Love as the husband, however, plays this bit too strenuously to appear convincing. At other times he is thoroughly in character. Alma Rubens as the young wife, Gaston Glass as the youth; and Charles Gerard as the principal babbler, give an excellent account of themselves. The artistic production compensates somewhat for a draggy plot that is anticipated from the start. Yet in many ways it is a worthy effort to present a good lesson.—*Laurence Reid.*

THE CAST

Don Julian.....	Montagu Love
Theodora (his wife).....	Alma Rubens
Ernesto.....	Gaston Glass
Don Severo (brother of Julian).....	Pedro de Cordoba
Mercedes (his wife).....	Margaret Dale
Don Alvarez.....	Charles Gerard
Marie.....	Mrs. Allan Walker
Capt. Wickersham.....	Byron Russell

By Charles Frederic Nirdlinger.
Scenario by Frances Marion.
Directed by Robert C. Vignola.

PRESS NOTICE—STORY

A drama of passion as it flourishes in Spain—a drama of the evils of scandal and its power to create a domestic triangle with its attendant hate and disillusionment is "The World and His Wife," which comes to the theatre next with the beautiful Alma Rubens as the star. This play, which was written by Charles Frederic Nirdlinger, is based upon a Spanish poem, and it is translated with excellent taste into terms of the screen. The leading figures in the domestic tragedy are separated by a score of years. A youth is invited to make his home with them and the World and His Wife start their tongues a-wagging. Suspicion enters the husband's mind until the end and he is forced to believe the scandal. And the innocent parties almost believe that they have been violating the conventions. The picture presents a story of impassioned drama in which mutual trust and respect are discolored. Robert C. Vignola, the director, has given the picture a beautiful production and has handled the plot and the players in a capable manner. The cast is headed by Alma Rubens and Montagu Love and others who assist are Charles Gerard, Pedro de Cordoba and Gaston Glass.

PROGRAM READER

A picture based upon the evils of scandal, the sinister power of gossiping tongues in destroying the happiness of romance is coming to the theatre next in "The World and His Wife." It is a picture of great passion as it flourishes in Spain and is intensely interesting to climaxes in soul-stirring action. The World and His Wife are the onlookers who lurk in the background to scoff, who place a wrong conception on everything they see. They succeed here in wrecking a romance. And the picture builds inexorably to its denouement, sending out on its journey a valuable lesson. The interpretation is in the capable hands of Alma Rubens, Montagu Love, Pedro de Cordoba, Charles Gerard and others. Charles Frederic Nirdlinger wrote the drama which has been scenarized by Frances Marion and directed with infinite taste by Robert C. Vignola.

SUGGESTIONS

This title can be used in several ways for exploitation. It would be well to advise your patrons that the World and His Wife are the outsiders, the parties in the background who are always attempting to discolor facts and place a wrong meaning upon them. Use the theme for some effective arguments. Tell that the picture teaches a worthy lesson in the evils of gossip. Bring out that it is a drama of immeasurable passion told against a background of Spanish life. Bring out that it is a domestic triangle story, strong in romance, intrigue, pathos, conflict, suspense and action. Mention that Alma Rubens and Montagu Love head the excellent cast. Mention that the picture was originally a play and scored a success. Tell something of the director. You can stage an effective prologue based upon the theme.

"THE MISFIT WIFE"

(Metro)

Often Told Story Is Fairly Well Done

THE steady patron of pictures is certain to recognize in "The Misfit Wife" a story which has been buffeted about on the screen for many years. Probably the only reason why it is resurrected here is the fact that it was written by Julie Herne and once served as a play. But it is old stuff and hardly worth visualizing in a day when a constant search is being made for something new. The director might have been less conventional in his treatment and given the story a measure of novelty. However, he has played safe, with the result that the action follows a familiar groove so that the maximum amount of conveniences and coincidences are presented.

It is the old tale of the working girl who marries a scion of wealth and position and regenerates him into a worthy representative of his sex. The situation which shows her as a manicurist in a crude mining town hotel is about the only high spot in a picture of 1910 vintage. When her husband lugs her back to his native heath and introduces her to his family, the conflict enters and the spectator is treated to the orthodox scene in which she is snubbed. The conventions are still obeyed when the young wife is given a course of sprouts in deportment while her better half is away on business. The director deserves a vote of thanks because he has kept the action here from resembling a series of charades. The other women of the household attempt to humiliate her, but she displays her fine character in a spirit of self-sacrifice.

The ultimate climax shows her sister-in-law compromising herself, with the heroine taking the responsibility. This incident is plotted too obviously to be effective. In the end difficulties are straightened out through a last-minute confession from the guilty spouse. "The Misfit Wife" will enter the category of average program pictures. While there has been no imagination expended in its development, nevertheless it pleases after a fashion because of its well arranged sequences. And the sincere and natural acting by Alice Lake. Not forgetting the convincing work by Forrest Stanley. The settings and photography are adequate enough. Would that they might have fitted a more original story, or, if not original, one that had been treated with some novelty. Let it be said that the little "diamond in the rough" is polished to the point where she is able to shine in the best society.—*Laurence Reid.*

THE CAST

Katie Malloy.....	Alice Lake
Peter Crandall.....	Forrest Stanley
Duff Simpson.....	Billy Gettinger
Dr. Morton.....	Frederick Vroom
Shad Perkins.....	Graham Pettie
Henry Gilsey.....	Edward Martindale
Edith Gilsey.....	Leola Lorraine
Mrs. Crandall.....	Helen Pillsbury
Bert McBride.....	Jack Livingston
The Porter.....	Jim Blackwell

By Julie Herne.
Scenario by Lois Zellner and A. P. Younger.
Directed by Edwin Mortimer.
Photographed by Arthur Reeves.

PRESS NOTICE—STORY

Alice Lake, the Metro star, who created such a good impression in "Should a Woman Tell?" and "Shore Acres" comes to the theatre next in her newest production, "The Misfit Wife," an adaptation of Julie Herne's stage play. "The Outsider" was the part of an awkward little laundress who loses her job and then takes up a career as a manicurist in a crude hotel of the West. Here she meets the dissolute Peter Crandall who has been sent West to cultivate some manhood. A romance blooms into marriage and together they depart for New York, where owing to her lack of refinement she is not welcomed into the best circles.

She has such fine spirit, such depth and understanding, that her husband's people accept her though she is compelled to study in order to learn the social graces. Her dramatic assault upon the affections of her husband's family is then developed into a winning fight, with the East capitulating before the working girl's straightforward methods. The picture carries adequate ingredients which are as effective as the title. Miss Lake continues her able acting in the title role and she is well supported by Forrest Stanley and others. Edwin Mortimer directed, while Lois Zellner and A. P. Younger attended to the adaptation.

PROGRAM READER

His parents had sent him out West to cultivate some manhood. And when he returned with a working girl as his bride, his family realized that she had brought him round to redemption. However, she lacked the social graces to make herself entirely acceptable. It wasn't until she acted in a spirit of self-sacrifice that she was duly appreciated. Her straightforward methods made them capitulate to her charms. This is all told in "The Misfit Wife," an adaptation of Julie Herne's play, "The Outsider," which comes to the theatre next with Alice Lake in the title role. It is an adventure romance which is well punctuated with dramatic moments. The story was adapted by Lois Zellner and A. P. Younger, while Edwin Mortimer was in charge of the production.

SUGGESTIONS

Here is opportunity to make use of the title to create interest. Use your billboards and newspaper space in arousing curiosity. The title can be worked out in appropriate catch lines. Tell that it is an adaptation of Julie Herne's play "The Outsider." Bring out the playwright is the daughter of the late James A. Herne, the author and star of "Shore Acres." Bring out why that the star is Alice Lake, who is rapidly forging to the front through her charm and ability. Tell that this is the third of her starring vehicles, the other two, "Should a Woman Tell?" and "Shore Acres," establishing her as a talented actress. Feature the play as an adventure romance with woman's self-sacrifice as the motif. Mention the other players.

Index to Complete Plan Book and Exhibitors Box Office Reports

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for last twenty weeks arranged alphabetically as an index to The Complete Plan Book for this period, designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to March 20, 1920.

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK	PICTURE	BRAND	STAR	RELEASED	PLAN BOOK
ALARM CLOCK ANDY (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY.....			MAR. 27		CAPTAIN SWIFT (VITAGRAPH) EARLE WILLIAMS.....			APR. 24	
Exhibitor Comment—"A splendid picture, well directed with a good cast and excellent photography. Played it one week to big business."					Exhibitor Comment—"A pleasing picture which should interest."—M. P. News.				
Consensus—"A good picture, good puller."					CHILD FOR SALE, A (IVAN ABRAMSON) GLADYS LESLIE.....			APR. 1	
ALIAS JIMMY VALENTINE (METRO) BERT LYTELL.....			APR. 17		Exhibitor Comment—"A good picture to average business for two days."				
Exhibitor Comment—"Good." "Played it three days to average business, an average feature."					CINEMA MURDER, THE (COSMOPOLITAN-PARAMOUNT) MARION DAVIES (DEC. 14).....			JAN. 11	
Consensus—"A very good production which went big with the patrons who saw it." The hot weather, however, lessened the patronage and it did average business for one week. "Some liked it and some didn't. An average picture which played my house three days to poor business." "Wonderful; Lytell's acting is excellent. Played it two days to big business."					Exhibitor Comment—"Conventional story lifted through sumptuous production."—M. P. News.				
ALIAS MADD (UNIVERSAL) EDITH ROBERTS.....			JUNE 19		Exhibitor Comment—"A good picture to average business for two days."				
Exhibitor Comment—"A very good production which went big with the patrons who saw it." The hot weather, however, lessened the patronage and it did average business for one week. "Some liked it and some didn't. An average picture which played my house three days to poor business." "Wonderful; Lytell's acting is excellent. Played it two days to big business."					Consensus—"Newspaper publicity helped us to a wonderful Sunday business with a record-breaking Monday. The balance of the week took a gradual slump until Saturday, which closed with attendance not quite up to average. Indiana may have had a little to do with the drop. Just an ordinary production. Some spots looked weak in the direction, but the photography was excellent. Cast good and star fair." "My patrons liked this one." "Played it two days to average business."				
AMATEUR WIFE, THE (PARAMOUNT-ARTCRAFT) IRENE CASTLE.....			MAY 8		Consensus—"Good picture, average puller."				
Exhibitor Comment—"Poor box office value."					CITY OF MASKS, THE (PARAMOUNT-ARTCRAFT) ROBERT WARWICK.....			JULY 24	
AWAY GOES PRUDENCE (PARAMOUNT-ARTCRAFT) BILLIE BURKE.....			JULY 17		Exhibitor Comment—"Warwick's latest is well fortified to please the most exacting patron."—M. P. News.				
Exhibitor Comment—"Great—very entertaining; just what the public wants. Everything about it good. A sure fire box office attraction."					COMMON LEVEL, A (TRANSATLANTIC) EDMUND BREESE-CLAIRE WHITNEY.....			MAY 8	
BELOW THE SURFACE (INCE-PARAMOUNT).....			JUNE 19		Exhibitor Comment—"Spectacular scenes will probably carry this through."—M. P. News.				
Exhibitor Comment—"Wonderful; Lytell's acting is excellent. Played it two days to big business."					COST, THE (PARAMOUNT-ARTCRAFT) SPECIAL CAST.....			MAY 1	
BLACK SHADOWS (FOX) PEGGY HYLAND.....			APR. 3		Exhibitor Comment—"Played this feature three days to average business. An average picture." "Very good. Played it two days to average business."				
Exhibitor Comment—"Ordinary picture. Star popular but her pictures weak. Poor business one day."					Consensus—"Good picture, average puller."				
BLINDNESS OF YOUTH, THE (FOUNDATION) SPECIAL CAST (FEB. 1).....			JAN. 17		COURAGE OF MARGE O'DOONE, THE (VITAGRAPH) SPECIAL CAST.....			JUNE 12	
Exhibitor Comment—"This love story has pictorial appeal."—M. P. News.					Exhibitor Comment—"Curwood's story makes vivid and vital picture."—M. P. News.				
BLOOD BARRIER, THE (BLACKTON-PATHE) BREMER-GOR.....			APR. 10		Exhibitor Comment—"An average feature which played my house three days to big business." "Well liked by my audiences and went big of this one because it seemed to take up too much time with minor details, neglecting the good parts. The direction and acting did not appear to be up to standard." "Good—pulled big business during hot spell."				
Exhibitor Comment—"Action and hold."—M. P. News.					Consensus—"Average picture, average puller."				
BRAND OF LOPEZ, THE (HAWORTH-ROBERTSON-COLE) SUE HAYAKAWA.....			APR. 10		CUP OF FURY, THE (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST.....			APR. 24	
Exhibitor Comment—"Role hardly fits the Japanese star."—M. P. News.					Exhibitor Comment—"True and unconvincing theme; direction is poor."—M. P. News.				
BRIGHT SKIES (BRENTWOOD-ROBERTSON-COLE) ZA SU PITTS.....			MAY 8		Exhibitor Comment—"Played it three days to big business."				
Exhibitor Comment—"Did not go well on account of poor story and poor acting."					CYCLONE, THE (FOX) TOM MIX (JAN. 24).....			JAN. 31	
BROADWAY COWBOY, A (HAMPTON-PATHE) WILLIAM DESMOND.....			JULY 17		Exhibitor Comment—"Familiar formula makes fair picture for Mix."—M. P. News.				
Exhibitor Comment—"Without definite aim, somewhat here."—M. P. News.					Exhibitor Comment—"Not up to Mix standard. Average business one day." "Good action, but story was left unfinished. Average business three days." "A fair production which I played three days to average business." "Mix falls down badly in this one, due to the quality of the story. Business under average for Mix and patrons disappointed." "It's a whirlwind of a picture, fit for any theatre. Average business two days." "My audience did not like this one. Played it three days to average business."				
BUBBLES (PIONEER) MARY ANDERSON.....			JUNE 26		Consensus—"Average picture, average puller."				
Exhibitor Comment—"As light and transparent as a bubble."—M. P. News.					CYNTHIA-OF-THE-MINUTE (GIBRALTA-HODKINSON) LEAH BARRID.....			JULY 24	
BULLET PROOF (UNIVERSAL) HARRY CAREY.....			MAY 1		Exhibitor Comment—"Novel crowd story suffers from development."—M. P. News.				
Exhibitor Comment—"Two faced action in Harry Carey's lot."—M. P. News.					DANCIN' FOOL, THE (PARAMOUNT-ARTCRAFT) WALLACE REID.....			MAY 15	
BURNING DAYLIGHT (C. E. SHURTLEFF-METRO) MITCHELL LEWIS.....			MAY 29		Exhibitor Comment—"Some interesting moments in this frail Wallace Reid picture."—M. P. News.				
Exhibitor Comment—"London's red light district picture."—M. P. News.					Exhibitor Comment—"Just an average feature to average business for three days." "Very good—star well liked. Two days to extra big and average business."				
BUTTERFLY MAN, THE (GASNIER-ROBERTSON-COLE) LEW CODY.....			MAY 29		Consensus—"Average picture, average puller."				
Exhibitor Comment—"Sumptuous production with weak plot in society picture."—M. P. News.					DANGEROUS TO MEN (METRO) VIOLA DANA.....			APR. 24	
Exhibitor Comment—"Played this one for a week to average and poor business, however, it is a good picture." "Rather weak story but production is elaborate and admirers of this star seemed to enjoy it. Drew well despite intense heat. Average business four days."					Exhibitor Comment—"Viola Dana's 'pep' carries slight comedy."—M. P. News.				
					Exhibitor Comment—"A pleasing comedy but the story suffered much in translation from stage to screen. Much of the original humor has been lost. Did big business for two days." "A good picture and good money getter. Played it one week." "Excellent work by the star and a picture that proved most entertaining." "A splendid feature to big business for three days."				
					Consensus—"Good picture, good puller."				

Box Office Reports continued on page 1006

"A SISTER TO SALOME"

(Fox)

Dream Ending Does Not Save It from Being Hopelessly Tragic

GLADYS BROCKWELL is the star of this, which is another story of ancient Rome combined with a modern tale. The principal characters are reincarnated and the romance continues after a lapse of two thousand years. The picture goes the dream story one better, and proves to be a dream within a dream. This supplies the necessary happy ending, but it does not prevent the bulk of the feature from being far too tragic and overdrawn, as well as untrue to life. In addition there is the danger of bewilderment descending upon the audience.

After an operation, under the influence of the ether, the star, who is a prima donna, dreams of her previous existence in the days of Rome. She is a vampire and practises her art upon a Christian disciple, named Paulus. If a churchgoer assumes this man to be St. Paul (which is naturally enough) he will probably be displeased, for the disciple becomes infatuated with her and later falls in love. After a tragic series of incidents, ending with two deaths, the story skips to the present day where the plot runs along the same lines, forming a kind of analogy. Paulus is now a young minister and the dancing girl a singer. They meet, both recall their previous existence, and fall in love all over again. But the modern Paulus has a wife, and the star, after accidentally killing his father, poisons herself to escape from the villain. Which brings the total casualties up to four. Thereupon she comes out of the ether.

Some of the incidents cannot possibly improve, for they are on the style of the oldtime "movie"—dramatic and unnatural to the point of arousing a laugh of derision from a modern audience. Such a scene is that in which the minister, recognizing the sweetheart of his former existence in his congregation, leaves the pulpit in the middle of his sermon to make love to her. Gladys Brockwell makes a sufficiently seductive vampire in the Roman scenes, and an equally languid beauty later on, although in some scenes she is overburdened with make-up. We do not think an audience will accept the apology i. e., the dream ending, for the unreal series of events.—Length, 5 reels.—Matthew A. Taylor.

THE CAST

Elinore Duane.....	Gladys Brockwell
Paul Kingston.....	William Scott
Geoffrey Kingston.....	Edwin Booth Tilton
Dr. Sascha Jaccard.....	Ben Deely

Story and scenario by Julius G. Furthman.
Directed by Edward J. Le Saint.
Photography by Harry Harris.

PRESS NOTICE—STORY

"There's nothing new under the sun," is an old saying and a good one. Moving picture devotees will swear by it for seldom do they see a picture that varies in any great degree from the many they have seen before. But they will get a surprise when they see "A Sister to Salome," in which Gladys Brockwell appears at the theatre on..... In treatment, development and plot it is so different from the ordinary run of feature productions that it is bound to leave a startling effect.

"A Sister to Salome" is a dream story—a dream of a popular prima donna, who sees her former existence in ancient Rome, when she lived in the cruel days of Augustus Caesar. These scenes, which constitute the first part of the picture, besides being historically correct and therefore educational, are very elaborate and highly dramatic.

At the scene shifts to modern America, we see a powerful story of the romance of a young minister and a popular actress. Their vocations are widely separated, but love bridges the gap, despite the machinations of a wily doctor who attempts to thwart the romance. But the most startling feature of the production is its ending, which is thoroughly unique and unforeseen, so that it will surprise even the most sophisticated picture goer.

The story was written especially for Miss Brockwell by Julius Furthman, and the star, who is equally attractive as the seductive Roman maiden, and the wealthy actress, is ably assisted by William Scott, Edwin Booth-Tilton and Ben Deely.

PROGRAM READER

Is there such a thing as a dual existence—a return of the same personality to this earth, after a lapse of two thousand years? Whether this is probable or not, the question makes interesting material for discussion, and still better material for a motion picture, and such is "A Sister to Salome," which will be seen at this theatre on..... Gladys Brockwell is the star. She plays the role of a seductive Roman dancing girl of the days of the Christian martyrs, and also of a successful prima donna of the American stage. There is romance running through both stories, which are cleverly co-ordinated and serve to make the picture twice as thrilling as the ordinary, stereotyped drama. In addition, there is pathos, stirring drama, and rapid thrills in the way of action. It is the type of production that reaches the screen only occasionally, and is one you cannot afford to miss.

SUGGESTIONS

While this is not what is generally known as a "mystery" picture, it would be best to exploit it as such, emphasizing the fact that it has a highly original ending. This is, of course, the dream-within-a-dream idea. Appeal to the Gladys Brockwell following by lobby photographs if possible. Show stills of the ancient story, and get over the settings in your catch lines.

CATCH LINES

He denounced her from the pulpit, yet he loved her.

A story of ancient Rome and the America of today. In that pagan world of long ago, love ruled all, and defeated even death; just as it does in this land of Christianity. Gladys Brockwell in a supreme story of thrills, mystery and action.

"THE MUTINY OF THE ELSINORE"

(Shurtleft-Metro)

Rich Entertainment in This Realistic Jack London Story

THERE is no question about this adaptation of a Jack London story being a regular, full grown "he-man" picture. The author always wrote in terms of vivid action, his plots and characters being vital and sharply defined. "The Mutiny of the Elsinore" easily takes the prize for being the most graphic and picturesque sea story that was ever told on the screen. The striking point in its visualization is the remarkable realism that accompanies the gripping incident. It is a picture of "he-men" for "he-men," and doubtless the feminine portion of an audience will shudder at the rugged character of the tale, the fact that it revolves around a mutiny on the briny deep and the vivid and clear-cut interpretation by the star and his capable assistants.

The director has fashioned his scenes so that realism is the keynote. Every detail is there that should be and nothing is presented that is out of harmony. The continuity is compact, the sequences being closely related, with emphasis placed upon the climaxes. "The Mutiny of the Elsinore" isn't a study in brutality, however. It has its tender moments which afford it an adequate balance. Yet it is a tale of the sea and its vigorous sweep is as certain as the tide itself. Painstaking effort is visible everywhere in making it faithful. The schooner, the cut-throats who compose the crew, the stern and relentless skipper, the mutiny itself, the storm-tossed deck with the rain and wind raising havoc—these are details and incidents which are thoroughly compelling.

A prologue introduces the reason for the hero following the sea and when the old skipper is killed the younger man takes charge. And his object is to take care of the schooner and see that it provides an ample income for the skipper's son. Humorous moments are provided when the new skipper forces the youth to join the crew. The romance is given up to the lad and a ward of the old man and it also has its note of conflict. Then the mutiny takes shape, inspired by a vengeful cut-throat. And it is true to life because the hero battles, unsuccessfully, against great odds, though he lives to sail again. Mitchell Lewis is an ideal choice for the part of the skipper and he plays the part convincingly. Great character studies are rendered by William V. Mong and Noah Beery, Jr. Laurence Reid.

THE CAST

John Pike.....	Mitchell Lewis
Margaret West.....	Helen Ferguson
Andrew Meallire.....	Noah Beery, Jr.
Dick Somers.....	Canon Ferguson
Snoop Jenkins, alias "The Rat".....	William V. Mong
Crimp Sherman.....	Sydney D'Arbrook
Capt. Nathaniel Somers.....	Norman MacGregor
Jason West.....	J. P. Lockney
The Dog.....	Patch

By Jack London.
Scenario by Albert Shelby Le Vino.
Directed by Edward Sloman.
Photographed by Jackson Rose.

PRESS NOTICE—STORY

A virile story of the sea is "The Mutiny of the Elsinore," by Jack London. Adapted to the screen it takes on a force and vitality which will be felt by every spectator when it comes to the theatre next..... the rugged star, Mitchell Lewis, in the leading role. Albert Shelby Le Vino, who adapted the tale, has taken its graphic points and moulded them into an absorbing subject. And Edward Sloman, the director, has added a typical London touch through his graphic atmosphere which is expressed in terms of compelling realism.

The story depicts the adventures of John Pike during the cruise of the Elsinore. His captain, Nathaniel Somers, is the victim of an assassin, and he takes charge of the schooner in order to provide a source of income to the skipper's son, Dick. The latter dislikes the sea, but Pike forces him to go along in order to keep his obligations to Margaret West, the daughter of a former half-owner of the Elsinore. The crew is composed of cutthroats and at the first opportunity they mutiny, forcing Pike to battle for his life. It is the mutinous scene which gives vigor to the action and stamps the picture as one of the most realistic that was ever presented on the screen. Mr. Lewis is an ideal type for the part he portrays and his assistants are thoroughly in character.

PROGRAM READER

Jack London's stories are easily adapted to the screen. He wrote in terms of graphic action, there being a rich vein of adventure in all of his subjects. As a writer of sea stories he has never been excelled. "The Cruise of the Elsinore" is the latest of his tales of the briny deep to be translated for the screen. Patrons of the theatre are assured of exceptionally fine entertainment when the picture comes here next..... It tells a tale of thrilling action—action which is punctuated with genuine thrills and realistic incident. It is not a mere statement when we declare it to be the most graphic sea story ever told on the screen. Mitchell Lewis is the star and he gives one of his rugged performances. Edward Sloman directed the picture.

CATCH LINES

He was put in command of the Elsinore after the skipper's death. And he kept his word by subduing the most mutinous crew that ever scuttled a ship. See the thrilling picture, "The Cruise of the Elsinore," by Jack London.

Exhibitors' Own Box Office Reports

(Continued from page 1004)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK	PICTURE	BRAND	STAR	RELEASED	PLAN BOOK
DARK MIRROR, THE (INCE-PARAMOUNT) DOROTHY DALTON.....MAY 22					EXCUSE MY DUST (FAMOUS PLAYERS-LASKY) WALLACE REID.....APR. 3				
"Fairly interesting croak melodrama with Dorothy Dalton."—M. P. News.					"None better when it comes to entertaining."—M. P. News.				
Exhibitor Comment—"This feature appeared to be rather too deep for my patrons. It was also hard to follow. Played it three days to average business." "An average feature to poor business for three days." "My patrons did not like this one at all. Played it four days to average business one day and poor three days."					Exhibitor Comment—"Star always goes big here. A good picture which did big business for three days." "A good feature to big business for three days." "Very good. Big business two days." "Played it three days to big business." "Good picture, well liked. Average business one day."				
Consensus—"Average picture, average puller."					Consensus—"Good picture, good puller."				
DEADLIER SEX, THE (HAMPTON-PATHE) BLANCHE SWEET.....MAR. 27					FALSE ROAD, THE (INCE-PARAMOUNT-ARTCRAFT) ENID BENNETT.....MAY 15				
"Illogical story looking in many points."—M. P. News.					"Croak story is too tame and the action is mild."—M. P. News.				
Exhibitor Comment—"Played this feature one week to big business one day and average six." "This picture pleased but did only average business for three days." "Very good. Played it one week to big and average business."					Exhibitor Comment—"An average picture to average business three days." "Played it one day to big business. Very good."				
Consensus—"Good picture, good puller."									
DEADLINE AT ELEVEN (VITAPHAG) CORINNE GRIFFITH.....MAR. 20					FAMILY HONOR, THE (KING VIDOR-FIRST NATIONAL) SPECIAL CAST.....MAY 8				
"Story of a girl reporter is fairly interesting."—M. P. News.					"Conventional photoplay smacks of the theatre."—M. P. News.				
DEAD LINE, THE (FOX) GEORGE WALSH.....MAY 15					Exhibitor Comment—"Poor opening day." "An excellent picture. A real page from life. Well liked by my patrons. Big business three days."				
"George Walsh will please in lead story."—M. P. News.									
DEEP PURPLE, THE (R. A. WALSH-REALART) SPECIAL CAST.....MAY 15					FIGHTING SHEPHERDESS, THE (FIRST NATIONAL).....APR. 10				
"Fine adaptation of famous melodrama."—M. P. News.					"Colorful melodrama with star as Western heroine."—M. P. News.				
DESERT LOVE (FOX) TOM MIX.....APR. 24					Exhibitor Comment—"Very good picture. Did big business for three days." "Not much." "Played this picture one week to extra big and big business." "A good production which pleased all."				
"Tom Mix furnishes plenty of thrills."—M. P. News.					Consensus—"Good picture, good puller."				
Exhibitor Comment—"Played this one week and it went big."					FLAME OF HELL GATE, THE (ROBERTSON-COLE) BEATRIZ MICHELENA.....MAR. 20				
Exhibitor Comment—"Played this one week and it went big." "Mix improving here. Played this picture one day to average business."					"Plenty of action in old-time picture of gun-play and bandits."—M. P. News.				
Consensus—"Good picture, good puller."									
DEVIL'S CLAIM, THE (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA.....MAY 22					FLAMING CLUE, THE (VITAPHAG) HARRY MOREY.....MAR. 27				
"Japanese star in fantastic involved story."—M. P. News.					"Harry Morey has a vigorous melodrama here."—M. P. News.				
Exhibitor Comment—"Played this picture one week to average and poor business. An average feature."									
DEVIL'S PASS KEY, THE (UNIVERSAL) SPECIAL CAST.....APR. 17					FOR THE SOUL OF RAFAEL (GARSON-EQUITY) CLARA KIMBALL YOUNG.....JUNE 12				
"Sirenhead has another big photoplay here."—M. P. News.					"Colorful production carries little entertainment value."—M. P. News.				
Exhibitor Comment—"Played this picture one week to average and poor business. An average feature."									
DEVIL'S RIDDLE, THE (FOX) GLADYS BROCKWELL.....MAR. 13					FORBIDDEN TRAILS (FOX) BUCK JONES.....MAY 22				
"Gladys Brockwell picture offers mild entertainment."—M. P. News.					"Buck Jones in good average western."—M. P. News.				
DISCARDED WOMAN, THE (HALLMARK) SPECIAL CAST.....JULY 10					Exhibitor Comment—"They liked it. Star growing in popularity. One day to average business."				
"Bistic melodrama with familiar stock situations."—M. P. News.									
DOLLAR FOR DOLLAR (KEENAN-PATHE) FRANK KEBNAN.....MAY 1					FORTUNE TELLER, THE (CAPELLANI-ROBERTSON-COLE) MARJORIE RAMBEAU.....MAY 22				
"Keenan puts over another good picture."—M. P. News.					"Story of mother-love theme is nicely stamped with incident."—M. P. News.				
DOLLARS AND SENSE (GOLDWYN) MADGE KENNEDY.....JULY 3					Exhibitor Comment—"Not very good. Played it three days to average business."				
"Has rather lukewarm story but should interest."—M. P. News.					GARTER GIRL, THE (VITAPHAG) CORINNE GRIFFITH.....MAY 22				
Exhibitor Comment—"Played this feature three days to average business. An average feature."					"Good combination makes a very pleasing picture."—M. P. News.				
DOLLARS AND THE WOMAN (VITAPHAG) ALICE JOYCE.....JUNE 12					Exhibitor Comment—"Although this is just an average feature, it is far better than the star's previous work. Played it three days to average business."				
"Character development emphasized in interesting picture."—M. P. News.					GIRL IN THE RAIN, THE (UNIVERSAL) ANNE CORNWALL.....JULY 3				
Exhibitor Comment—"A good picture which played to a fair house but no overflow."					"Picture has many traits of the old time melo."—M. P. News.				
DON'T EVER MARRY (NEILAN-FIRST NATIONAL) SPECIAL CAST.....MAY 1					GREAT ACCIDENT (GOLDWYN) TOM MOORE.....JULY 3				
"Matrimonial comedy carries many bright moments."—M. P. News.					"This would have hit the bull's eye had comedy been developed."—M. P. News.				
Exhibitor Comment—"Played the feature one week to big business. A good attraction." "Very good." "A good picture which was enjoyed by my patrons. Played it two days to big and average business." "Attracted crowds by title. Acting and plot considered fair. Great quite a departure from 'The River's End'. Three days to big business."					GREEN FLAME, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN.....JULY 24				
Consensus—"Good picture, good puller."					"Kerrigan has interesting detective story here."—M. P. News.				
DOUBLE DYED DECEIVER (GOLDWYN) JACK PICKFORD.....JUNE 26					HARVEST MOON (GIBALTAR-HODKINSON) DORIS KENYON.....APR. 10				
"Pickford acts as well as O. Henry writes."—M. P. News.					"Star makes play entertaining."—M. P. News.				
Exhibitor Comment—"Very good, the kind of picture that makes a genuine hit with all kinds of folks." "Neither my patrons nor myself liked this feature. Ran it one day to poor business."					HEART OF A CHILD, THE (METRO) NAZIMOVA.....APR. 17				
Consensus—"Average picture, average puller."					"Nazimova's art will carry this picture by."—M. P. News.				
DR Jekyll AND MR. HYDE (PARAMOUNT-ARTCRAFT) JOHN BARRYMORE.....APR. 10					Exhibitor Comment—"Going big so far." "Average picture to poor business three days." "Good picture to big business three days." "Very good to big receipts. The dancing in this feature was very popular." "A much better picture than her last one. It was well liked by our audiences. Three days to big business." "A splendid feature which proved very popular. Capacity houses at all performances." "Not her best but O. K. Played it one week to big business." "Played this feature on the bill with the Goldwyn comedy 'Edgar's Jonah Day', for one week to big business two days and average four. It is Nazimova's best since 'The Bride' and well well liked by all."				
Exhibitor Comment—"Good picture to big business for one week." "Ran this picture three days to big business. Patrons liked it." "Played it one week to big business. An excellent picture." "Great." "Went very big. Played it a week to big business every day." "Good." "Played this feature one week to big business. A good picture." "A wonderful picture. Played it one week to extra big business." "A good production but it did not appeal to our patrons. Played it one week to poor business." "Very good—played it two days to average business."					Consensus—"Good picture, good puller."				
Consensus—"Good picture, good puller."					HELL SHIP, THE (FOX) MADLAINE TRAVERSE.....FEB. 28				
DREAM CHEATER, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN.....MAR. 27					"Interesting moments in this colorful sea story."—M. P. News.				
"Balzac story, starring Kerrigan, makes clean, entertaining picture."—M. P. News.					HER FIVE FOOT HIGHNESS (UNIVERSAL) EDITH ROBERTS.....APR. 16				
DUDS (GOLDWYN) TOM MOORE.....MAR. 27					"Will get by except as to logic."—M. P. News.				
"Mystery tale has interesting elements which should excite."—M. P. News.					HOMER COMES HOME (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY.....JULY 10				
Exhibitor Comment—"Not up to Moore's standard. Average business one day." "Poor title, story played. Poor business one day."					"Charles Ray acts again in another home-spun story."—M. P. News.				
Consensus—"Average picture, average puller."					HONEY-BEE, THE (FLYING A-A PATHE EXCHANGES) MAR. GUERITA SYLVA.....MAY 15				
EVERYTHING BUT THE TRUTH (UNIVERSAL) LYONS-MORAN.....MAY 22					"Good entertainment from pictured novel."—M. P. News.				
"Bedroom farce, only mildly amusing."—M. P. News.					HOUSE OF TOYS, THE (AMERICAN-PATHE) SEENA OWEN.....JUNE 5				
Exhibitor Comment—"A fairly pleasing comedy to average business one day." "My crowd did not like this one and it appeared to be a rather poor production. Played it one day to big business."					"Picture lacks moving moments through its overworked theme and draggy action."—M. P. News.				
Consensus—"Average picture, average puller."					HUMAN STUFF (UNIVERSAL) HARRY CAREY.....JUNE 26				
					"Carey's latest, an average Western."—M. P. News.				
					HUMORESQUE (COSMOPOLITAN-PARAMOUNT-ARTCRAFT) SPECIAL CAST.....MAY 15				
					"Here is an undeniably fine entertainment."—M. P. News.				
					HUSBANDS AND WIVES (GAUMONT) VIVIAN MARTIN.....JUNE 12				
					"Slight story carries few interesting moments."—M. P. News.				

"THE FIGHTING CHANCE"

(Paramount-Artcraft)

Robert W. Chambers' Best-Seller Provides Fair Entertainment

IT isn't an easy task to translate Robert W. Chambers upon the screen. His skill at drawing the psychological processes of the mind cannot be brought out effectively because subtitles are unable to cope with descriptive dialogue. The spectator is forced to dramatize the subtleties, the innuendoes, the figures of speech that compose the action and conversation of his characters because "cold pantomime" is a weak substitute. Naturally such a course is fatal. While "The Fighting Chance" was interesting reading, via the printed page, it fails as good screen material. One is taxed to interpret the whims and fancies of each character, whereas in the book these are effectively translated. The subject becomes decidedly "wishy-washy," due to its lack of vitality.

There is a worthy theme which stands as the framework of the story since it presents the power of a woman's love and sympathy in regenerating a man, the victim of hereditary influence. Somehow it is not made the most of here. While the picture is faithfully adapted as far as its outstanding incident is concerned, yet so much is told in the book in the way of effective dialogue that those who remember the tale will notice a wide gulf in entertainment values. The characters seemingly walk about and their actions, obviously, planted, so that the forcefulness of the lesson is lost. The heroine is engaged to an unscrupulous millionaire simply for the sake of his money and she has a problem on her hands deciding whether to accept him or the apparently incurable drunkard. Finally she offers her heart to the latter, realizing that his unquenchable thirst is the lesser of the two evils. But only after her fiancé is conveniently killed in a quarrel.

There is no doubt that Conrad Nagel's easy performance in the part of the regenerated hero saves the picture. He brings a finesse, a poise and understanding to the characterization which reacts upon the spectator's sympathy. In the hands of a less skillful player, the figure would have been dismissed as a likely saphead. Anna Q. Nilsson makes the character of Sylvia quite convincing. She is a typical Chambers heroine insofar as outward appearance is concerned. The Chambers subtleties, however, are missing to make her the delightful creature of the book. The locations and atmosphere are truly artistic, Charles Maigne seeing to it that the picture carries tone and quality. But as dramatic entertainment it is rather weak.—*Laurence Reid.*

THE CAST

Sylvia Landis.....	Anna Q. Nilsson
Stephen Sward.....	Conrad Nagel
Mortimer.....	Clarence Burton
Lela Mortimer.....	Dorothy Davenport
Kemp Ferrall.....	Herbert Pryor
Grace Ferrall.....	Ruth Helms
Quarrier.....	Bertram Grassby
Lydia Vase.....	Maude Wayne
Plank.....	Frederick Stanton
Major Bellweather.....	William H. Brown

By Robert W. Chambers.
Scenario by Will M. Ritchey.
Directed by Charles Maigne.

PRESS NOTICE—STORY

An adaptation of Robert W. Chambers' interesting story, "The Fighting Chance," will be presented at the ——— theatre next ——— with a cast of favorite players headed by Anna Q. Nilsson and Conrad Nagel. This novel is considered by many as the author's best contribution to the realm of fiction. It marked the first appearance of a story based upon the smart society of New York. Patrons of the ——— will remember that it depicts the power of heredity in moulding the lives of its characters. The figure of Stephen Sward is addicted to drink, although he is always a gentleman under its influence. Sylvia Landis comes into his life and effects a regeneration.

The romance which springs up between them inspires him to make a man of himself, though he has cause to turn to his ancient enemy when he discovers that he hasn't first claim to her heart. Sylvia has pledged herself to the unscrupulous Quarrier for the sake of his income. Then one day she has an awakening to the fact that Sward's addiction to drink is the lesser evil. The picture is faithfully adapted, Will Ritchey seeing to it that the moving moments are well visualized. Charles Maigne's direction is praiseworthy. Miss Nilsson, Mr. Nagel, and the other players are thoroughly adequate in their portrayals.

PROGRAM READER

Many of our patrons are familiar with Robert W. Chambers' fascinating story of New York society life, "The Fighting Chance," which at the time it was published, was accorded a great reception by the fiction-reading public. Today after a score of years the novel still keeps its popularity. Translated upon the screen, "The Fighting Chance" makes a most entertaining picture. The offering has been faithfully adapted—the characters, plot and atmosphere being in perfect harmony with the original. As doubtless the patrons know, the story details the influence of a beautiful love in effecting the regeneration of a man addicted to liquor. Among the players are Anna Q. Nilsson, Conrad Nagel and Bertram Grassby. "The Fighting Chance" will appear ———

SUGGESTIONS

Robert W. Chambers' greatest novel, "The Fighting Chance," is coming to the ——— as a photoplay. Your chance has arrived to see a most fascinating picture of New York society life enacted by an all-star cast.

"MOON MADNESS"

(Haworth-Robertson-Cole)

Commonplace Story Has Artistic Settings

THEY have exploited this feature as a "special," although there is nothing about the story to indicate why it should be placed in the distinctive class. In fact the author has fashioned a hackneyed and commonplace subject on a theme that has become considerably warped in screen circles. It is a tale of the Orient and the Occident and presents a heroine of French blood brought up among the Bedouins, who attempts to find romance among her own people. There is no logic in the conduct of her father, from whom she is separated when an infant, and who conveniently stays in the background for twenty years for the express purpose of exacting vengeance upon the man who stole his wife and child. At the opportune moment he comes forward and his patience is rewarded with swift and proper punishment.

The value of the title figures in the romantic fervor of the Bedouin lover to whom she pledges her heart, until the French philanderer comes into the scene and attempts his evil conquest. Mind you she has been brought up in ignorance of the outside world, yet she gladly accepts his hospitality and love like a born vampire. She is lured to France and domiciled in a handsome studio. Where the story breaks down is in her attitude of playing upon his passion by appearing in *decollé*, then chastizing him because he is unable to keep his philandering tactics under control. It hardly seems reasonable that the heroine would accept his hospitality and look unkindly upon his advances at the same time. It is like straining at a gnat and swallowing a camel. When events loom up disastrously, the father exacts his vengeance and she falls into the arms of the faithful Bedouin.

It is a cut and dried story any way you look at it, the action being hackneyed and obvious to the extreme. The director has not wasted his opportunity, however, in bringing out the climaxes. And his backgrounds are truly suggestive. A rainstorm is effective, and the desert scenes are appropriate. The characterization is faulty, however, it hardly being logical that a girl brought up in the environment of the desert could become so easily a woman of the world. The subtitles are decidedly weak. Some are preachy, some are crude and all of them shoot wide of the mark. The players fill their parts adequately. *Laurence Reid.*

THE CAST

Zora.....	Edith Storey
Valerie.....	Sam de Grasse
Adrien.....	Josef Swickard
La Tour.....	William Courtleigh
Raul.....	Wallace MacDonald
Jan.....	Irene Hunt
Badoura.....	Frankie Lee
Jan (the child).....	Fred Starr
Arab Chief.....	

By J. Grubb Alexander.
Directed by Colin Campbell.

PRESS NOTICE—STORY

"Moon Madness," which comes to the ——— theatre on ——— of the ——— week with Edith Storey and an excellent supporting cast, is a picture which contains the necessary elements of good drama—plot, finished acting and a worthy production. The story has for its main theme, the romance of youth, and in the development of the plot, the spectator's emotions are played upon as keenly as though he, himself, were living through the scenes portrayed. The situations are compact with interesting incident and are embellished with truly artistic backgrounds.

Miss Storey has never appeared to better advantage than as the tempestuous French girl reared under the code of the Bedouin in the African desert. She is adopted by a tribe when a child and brought up ignorant of the outside world. Although she is attracted to the chieftain's son, love doesn't come to her until she meets a man of her own race. And he offers an unworthy love. From that moment she is changed into a woman, who, by her fascinating charm, brings to her feet the very man who had scorned her. Eventually she realizes that the Bedouin can bring her happiness. The cast includes such favorites as Wallace MacDonald, William Courtleigh and Sam de Grasse. J. Grubb Alexander wrote the story while Colin Campbell directed.

PROGRAM READER

"Moon Madness," which comes to the ——— theatre next ——— is one of those photoplays which stand out as an entertaining feature through sheer beauty of background and photography as well as story interest and superior acting. The tale, dealing with the love adventures of a French girl brought up a Bedouin in the African desert, is a highly dramatic one, and it plots the players through scenes of most absorbing action. How the heroine decides the test of love—how she is changed from an ignorant girl into a woman of the world is told in a most interesting way. Edith Storey is the star and Wallace MacDonald is the leading man. J. Grubb Alexander wrote the subject which is directed by Colin Campbell.

SUGGESTIONS

It would not be advisable to detail the plot here to attract patronage. In the first place it offers nothing original. So concentrate with your arguments upon the artistic production, which gives it the chief point of interest. Tell that the photography is excellent and that the picture hasn't been excelled in some time for its lavish appointments. Feature it as an adventure-romance which has for its theme the search for love and happiness. Feature the star and tell that she comes back to the screen after a long absence.

The Index to The Complete Plan Book

(Continued from page 1006)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK	PICTURE	BRAND	STAR	RELEASED	PLAN BOOK	
IDOL DANCER, THE (FIRST NATIONAL)	SPECIAL CAST	APR. 3			LOVE EXPERT, THE (FIRST NATIONAL)	CONSTANCE TAL-	MAY 8			
Exhibitor Comment—"Feature entertains, but will not impress."— <i>M. P. News.</i>					MADGE					
Exhibitor Comment—"Comparing this with Griffith's former pictures we find something different in this one. Pleased big audiences for four days." "Exceptionally good; had exceptional dancing and lavish scenery." "Played this production one week to extra big business. A splendid picture." "A dandy picture which played my house three days to extra big business." "A poor Griffith subject. Played it one week to average business." "Wonderful in every respect. It was liked and well received by my patrons. Played it one week to big business."				Exhibitor Comment—"Excellent." "Only fair receipts." "Went very well. Three days to big business." "Extra good. Played it for one week to big business." "They said it was mighty fine. Played it one day to average business."						
Consensus—"Good picture, good puller."				Consensus—"Good picture, good puller."						
IF I WERE KING (FOX) WILLIAM FARNUM	APR. 10				LOVE'S HARVEST (FOX) SHIRLEY MASON	JUNE 5				
Exhibitor Comment—"Continue play with Farnum as a romantic actor."— <i>M. P. News.</i>				Exhibitor Comment—"Dainty star in comedy drama of high order."— <i>M. P. News.</i>						
INFERIOR SEX, THE (FIRST NATIONAL) MILDRED HARRIS	MAY 8				LOVE WITHOUT QUESTION (B. A. ROPE-JANS) OLIVE TELL	APR. 10				
Exhibitor Comment—"Fairly interesting domestic drama with Mildred Harris."— <i>M. P. News.</i>				Exhibitor Comment—"Quite a bit different from the ordinary run of pictures. Good story but after all is said and done, it seems a little too improbable."						
Exhibitor Comment—"A very good picture. Ran this with 'Bringing Up Father' and we did have some program." "Played it two days to big business." "Fair picture to average business one day." "An ordinary production to average business for one day."				MADONNAS AND MEN (B. A. ROPE-JANS) SPECIAL CAST	JUNE 28					
Consensus—"Average picture, good puller."				Exhibitor Comment—"I just saw a spectacular production, here it is."— <i>M. P. News.</i>						
INNER VOICE, THE (AMERICAN-PATHE) E. K. LINCOLN	APR. 3				MAN AND HIS WOMAN (BLACKTON-PATHE) HERBERT RAW-	JULY 24				
Exhibitor Comment—"Should satisfy only adult audiences."— <i>M. P. News.</i>				LINSON						
IRON HEART, THE (FOX) MADLAINE TRAVERSE	JUNE 12				Exhibitor Comment—"Resembles an old-time melodrama with all the favorite hokum intact."— <i>M. P. News.</i>					
Exhibitor Comment—"Conventional steel mill story does not convince."— <i>M. P. News.</i>				MANHATTAN KNIGHT, A (FOX) GEORGE WALSH	MAR. 27					
JACK STRAW (PARAMOUNT-ARTCRAFT) ROBERT WALSH	APR. 10				Exhibitor Comment—"One melodrama makes lovely picture."— <i>M. P. News.</i>					
Exhibitor Comment—"Fair crowds during matinee and evening performances. Warwick is a popular favorite here and generally does big business." "A good picture to average business one day." "An excellent picture to big business for three days." "An average picture to average business. Patrons rather disappointed." "Did average business for three days. An average feature." "A good picture. Average business two days."				Exhibitor Comment—"It's a very good thriller. Poor business owing to very stormy and cold night." "Average picture to average business three days." "A good picture which played my house three days to big business." "Played it on the big screen to big business." "Shore Acres" to average business for one week. My patrons did not like this picture at all."						
Consensus—"Good picture, good puller."				Consensus—"Good picture, good puller."						
JENNY BE GOOD (REALART) MARY MILES MINTER	MAY 15				MARY ELLEN COMES TO TOWN (PARAMOUNT-ARTCRAFT)	APR. 3				
Exhibitor Comment—"A pleasing picture with many good points."— <i>M. P. News.</i>				Exhibitor Comment—"Dorothy Gish scores in a homespun role."— <i>M. P. News.</i>						
Exhibitor Comment—"Very good. One of Miss Minter's best. Played it two days to big and average business."				Exhibitor Comment—"Played this feature one week to big business one day and average six." "Star good. No plot to story. Played it three days to big business." "An average picture to average business for one week." "A good picture to big business one day."						
Consensus—"Average picture, average puller."				Consensus—"Average picture, average puller."						
JES CALL ME TIM (GOLDWYN) WILL ROGERS	JUNE 5				MASTER STROKE, A (VITAGRAPH) EARLE WILLIAMS	JULY 17				
Exhibitor Comment—"Rogers has rich character study in story of homespun quality."— <i>M. P. News.</i>				Exhibitor Comment—"Average program offering with bad plot angle."— <i>M. P. News.</i>						
Exhibitor Comment—"One of the best pictures ever run. Played it one week to big business and to very pleased patronage." "Played this picture on the program with the American feature 'The Dangerous Talent' starring Marguerite Fisher for one week, to extra big business one day and big business six. My patrons seemed to think this picture very good one day. It's photograph is remarkable."				Exhibitor Comment—"They didn't seem to like this one. Ran it three days to average business one day and poor two."						
Consensus—"Good picture, good puller."				MIRACLE OF MONEY, THE (HENLEY-PATHE) SPECIAL CAST	MAY 8					
JOYOUS TROUBLE MAKER, THE (FOX) WILLIAM FARNUM	JULY 3				Exhibitor Comment—"A rather weak story which loses interest."— <i>M. P. News.</i>					
Exhibitor Comment—"William Farnum scores in light role, though entertaining value is rather weak."— <i>M. P. News.</i>				MISS HOBBS (REALART) WANDA HAWLEY	JUNE 26					
KING SPRUCE (DIAL-HODKINSON) MITCHELL LEWIS	MAR. 27				Exhibitor Comment—"Fruit story with a single-track idea, presents Wanda Hawley as a star."— <i>M. P. News.</i>					
Exhibitor Comment—"Lumber story places despite complicated plot."— <i>M. P. News.</i>				Exhibitor Comment—"Very pleasant—exceedingly good warm weather entertainment." "Very good. One week to big and average business." "Fair. Three days to average business." "Well liked on star's initial picture. Played it three days to average business."						
LADDER OF LIES, THE (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON	JULY 17				Consensus—"Average picture, average puller."					
Exhibitor Comment—"Story of woman's self sacrifice is interestingly told."— <i>M. P. News.</i>				MODERN SALOME, A (HOPE-HAMPTON-METRO) HOPE HAMPTON (FEB. 1)	JAN. 31					
LADY IN LOVE, A (PARAMOUNT-ARTCRAFT) ETHEL CLAY-	MAY 29				Exhibitor Comment—"Suffered from all angles."— <i>M. P. News.</i>					
TON					Exhibitor Comment—"An average picture which did big business for three days."					
Exhibitor Comment—"Ethel Clayton's charming performance the only redeeming feature here."— <i>M. P. News.</i>				MOLLYCODDLE, THE (UNITED ARTISTS) DOUGLAS FAIRBANKS	JUNE 26					
Exhibitor Comment—"Fair to average business three days." "An average feature to three days of average business." "This feature went very poorly in my house. My patrons did not think much of it. Played it one week to poor business." "Very good. Big to average business two days."				Exhibitor Comment—"Action, adventure and thrills are packed in Fairbanks' latest."— <i>M. P. News.</i>						
Consensus—"Average picture, average puller."				Exhibitor Comment—"Great—best picture Fairbanks ever made. A wonderful entertainment from start to finish." "Douglas Fairbanks has come back with a vengeance in this one. It is one of his most pleasing productions. It has a good story, good photography, good direction and was universally well received." "Played it one week to extra big business every day." "A splendid production with good acting. Something new in film line."						
LA LA LUCILLE (UNIVERSAL) LYONS AND MORAN	JULY 24				Consensus—"Excellent picture, big puller."					
Exhibitor Comment—"Lyons and Moran produce a good comedy."— <i>M. P. News.</i>				MOLLY AND I (FOX) SHIRLEY MASON	APR. 10					
LEAVE IT TO ME (FOX) WILLIAM RUSSELL	MAY 8				Exhibitor Comment—"Shirley Mason pleases in entertaining light comedy."— <i>M. P. News.</i>					
Exhibitor Comment—"Average farce comedy starring William Russell."— <i>M. P. News.</i>				Exhibitor Comment—"Very good picture. Mason coming along fine. Average business one day."						
LET'S BE FASHIONABLE (INCE-PARAMOUNT-ARTCRAFT) MAC LEAN-MAC	JUNE 26				MOTHER OF HIS CHILDREN, THE (FOX) GLADYS BROCKWELL	APR. 17				
Exhibitor Comment—"Mild but pleasing picture. Ince's co-stars."— <i>M. P. News.</i>				Exhibitor Comment—"Triangle drama well produced and well acted."— <i>M. P. News.</i>						
LIFTING SHADOWS (PENET-PATHE) EMMY WEHLEN	APR. 3				MRS. TEMPLE'S TELEGRAM (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN	MAY 28				
Exhibitor Comment—"Propagandists run riot in this one."— <i>M. P. News.</i>				Exhibitor Comment—"Bryant Washburn is fairly successful in adapted farce."— <i>M. P. News.</i>						
LI TING LANG (HAWORTH-ROBERTSON-COLE) SESSUE HAYA-	JULY 24				MY LADY'S GARTER (PARAMOUNT-ARTCRAFT) SPECIAL CAST	MAR. 27				
KAWA					Exhibitor Comment—"Mystery melodrama which should get by."— <i>M. P. News.</i>					
Exhibitor Comment—"Hayakawa drama of Chinaman."— <i>M. P. News.</i>				Exhibitor Comment—"Ran this feature one week only. An average picture." "Played it one week to average business two days and poor business five days." "They wouldn't come to see this one. Poor business one day."						
LITTLE CAPE, THE (PATHE) MAX LINDER	JUNE 12				Consensus—"Average picture, average puller."					
Exhibitor Comment—"A pleasing comedy with an amusing story."— <i>M. P. News.</i>				NEGLECTED WIVES (WISTARIA) SPECIAL CAST	APR. 24					
LITTLE SHEPHERD OF KINGDOM COME, THE (GOLDWYN) FEB. 28					Exhibitor Comment—"Careful production overcomes trite theme."— <i>M. P. News.</i>					
Exhibitor Comment—"Old War period popular novel given fine production."— <i>M. P. News.</i>				NOTHING BUT LIES (TAYLOR HOLMES-METRO) TAYLOR HOLMES	MAY 29					
Exhibitor Comment—"Production which received many compliments as to its satisfaction. Big business." "Big three days. Picture is good and drew even better than we expected." "It did average business for three days." "A rather poor picture." "Very good; played it three days to big business." "Pleased in a mild way but nothing to rave about. Played it three days to average business." "Most satisfactory feature this star has given us in many days, to big business, two days and average one."				Exhibitor Comment—"Farce picture drag and carries very little humor."— <i>M. P. News.</i>						
Consensus—"Good picture, good puller."				NO. 99 (BRUNTON-HODKINSON) I. WARREN KERRIGAN	MAY 29					
LOCKED LIPS (UNIVERSAL) TSURU AOKE	APR. 24				Exhibitor Comment—"Obvious but interesting photoplay is Kerrigan's latest."— <i>M. P. News.</i>					
Exhibitor Comment—"Intense story and crude touches provide weak entertainment."— <i>M. P. News.</i>				NURSE MARJORIE (REALART) MARY MILES MINTER	APR. 3					
Exhibitor Comment—"A good Western with many thrilling and gripping moments."— <i>M. P. News.</i>				Exhibitor Comment—"Old English atmosphere pleases."— <i>M. P. News.</i>						
Exhibitor Comment—"Good."				Exhibitor Comment—"Only fair."						
ONE HAND, THE (ALEXANDER) SPECIAL CAST	MAR. 26				NOTORIOUS MRS SANDS, THE (ROBERTSON-COLE) BESSIE BARRISCALE	JUNE 19				
Exhibitor Comment—"A good Western with many thrilling and gripping moments."— <i>M. P. News.</i>				Exhibitor Comment—"Trite story with interesting and dramatic moments."— <i>M. P. News.</i>						

Box Office Reports continued on page 1010

"THE HIDDEN CODE"

(Sulmac-Pioneer)

Frankly a Thriller, and Nothing More

THE foreword flashed on the screen, and the fact that the whole five reels are supposed to be only the visualization of a popular novel which a girl is reading, serve as a hint as to the aim of this production. It is a feature developed as serials are developed—a mass of action from beginning to end, with an occasional thrill thrown in.

Little attention is paid to anything else except the adventure and the continued action—the endless pursuit of the heroine by the band of villains in motor-boats, autos and on foot; the countless fist fights between two men, and the inevitable reappearance of the mustache, immaculate villain to indulge in more pursuing and more fighting—all this is the only asset of the picture, and it is sufficient to keep up the excitement of an audience who care nothing for romantic drama, or novelty of plot, or character development.

The story revolves around a newly discovered explosive. An eccentric old chemist, in order to keep the formula from his enemies, burns it in a hidden code upon the shoulder of his daughter in disappearing chemicals. The head of an explosive manufacturing company is the hero, and a band of crooks, who are headed by a woman and make their headquarters in a serial-like cellar, are seeking to learn the secret and make their fortunes. One of these crooks is attempting to double-cross his associates, and, with these three opposing parties, it is easy to see what action can be developed. There is no pre-eminent daredevil stunt in the picture, but there are some good fight scenes in a river and a slightly exciting auto chase. In order to place the girl in the villain's power, they have given him the gift of hypnotism over her. No sooner is she rescued than he casts his spell-binding eyes upon her and she is helpless once more. Close-ups of the two pair of eyes do not get over this hypnotism idea very well.

Grace Davidson makes a beautiful heroine, but has few opportunities.—Length, 5 reels.—Matthew A. Taylor.

THE CAST

Grace Lamont.....	Grace Davidson
Eben Lamont.....	Ralph Osborne
Richard Leslie.....	Richard Lestrangle
August Mason.....	Clayton Davis
Directed by.....	Harley Lestrangle
Photography by.....	Harry Fischbeck
Under personal supervision of.....	Norman Harsell

PRESS NOTICE—STORY

What is said to be a modern Arabian Nights story will be the attraction at the theatre on "The Hidden Code." The title and it is a succession of thrilling moments and will satisfy the most adventurous person. There is no deep sex problem thrashed out in this production and no dainty ingenu who's greatest accomplishment is to wear elaborate gowns. It is a story of action and adventure and is intended solely to thrill the world-weary business man. The story revolves around a lost formula for a powerful explosive. An eccentric old chemist, the inventor of this potent agent of destruction, has written the formula on his daughter's shoulder in a secret code with disappearing chemicals. After his death his enemies seek to kidnap the girl and from her learn the secret that will make them their fortune.

Grace Davidson, one of the most beautiful actresses on the screen, plays this important role in such a way that insures her continued popularity as a screen actress. Love, intrigue and unabating excitement continue one upon the other, as the unscrupulous crooks keep up their efforts to obtain the hidden code. It is a picture of endless surprises, tense moments, and one that will do just what its makers intended—make you forget the workaday world and its troubles for a solid hour and lead you into a land of adventure and thrills.

PROGRAM READER

All that you tired business men and women need in the line of amusement is something that will bring back those golden days of childhood—days that loved adventure, excitement and thrills. The makers of "The Hidden Code," which will be shown at this theatre on Friday, worked on this theory. They have made a picture that is so full of these elements that it holds the attention every moment it is on the screen. There is no eternal triangle, quadrangle, or any other kind of angle in this picture. It is just a vivid picturization of those stories of intrigue and romance that made you happy not so long ago. It revolves around a powerful explosive, the formula for which has been written in code upon a girl's shoulder with disappearing chemicals. From this moment there is no abatement of the interest, as you watch the band of crooks at work in their efforts to obtain the formula and earn their fortune. "The Hidden Code" is a welcome relief from the heavy, tragic, and mawkish society dramas that crowd the screen today.

SUGGESTIONS

You can run a teaser campaign in the local newspaper, reading: "Lost: the formula for the powerful explosive, 'Amnitide.' Finder will return to the theatre on Friday. Place in front of your theatre a sign with a few hieroglyphics on it, and underneath the words, 'This is the 'Hidden Code.' To solve it means a fortune." Another teaser campaign could be a sign in shop window reading: "Government has new explosive! Mystery of 'The Hidden Code' finally solved."

CATCH LINES

A powerful story of adventure and mystery—and a little love thrown in—a picture that will prove one of the outstanding events in screendom for the year.

A picture that rivals the Arabian Nights for thrills and adventure.

"GOING SOME"

(Rex Beach-Goldwyn)

Very Good Entertainment But Not Much Like the Original

IN adapting the famous Rex Beach-Paul Armstrong farce of "college and cowboys" to the screen Goldwyn has taken some of the principal character of the original, borrowed "Ma Pettin'gill" from the "Billy Fortune" stories, invented a plot concerning an oil well deal, thrown in a little ex-soldier atmosphere and threatened to mix in a divorce action for spice and from this pot pourri of new and old evolved a picture of more than passing interest. Cullen Landis plays the part of "Speed" and continues to impress as a promising juvenile, while Snitz Edwards has the role of "Willie, the Four Eyed Gent," and Lillian Hall plays "Helen."

The cast is a long one and has been carefully selected as to types. Harry Beaumont directed and to his credit should go a great deal of the picture's entertaining qualities since it is full of good incident in which the comedy element is brought to the fore.

The production opens with some good scenes purporting to be a Yale track and then emigrates to the West where care has also been taken to provide the correct atmosphere. It is possible that some scenes may not mean a great deal to those not familiar with the original since it is apparent that in cutting several sequences have been almost eliminated, but all this will be overlooked in the wealth of good business that has been provided.

The titles used are especially good and the photography is up to standard. The feature may be classed as a comedy-drama, the purely farcical idea of the play having been eliminated and the story material bolstered by injecting the oil well plot.—Length, 6 reels.—J. S. Dickerson.

THE CAST

J. Wallingford Speed.....	Cullen Landis
John Chapin.....	Helen Ferguson
Helen Blake.....	Lillian Hall
Mix Gallagher.....	Lillian Langdon
Donald Keap.....	Kenneth Harlan
Mrs. Roberta Keap.....	Ethel Grey Terry
Larry Glass.....	Willard Louis
Berkeley Fresno.....	Walter Hiers
Skinner.....	M. B. Flynn
Culver Covington.....	Frank Braidwood
Will Bill Stover.....	Nelson McDowell
Willie.....	Snitz Edwards
Ladew.....	Howard
Directed by Harry Beaumont.	From the story and play by Rex Beach and Paul Armstrong.

PRESS NOTICE—STORY

Rex Beach's spontaneous farce comedy and popular novel "Going Some," has been adapted for the photoplay and will be the stellar attraction at the theatre for a few days' engagement beginning Friday.

The public will not need to be introduced to the famous characters of one of Mr. Beach's most humorous yarns, "Speed," the Yale "head yeller," "Willie, the four-eyed gent," "Helen," who was strong for athletics and all the other unique personages of the novel and play.

Cullen Landis, who will be remembered especially for his role of the "Curly Kid" in "The Girl from Outside," has the principal part in "Going Some" and is supported by such chair actors as Walter Hiers, Snitz Edwards and Lillian Hall. Much of the comedy of the original has been retained in the photoplay and patrons of the theatre are assured an evening's entertainment that is seldom equalled.

PROGRAM READER

"Going Some," the Rex Beach-Paul Armstrong novel and play, comes to the theatre in picture form next week. This announcement is a matter of pride with the management for in presenting this new feature from the Beach-Goldwyn program, we feel assured of offering one of the most entertaining films of the year. "Going Some" is a play of "cowboys and college boys" having to do with the experiences of Wally Speed, "head yeller" at Yale, who in order to make a big thing of the oil well, poses as a runner, who will compete for the honor of the Flying Heart ranch and against the Centipede cook. Cullen Landis is "Speed," and then there is "Willie," the best two-gun man this side of the Santa Fe," and all the other unique characters of Mr. Beach's famous story, all played by a great cast of types especially created by the author and Harry Beaumont, director, who has been transferred from Tom Moore pictures for the filming of "Going Some." "Going Some" assures you an evening of rare fun and entertainment.

SUGGESTIONS

Bill the title and the names of the author above anything else but give Cullen Landis and Walter Hiers mention, calling attention to their previous pictures. We would suggest that you give Harry Beaumont some billing, stating that he has previously been Tom Moore's director and giving a list of some of his best pictures. In order to make the picture more interesting, "Willie" offers opportunities. Select a small, spare man of middle age and provide him with old-fashioned spectacles, a Western outfit including two guns, for a ballyhoo. Dress half your lobby with college flags and other "rah-rah" stuff and the other side with cowboy material such as saddles, ropes, etc. Over the entrance place a sign reading "A Play of College and Cowboys." For newspaper displays use stills that show the footage and the training camps, playing up the comedy angles. For a prologue use a western drop showing two ranch houses in the distance and light for night. Have half a dozen cowboys, including "Willie," bring about talking about the approaching footrace and the chances they have of winning from the Centipede bunch. One of the cowboys raises a bottle to drink, to be broken when a short runs out off stage. Then a heavy woman's voice orders them to "vamoso." If you desire to work up an elaborate prologue consult the first part of the novel where you will find practically all lines and business of the stage play written out.

CATCH LINES

It was "Play or pay," but Speed couldn't run fast enough to best a tortoise and his opponent was "Whiz Long," an A. E. F. champion. How did he win? That is the secret that the picture discloses.

3 to 1 Now Means 4 to 1

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PICTURE	BRAND	STAR	RELEASED	PLAN BOOK	PICTURE	BRAND	STAR	RELEASED	PLAN BOOK
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"Tears and laughter in excellently produced comedy-drama."—M. P. News.					PITTS				
Exhibitor Comment—"This picture did not take very well with my patrons. Average business three days."					"Heart interest story carries bewildering detail."—M. P. News.				
ONE HOUR BEFORE DAWN (HAMPTON-PATHE) H. B. WAR-			JULY 24		SEX (J. PARKER READ-HODKINSON) LOUISE GLAUM.....			APR. 10	
NER					"Powerful theme, clever acting and rich production."—M. P. News.				
"Excellent mystery story even well produced."—M. P. News.					Exhibitor Comment—"A big production which was well produced and as a result did big business for one week." "A satisfactory picture which did splendid business for one week." "Very good. Played it three days to extra big business." "Played it three days to capacity business."				
ORPHAN, THE (FOX) WILLIAM FARNUM.....			MAY 8		"Good. Played it three days to big business." "A splendid attraction which pleased all. Three days to big business." "Fine—stood up well during its second week."				
"Wildcat of westerns with little plot."—M. P. News.					Consensus—"Good picture, good puller."				
Exhibitor Comment—"This is a rather poor production but it went over big and was well liked by my patrons. Played it one week with the Goldwyn production, Partners of the Night, to big business." "What might be called an average production. Played it three days to average business."					SHERRY (EDGAR-LEWIS-PATHE) SPECIAL CAST.....			JUNE 5	
Consensus—"Average picture, average puller."					"Has interesting moments, but rather long drawn out."—M. P. News.				
OUT OF THE STORM (GOLDWYN) SPECIAL CAST.....			JUNE 26		SHIPWRECKED AMONG CANNIBALS (UNIVERSAL) SOUTH			JULY 10	
"A good feature which should interest and excite."—M. P. News.					SEA ISLANDERS				
Exhibitor Comment—"A good production which played our house for one week. Did not go very well the first half but picked up the last half of the week."					"A good production which should interest."—M. P. News.				
PARIS GREEN (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY.....			MAY 1		SHORE ACRES (METRO-SCREEN CLASSICS) ALICE LAKE.....			APR. 3	
"Interesting moments in homopony story despite hokum."—M. P. News.					"Famous New England drama, well adapted."—M. P. News.				
Exhibitor Comment—"A splendid picture. Standing room only at all afternoon and evening performances." "Went very well and my patrons liked it. Played it three days to big business." "One of Ray's best which pleased and was enjoyed by all. One day to big business."					Exhibitor Comment—"A good picture which I played three days to average and poor business." "This picture did not appeal although Alice Lake was well liked. Played it on the program with the Fox production, A Manhattan Knight, to average business for one week." "This feature did average business for three days. It is a good picture, however."				
"Charles Ray is a favorite here and this picture was well received by my patrons. Played it one week to big business." "Splendid—Ray more popular than ever." "Good business for three days."					"An exceptionally good picture. Pleased our audience for three days and did big business for that time. We would like more like it."				
Consensus—"Good picture, good puller."					Consensus—"Average picture, average puller."				
PARLOR, BEDROOM AND BATH (SCREEN CLASSICS-METRO)			JULY 17		SICK ABED (PARAMOUNT-ARTCRAFT) WALLACE REID.....			JULY 3	
SPECIAL CAST.....					"This lively comedy is a sure laugh-provoker."—M. P. News.				
"First success in picture here in the town."—M. P. News.					Exhibitor Comment—"Very good; went over with a bang, to big business for three days."				
PASSERS-BY (BLACKTON-PATHE) HERBERT RAWLINSON.....			JULY 3		SILVER HORDE, THE (REX BEACH) SPECIAL CAST.....			MAY 22	
"Receptional characterizations left ordinary story."—M. P. News.					"Interesting, but rather short on drama and action."—M. P. News.				
PATH SHE CHOSE, THE (UNIVERSAL) ANNE CORNWALL.....			MAY 29		Exhibitor Comment—"A splendid picture to extra big business three days." "Played it three days. A good picture to average business."				
"Interesting dramatic slight story."—M. P. News.					"An exceptionally good picture. Pleased our audience for three days and did big business for that time. We would like more like it."				
Exhibitor Comment—"Good—big business one day."					Consensus—"Good picture, average puller."				
PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO			JAN. 31		SIMPLE SOULS (HAMPTON-PATHE) BLANCHE SWEET.....			MAY 8	
(MAR. 1)					"Pleasing picture which should entertain."—M. P. News.				
"Good production of mechanical and unreal plot."—M. P. News.					SINNERS (REALART) ALICE BRADY.....			MAR. 27	
PHANTOM MELODY, THE (UNIVERSAL) MONROE SALISBURY			JAN. 31		"Director missed chance to make big picture."—M. P. News.				
(JAN. 26)					Exhibitor Comment—"Better than The Fear Market. Drew well and picture well liked by a large audience. Two days to big business."				
"Fantastic story of love and vengeance."—M. P. News.					SIX BEST CELLARS, THE (PARAMOUNT-ARTCRAFT) BRYANT			MAR. 26	
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PRINCE CHAP, THE (PARAMOUNT-ARTCRAFT) SPECIAL CAST.....			JULY 24		"Want Washburn has a knockout here."—M. P. News.				
"Sentimental story has few interesting moments."—M. P. News.					Exhibitor Comment—"A splendid picture to extra big business for one day." "An average feature which did big business for three days."				
RED LANE, THE (UNIVERSAL) FRANK MAYO.....			JULY 17		"Great. Played it a week." "A very good picture to poor business one day."				
"Fantastic picture which should interest."—M. P. News.					Consensus—"Good picture, good puller."				
REMODELING HER HUSBAND (NEW ART-PARAMOUNT) DOR-			JUNE 19		SLAM BANG JIM (AMERICAN-FLYING A) WILLIAM RUS-			APR. 24	
OTHY GISH.....					SELL				
"Moth-eaten story lifted by Dorothy Gish's imitable humor."—M. P. News.					"Good laughs in mixture of farce and western."—M. P. News.				
Exhibitor Comment—"Played this feature one week to big and average business. An average picture."					Exhibitor Comment—"Played it a week to average business. Just an average feature."				
RESTLESS SEX, THE (COSMOPOLITAN-PARAMOUNT-ART-			JUNE 26		SLIM PRINCESS, THE (GOLDWYN) MABEL NORMAND.....			JULY 10	
CRAFT)					"Normand in kind of role which made her famous."—M. P. News.				
"Larch production given Chambers' story which carries interesting moments."—M. P. News.					SOONER OR LATER (SELZNICK) OWEN MOORE.....			MAR. 27	
RETURN OF TARZAN, THE (NUMA-GOLDWYN) GENE POL-			JUNE 12		"Farceful idea is frail but fairly amusing."—M. P. News.				
LAR)					Exhibitor Comment—"Good feature to average business three days on account of bad weather." "Very good. Big business three days." "Pleasing entertainment but same situation through the entire picture. Average business two days." "They liked it. Poor business one day." "Average picture to average business three days." "A first class comedy. Very good business one day." "A fine picture to average business for one day."				
"Fantastic picture fails to meet expectations."—M. P. News.					Consensus—"Good picture, good puller."				
RIDERS OF THE DAWN (BENJ. HAMPTON-HODKINSON)			MAY 15		SPIRIT OF GOOD, THE (FOX) MADLAINE TRAVERSE.....			JULY 24	
SPECIAL CAST.....					"Wish-washy, trite story, with star miscast."—M. P. News.				
Exhibitor Comment—"This picture went very well because it was a North-west picture and full of exciting stunts. It appears to be good for a second run."					STRANGE BOARDER, THE (GOLDWYN) WILL ROGERS.....			MAY 1	
RIO GRANDE (CAREWE-PATHE) SPECIAL CAST.....			APR. 24		"Will Rogers makes another entertaining picture."—M. P. News.				
"Should give satisfaction wherever shown."—M. P. News.					Exhibitor Comment—"Played this one with the Universal feature 'The Road to Divorce' to extra big business six days and big business one." "My patrons did not like this one and as a result, it did not get over. Played it one day to poor business." "A rather poor picture to three days of poor business." "Good picture which did average business for one day."				
Exhibitor Comment—"Played this feature one week to poor business. Hot weather seems to be the cause for the drop in business."					Consensus—"Average picture, average puller."				
ROMANCE (UNITED ARTISTS) DORIS KEANE.....			MAY 29		SUDS (UNITED ARTISTS) MARY PICKFORD.....			JULY 10	
"Artistic production given play of love and sentiment."—M. P. News.					"Unique characterization and artistic lightings lift slender and commonplace story."—M. P. News.				
Exhibitor Comment—"Fair—rather poor entertainment however. Too much sentimentality." "Went over big because it was well advertised and put over on a big scale, but it seemed to be too deep for ninety per cent of the patrons."					Exhibitor Comment—"Pickford's latest appears to be a rather poor production. Played it one week to poor business." "Pretty good but not a knockout by any means."				
Consensus—"Good picture, good puller."					Consensus—"Average picture, average puller."				
SAND (PARAMOUNT-ARTCRAFT) WILLIAM S. HART.....			JULY 3		TATTLERS, THE (FOX) MADLAINE TRAVERSE.....			APR. 10	
"William S. Hart and his pinto score in characteristic picture."—M. P. News.					"Society melodrama too heavy for general entertainment."—M. P. News.				
Exhibitor Comment—"Very entertaining. Has a good cast and is well produced. Railroad-holdup stories seem to always fascinate my audiences. Hart does good work and more acting than heretofore. One week to big business every day."					TERROR, THE (FOX) TOM MIX.....			MAY 29	
SCRATCH MY BACK (GOLDWYN) SPECIAL CAST.....			JUNE 19		"Tom Mix thriller more than satisfies."—M. P. News.				
"Sentimental comedy is a sure-fire hit."—M. P. News.					TERROR ISLAND (PARAMOUNT-ARTCRAFT) HOUDINI.....			MAY 8	
Exhibitor Comment—"A remarkably big picture, especially for high box-office and artistic handling." "Very good from box-office and artistic standpoint."					Exhibitor Comment—"A considerable picture which played one week to poor business. It seems to be composed of serial stuff done five years ago." "A good serial. Played it one day to average business."				
Consensus—"Good picture, good puller."					Consensus—"Average picture, average puller."				
SEA RIDER, THE (VITAGRAPH) HARRY MOREY.....			JUNE 5						
"Seafaring tale carries an adequate punch for Morey."—M. P. News.									
SEA WOLF, THE (FAMOUS PLAYERS-LASKY) SPECIAL CAST.....			MAY 29						
"Good action, melodrama typical of Jack London."—M. P. News.									
Exhibitor Comment—"Fair—too thrilling for the summer show." "An average picture to big and average business two days." "Brought extra large receipts but picture was considered rough. Extra advertising and London's name helped."									
Consensus—"Average picture, average puller."									

Box Office Reports continued on page 1012

"LIFE'S TWIST"

(Robertson-Cole)

Has Entertaining Values Which Should Interest

ALTHOUGH this picture is of the usual brand selected for Bessie Barriscale in that the society element is predominant, it gives the star an opportunity to display her versatility, for she plays a dual role.

In one part she is seen as the wealthy girl whose mother is anxious to have her enter society through a marriage with a man of good family, but with little money.

The marriage takes place, but unhappiness sets in when the young wife discovers that her husband loves her only for the money she possesses.

This leads to an estrangement between the couple. But the husband finally realizes that he loves his wife and endeavors to become reconciled with her.

The other part shows the star as a poor girl of the slums who resembles the wife and in whom the husband seeks forgetfulness.

In the end he finds that his love is only for his better half and it is through the efforts of the "girl of the slums" that they are reunited.

Interwoven in the story in another role, played by King Baggot, which gives enough contrast to keep up the interest.

Although the action is a bit draggy in spots, the picture is well produced, has a good cast and should interest wherever played.—Length, 5 reels.—*Frank Leonard.*

THE CAST

Muriel Chester	Bessie Barriscale
Tina Pierce	Walter McGrail
Stephen De Koven	King Baggot
Jim Sargent	Claire Du Brey
Mrs. Helen Sutton	George Periolat
Mr. Boyd Chester	Truly Shattock
Mrs. Chester	William V. Wong
Charlie Moyer	Marcia Manon
The Dope Fiend	
Story by Thomas Edgewood	
Scenario by Harvey Gates	
Directed by William Christy Cabanne	

PRESS NOTICE—STORY

Bessie Barriscale in her latest Robertson-Cole feature, "Life's Twist," will be the attraction at the theatre on ——— of ——— week.

In this picture Miss Barriscale is seen in a dual role, one as Muriel Chester, a petted, pampered daughter of wealth and the other as Tina Pierce, a little tenement girl.

The skillful way in which the star portrays the two parts should interest her many admirers, especially as she is backed up by a story which authors and dramatists often strive for in vain—universal appeal.

As the young society girl she marries a man whom she loves and whom she believes loves her. But a sad awakening comes when she discovers that her husband has married her only for the money she possesses.

Humiliated and indignant, Muriel adopts a course of cold indifference towards her husband and in the meantime falls in love with her brother. The splendid character of the woman he has married and follows her to realize the splendid character that he conceives a plan involving a little tenement girl who resembles his wife, and which brings the story to a startling and novel conclusion.

PROGRAM READER

Girls, what would you do if on your wedding night you found out that the man you married did not love you but wanted you only for the money you possessed? Would you refuse to live with him and have the marriage annulled or would you—well what would you do?

Bessie Barriscale, in her latest Robertson-Cole feature, "Life's Twist," finds herself facing this situation as Muriel Chester, a young society girl.

The production will be shown at this theatre on ——— of next ——— those who care for a story with a vital and dramatic theme and one which will interest to the very end, should see Miss Barriscale in this feature.

For the role of the society girl is only one of the two parts which the star portrays. The other being the undeveloped, ragged product of the great city's slums.

These two characters, extreme in contrast, are interpreted by Miss Barriscale in masterly fashion.

The cast is a strong one and includes Walter McGrail, King Baggot, Claire Du Brey and Truly Shattock.

SUGGESTIONS

Bessie Barriscale is your big exploitation angle in this one, for she plays two roles and gives a splendid characterization in both.

Do not forget, however, to play up the story which is a good one, especially from an exploitation angle.

The principal scenes are those in which the young wife, dejected and humiliated at the thought that her husband loves her only for the money she possesses, adopts a course of cold indifference towards him, and the scenes in which the husband seeks forgetfulness with another woman.

Play these sequences up as strongly as you can in your town papers and run as many catch lines as you can upon them.

And do not forget that the cast is a good one and includes such prominent players as King Baggot, Walter McGrail, Claire Du Brey and Truly Shattock.

CATCH LINES

He married her for her fortune and she found it out. What did she do? See "Life's Twist," it will tell you.

In what way did he discover that he loved her when his first thought was of the money she possessed? See "Life's Twist."

Her mother, anxious to get into society, engineered a marriage between her daughter and a man who did not love her. How did it turn out? See "Life's Twist."

"UNDER NORTHERN LIGHTS"

(Universal)

Interest and Incident Strong in This One

STORIES of Canadian border life with the Northwest Mounted Police playing prominent roles and the French inhabitants introduced to give a proper balance, are always interesting, for the spirit of the French, counterbalanced by the stern discipline of the M. P.'s, gives the right blending provided the story has entertaining value.

"Under Northern Lights" is a picture of this type with the elements of romance, incident and dramatic moments mixed in the proper portions.

Interest is aroused when the young mounted policeman falls in love with the French girl and it never lags from beginning to end.

To give the story contrast and action two characters are introduced, one the girl's brother and the other, "the bold bad man." These two characters furnish plenty of action and "put up" a thrilling fight in which the villain is killed.

And then a very touching moment is that which follows, when the young officer is called upon to decide between love and duty. When his decision is made it is on the side of the law and he arrests the brother.

But the latter escapes when opportunity presents itself, the lover nearly losing his life in a shooting affray which follows.

Comedy relief is also furnished in the form of a negro who is always "seeing things." It is ludicrous indeed when he is seen pursued by a young bear, who does not hesitate to climb a ladder, in his efforts to "get" the negro.

This picture should give satisfaction wherever played. Length, 5 reels.—*Frank Leonard.*

THE CAST

Douglas MacLeod	William Buckley
Jacques Fouchard	Leonard Clapham
Suzanne Fouchard	Virginia Fair
Abner Lee	Herbert Hethew
Louis La Roque	Chas. Brinley
Burke	Ben Corbett
Henry Fouchard	Frank Staples
Madge Carson	Oleia Otis
Na Fa Kowa	Kay Harrison
Story by Jacques Jaccard	
Scenario by Kay Harrison	
Directed by Jacques Jaccard	

PRESS NOTICE STORY

"Under Northern Lights," Universal's latest production with a prominent cast will be the attraction at the ——— theatre on ——— of ——— week. It is a picture that is full of incident, dramatic moments and romance, the being laid in Canada where the Northwest Mounted Police hold sway over the domain.

This picture is given a new twist in that the French inhabitants play a prominent part and lend a certain charm which is sure to excite interest.

Douglas MacLeod, a constable of the Royal Northwest Mounted Police, is in love with Suzanne Fouchard. She is a beautiful girl and loves the young constable with all her heart.

Her brother returns from a mining trip and becomes involved with a "bad man" a thrilling fight in which the latter is caught cheating, the result of which is a fight now up to the constable to arrest the young man and in this he is called upon to decide between love and duty. When his decision is made it is on the side of the law and he arrests the brother, who escapes at an opportune moment, the young officer nearly losing his life in a shooting affray which follows.

The result of the latter scenes bring the young couple together, their love growing stronger.

PROGRAM READER

Manager ——— announces that the Universal feature, "Under Northern Lights," will be the attraction at this house on ——— of ——— week.

This feature should attract interest from the fact that it is a picture of the great outdoors filled with incident, dramatic moments and romance.

The locale is laid in Canada among the French-Canadians, with the Northwest Mounted Police playing prominent roles.

The principal characters are Douglas MacLeod, a constable in the Royal Northwest Mounted Police and Suzanne Fouchard, a beautiful French-Canadian.

Romance enters their lives and they are about to be married, when a brother of the young girl appears on the scene.

He becomes involved in a bitter quarrel with a "bad man" because he discovers the latter cheating at cards, the result of which is a thrilling fight in which the villain is killed. And then the young officer is called upon to decide between love and duty.

What decision did he make and what was the result? See "Under Northern Lights," and let it tell you.

SUGGESTIONS

This is an interesting picture especially from the story angle. Exploit it as strongly as you can, it contains the elements of interest.

If you care for street advertising a good idea would be to dress up some young fellow in the uniform of the Canadian Mounted, place him upon a horse with a pole streamer attached to the stirrup announcing the feature, and let him ride through the town.

As stories of this kind always excite interest you should try and run as many short accounts as possible of the principal sequences in your town papers.

For instance, the scene in which the young constable decides between love and duty could be played up in many ways.

Tell your patrons that it is a story of the great outdoors with the elements of romance, incident and dramatic moments intermingled.

And do not forget to mention the comedy elements introduced by the negro, especially his scenes with the bear.

CATCH LINES

She loved him with all her heart and he loved her. And then something happened which interrupted their romance. What was it? See "Under Northern Lights."

(Continued from page 1010)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK	PICTURE	BRAND	STAR	RELEASED	PLAN BOOK
THIRD GENERATION, THE (ROBERTSON-COLE) SPECIAL CAST.....JAN. 21					WOMAN GIVES, THE (FIRST NATIONAL) NORMA TALMADGE...APR. 24				
"Fairly interesting picture on a domestic theme."—M. P. News.					"Lots of talent and effort almost wasted."—M. P. News.				
Exhibitor Comment—"Average picture to average business one week."					Exhibitor Comment—"Very good picture on both box office and artistic standpoint. Played it two days to big and average business."				
Consensus—"Good picture, good puller."					Consensus—"Good picture, good puller."				
THIRD WOMAN, THE (ROBERTSON-COLE) SPECIAL CAST.....MAR. 27					WOMAN AND THE PUPPET, THE (GOLDWYN) GERALDINE FARRAR.....APR. 17				
"Might be classed as first entertainment."—M. P. News.					"Single track idea overwhelmed with romance."—M. P. News.				
Exhibitor Comment—"Did average business for three days. An average feature."					WOMAN IN ROOM 13, THE (GOLDWYN) PAULINE FREDERICK...APR. 17				
THIRTIETH PIECE OF SILVER, THE (AMERICAN-PATHE) MARGARITA FISHER.....MAY 22					"Pauline Frederick has worthy subject in mystery melodrama."—M. P. News.				
"Good combination makes interesting picture."—M. P. News.					Exhibitor Comment—"Best Frederick in a long time. Poor business one day."				
THOU ART THE MAN (PARAMOUNT-ARTCRAFT) ROBERT WARWICK.....JUNE 12					"Big box office value. Picture gave splendid satisfaction."				
"Warwick starred in average romantic drama."—M. P. News.					"Good picture to big business three days." Went over big; not because of cast but because mystery play and book well known."				
Exhibitor Comment—"An average picture to average business three days."					Consensus—"Good picture, good puller."				
"A very good picture which was praised by many of our patrons. Warwick's acting very good. Good interest every minute." Very absorbing. Has sustaining interest with a few strong scenes and brought them back strong. Big average business two days."					WOMAN WHO UNDERSTOOD, THE (ROBERTSON-COLE) BESSIE BARRISCALE.....APR. 3				
3 GOLD COINS (FOX) TOM MIX.....JULY 17					"Domestic story is obvious but entertaining."—M. P. News.				
Tom Mix stars again in another characteristic role."—M. P. News.					Exhibitor Comment—"An average picture which I played seven days to poor business."				
TOKIO SIREN, A (UNIVERSAL) TSURU AOKI.....JUNE 26					"An average feature to poor business for three days on account of 'Holy Week'."				
Tokyo Siren, a Japanese star lacking in punch."—M. P. News.					Consensus—"Average picture, average puller."				
TOLL GATE, THE (PARAMOUNT-ARTCRAFT) WILLIAM S. HART.....MAY 1					WOULD YOU FORGIVE? (FOX) VIVIAN RICH.....MAY 1				
"Quite entertaining picture with Hart as good-bad man again."—M. P. News.					"Small appeal in conventional society drama."—M. P. News.				
Exhibitor Comment—"Did average business for three days."					WONDER MAN, THE (ROBERTSON-COLE) GEORGES CARPENTIER.....JUNE 12				
"This slight picture is a case of extra fine value. It did big business."					"Picture carries interest and a colorful personality."—M. P. News.				
"A very good production which pleased. Played it two days to extra big business and average business."					WORLD OF POLLY, A (FOX) VIVIAN RICH.....JUNE 26				
"Very good. Played it three days to extra big business." A splendid picture which played my house one week to extra big business. Went big and they like it very much. Played it one week to extra big business four days and big business three. A very good production. My patrons liked the picture but that is all. Played it three days to average business."					"Hackneyed story fails to create interest."—M. P. News.				
Consensus—"Good picture, good puller."					YELLOW TYPHOON, THE (FIRST NATIONAL) ANITA STEWART.....MAY 22				
TRAIL OF THE CIGARETTE, THE (STEINER-ARROW) GLEN WHITE.....JUNE 12					"Anita Stewart's portrayal compensates for theatrical story."—M. P. News.				
"Mystery story well produced and thoroughly interesting."—M. P. News.					Exhibitor Comment—"Played it one week to average business. An average feature."				
TREASURE ISLAND (PARAMOUNT-ARTCRAFT) SPECIAL CAST...APR. 24					"A very good picture. Even though a great many people are prejudiced against dual roles, they appeared perfectly satisfied with this one. Three days to big business two days and average one."				
"Interesting picture made from Stevenson's famous story."—M. P. News.					Consensus—"Good picture, good puller."				
Exhibitor Comment—"A wonderful adaptation. Big box office value." "Fine production." "One that should appeal to all romance lovers. One week to big and average business."					YES OR NO (FIRST NATIONAL) NORMA TALMADGE.....JULY 17				
TRIP TO MARS, A (TOWER FILM CORP.) SPECIAL CAST.....MAY 29					"Two ordinary stories in one with star playing dual role."—M. P. News.				
"Should furnish average entertainment."—M. P. News.					YOUNG MRS. WINTHROP (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON.....APR. 3				
TWINS OF SUFFERING CREEK (FOX) WILLIAM RUSSELL.....JULY 3					"Most-entertaining of the trifling picture."—M. P. News.				
"Russell in Western will entertain but not thrill."—M. P. News.					Exhibitor Comment—"A very good picture. A little sad but it did them good. Ethel Clayton's acting fine. Surely a very satisfactory production."				
UNCHARTED CHANNELS (ROBERTSON-COLE).....JUNE 26					"A very good picture to extra big business three days." "Good picture." "Clayton's acting in favor of average business one day."				
"Theme is timely and H. B. Warner puts it across."—M. P. News.					Consensus—"Good picture, good puller."				
UNKNOWN RANGER, THE (AYVON FILM CORP.) REX RAY.....JUNE 5									
"A mildly entertaining western."—M. P. News.									
UNDER CRIMSON SKIES (UNIVERSAL-JEWEL) ELMO LINCOLN.....JUNE 12									
"Action and incident make a colorful melodrama."—M. P. News.									
VIRGIN OF STAMBOUL, THE (UNIVERSAL) PRISCILLA DEAN, MAR. 27									
"Star and picture give excellent Turkish picture."—M. P. News.									
Exhibitor Comment—"Excellent." "An excellent production. Played it for one week to big business."									
"Results not what might have been expected considering billboard advertising."									
"A splendid production which pleased my patrons very much. Played it a week to big business every day and poor the next. A good production."									
"Played this feature three days to average business on account of 'Holy Week'."									
"A big production." "My patrons seemed to think this production only a fair one. Played it two days to average business."									
"A good picture especially for those who enjoy eastern atmosphere. The picture has very elaborate settings. Business kept down by rain. Three days to big business one day and average two."									
Consensus—"Good picture, good puller."									
WALL STREET MYSTERY, A (ARROW) GLEN WHITE.....JUNE 5									
"Love interest looking in average detective story."—M. P. News.									
WHITE LIES (FOX) GLADYS BROCKWELL.....JUNE 19									
"Story of France in wartime is strong in plot."—M. P. News.									
WHITE MOLL, THE (FOX) PEARL WHITE.....JULY 24									
"Pearl White makes debut in her first Fox feature."—M. P. News.									
WHY CHANGE YOUR WIFE? (DE MILLE-FAMOUS PLAYERS-LASKY) SPECIAL CAST.....MAY 8									
"Interesting as drama and sure box office attraction."—M. P. News.									
Exhibitor Comment—"Wonderful picture, wonderful box office value."									
"A splendid picture to extra big business for one week."									
"Played it a week to big business."									
"A splendid picture. Broke all records. Played it three days to extra big business."									
"Very good. Played it one week to big business."									
"An excellent production which costumed my patrons. Played it a week to big business."									
"Although the weather was hot, this feature played my house for one week to big business. A very good production."									
Consensus—"Good picture, good puller."									
WITS vs. WITS (HALLMARK) MARQUERITE MARSH.....JUNE 12									
"Too much mystery in this funny crook picture."—M. P. News.									
WOLVES OF THE STREET (ARTO-GRAPH-ARROW) EDMUND BOBB.....JUNE 5									
"Unsatisfactory production of Wall Street story."—M. P. News.									
Exhibitor Comment—"Fairly interesting but that is all. Three days to average business."									

"GO AND GET IT"

(Neilan-First National)

Fast-Moving Melodrama Furnishes Thrills and Excitement

YOU can take off your hats to Marshall Neilan for putting forth one of the most entertaining melodramas of the season. "Go and Get It" is modeled on the lines of a serial which means that it stretches beyond the lines of plausibility and possibility. But that is nothing against it. The fact that it holds the attention through its fast-moving action with the sequences compact and following one another with perfect continuity, and providing an unadulterated quota of thrills are sufficient proof of its power to intrigue the imagination. Two distinct plots with minor counterplots present the series of incidents—yet the scenes are so deftly directed that one can follow the most intimate detail without becoming entangled in the familiar serial skein.

While it is rampant melodrama there seems to be a reason for everything. Even for the humor which comes at a time when one is gasping for breath. The details are perfectly executed so that the offering has the appearance of being well rehearsed. "Go and Get It" in its main plot has to do with newspaper life. A crooked publisher is determined to weaken the circulation of the paper so that he may buy it. His star reporter gathers in several scoops which somehow leak out to the rival sheet. The other thread in the narrative is like a page from Poe at his graphic best.

A feminine interviewer is sent out to cover a surgeon and his amazing discovery wherein he transplants a human's brain into the head of an ape. A murder occurs. And several more. And the two reporters are determined to run the astounding crimes to earth. Here is where the picture uncovers its quota of thrills. They know that the surgeon had an ape who has disappeared. By reading his diary they are able to piece together the evidence. The dead convict's brain is active again in the gorilla who exacts vengeance upon his persecutors just as he had promised to do when sentenced to hang. An aeroplane, a seaplane, a passenger train, and a steamer are called into service. And stunt after stunt is offered. The picture travels on high throughout and only loses its punch when the assassin is caught and the publisher punished. The two reporters are rewarded with the posts lately vacated by the publisher and his city editor. Pat O'Malley and Agnes Ayres play these parts convincingly. Wesley Barry scores again as the boy comic.—*Laurence Reid.*

THE CAST

Kirk Connelly	Pat O'Malley
Dinty	Wesley Barry
Helen Allen	Agnes Ayres
Shut the Door	Gordon
J. L. Rich	J. Barney Sherry
Doctor Ord	Charles Hill Mailes
Ferry, the Gorilla	Noah Berry
Jim Hogan, the Gangster	Bull Montana
Lilly Doody	Walter Long
Thomas Hickson	Lydia Yeamans Titus
W. W. Crocker	George C. Dromgold
"Slim" Hogan	Ashley Cooper
	Charles West

Scenario by Marion Fairfax.
Directed by Marshall Neilan and Henry R. Symonds.
Photographed by David Kesson.

PRESS NOTICE—STORY

Marshall Neilan's latest contribution to the screen is "Go and Get It," which will come to the theatre beginning _____ with a cast that includes such prime favorites as Pat O'Malley, Agnes Ayres, Wesley Barry, J. Barney Sherry, and others. "Go and Get It" is said by many to be the melodramatic treat of the season. Certainly there is no doubt that it entertains since it presents fast-moving action, a full portion of thrills, a rich flavor of adventure, suspense, romance and humor.

It details the adventures of a newspaper reporter who is determined to bring his crooked publisher to account. While gathering evidence in this direction, his "nose for news," involves him in the task of running several murders to earth. He is accompanied in his assignment by a feminine interviewer who is sent out to get a story about an eminent surgeon's amazing discovery. The latter has experimented successfully in substituting the brain of a man for that of a gorilla thus giving the animal the impulse to exact vengeance upon the persecutors in the mind of the man. They solve the mysteries after undue complications, unmask the villainy of the publisher, and are rewarded with their own romance and the editorship of the paper. Marion Fairfax scenarioized the story.

PROGRAM READER

You will be rewarded with the melodramatic treat of the season when Marshall Neilan's "Go and Get It" comes to the theatre next _____ There is action here galore. In fact, the offering travels at breakneck speed, sending out thrill after thrill before its conclusion. It is a picture rich in adventure, mystery, intrigue, romance and a dozen other ingredients. You will see adventures in the air, on a train of cars, above the briny deep, and be positively intrigued by the complicated incident. A notable cast of clever players headed by Pat O'Malley and the beautiful Agnes Ayres interpret this amazing story.

CATCH LINES

His editor told him to go and get that story. And the adventures that accompanied him where enough to satisfy an entire police force. See "Go and Get It," the melodrama de luxe.

"THE GIRL IN THE WEB"

(Hampton-Pathe)

A Splendid Production from All Angles

JESSE D. HAMPTON has produced one of the most beautiful pictures the writer has ever seen, as far as production qualities go, in "The Girl in the Web."

It is really a pleasure to sit and watch the screening of a picture of this type where scene after scene is flashed upon the screen showing either beautiful landscape shots or interiors that are up to date in arrangement.

The exteriors in this feature stand out because of the fact that they have been taken at the right angle, causing plenty of sunlight to fall upon the faces and forms of the actors which gives a splendid effect. And then again they have been selected with exquisite care.

Careful direction of a good story is another important factor in the making of this feature, for the action is never blurred, but is brought out in such a quiet, natural painting way that the sun-titles could be eliminated, so to speak, and yet the action could be understood.

The story has a rather new twist in that, it is an erring daughter and not a son who turns thief and robs the family safe of its valuable jewels in order to pay off old gambling debts. But she repents in the end through the efforts of a young private secretary.

Blanche Sweet in the latter role is convincing at all times and gives a splendid performance. She has to share honors, however, with a good cast among whom are Thomas Jefferson, Adele Farrington, Haywood Mack, Christine Mayo and Negel Barrie.

The picture which is full of incident and dramatic moments has a surprise finish which should interest those who see it. Length, 6 reels. —*Frank Leonard.*

THE CAST

Esther Maitland	Blanche Sweet
Samuel Janney	Thomas Jefferson
Mrs. Samuel Janney	Adele Farrington
Chapman Price	Haywood Mack
Mrs. Chapman Price	Christine Mayo
Dick Ferguson	Negel Barrie

Story by Geraldine Bonner.
Scenario by Waldemar Young.
Directed by Robert Thornby.

PRESS NOTICE—STORY

Blanche Sweet, in her latest Jesse D. Hampton production for Pathe release, will appear at the _____ theatre beginning _____ of _____ week.

From a production standpoint this picture is by far the most satisfying Miss Sweet has done to date, and in the opinion of the reviewers it is one that should make a host of new friends for the star.

The picture contains many beautiful exteriors which are a delight to the eye and the direction is such that the story which is full of incident, dramatic moments and romance, is told in a way that is most pleasing to witness.

The story has a rather new twist in that it is an erring daughter and not a son who turns thief and robs the family safe of its valuable jewels in order to pay off old gambling debts. But she repents in the end through the efforts of a young secretary.

Blanche Sweet is seen in the latter role and gives a splendid performance which is equaled by a well selected cast.

PROGRAM READER

If you want to see a splendid production, one that will excite your emotions to the highest pitch and make you feel that you have witnessed something worth while, don't fail to see Blanche Sweet in "The Girl in the Web," a Jesse D. Hampton feature released through Pathe, which will appear at this theatre on _____ week.

Romance, dramatic moments and incident abound in this picture, which is considered by reviewers to be the best production Miss Sweet has appeared in to date. As the young secretary whose efforts to bring about an understanding in a wealthy family which seems on the edge of a precipice through the erring ways of a married daughter, the star is at her best.

The erring one seems to hesitate at nothing, even to robbing the family safe of its valuable jewels in order to pay off old gambling debts, until she is conquered by the strong will of the star.

Miss Sweet is convincing in the role she plays and is supported by a capable cast.

SUGGESTIONS

This is a good picture in every way and you can go as far as you like in advertising it without being afraid of a comeback.

Send out as many letters or cards as you can to your patrons with a little detailed account of the story, and place as many stills as you can in the neighboring stores or hotels.

Play up the part of the erring daughter as strongly as you can in your town papers, for it will certainly make good copy.

The story has a surprise finish in that the detective hired by the erring one to secure her child from kidnappers, turns out to be the kidnapper himself. And all the while you believe it is her husband who has committed the crime. Play this up. And don't forget the star or cast.

CATCH LINES

She would gamble, and of course got into trouble. How did she get out of it? See "The Girl in the Web."

She hesitated at nothing, even to robbing the family safe. How did she come out? See "The Girl in the Web."

Why did the husband tell the wife that he was tired of her? See "The Girl in the Web," it will tell you.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

Easy Rebel (Mae Miles Minter).....	5
The Wreck End (Margaret Fisher).....	6
A Live Wire Hick (William Russell).....	5
The House of Toys (Sena Owen).....	6
The Thirtieth Piece of Silver (Margaret Fisher).....	5
Slam Bang Jin (William Russell).....	5
The Honey Bee (Marguerita Sylva).....	6

ARROW FILM CORPORATION

Love's Protege (Ora Carew).....	5
Woman's Man (Romaine Fielding).....	5
The Bromley Case (Glen White).....	5
The Trail of the Cigarette (Glen White).....	5
The Unseen Witness (Glen White).....	5
The Wall Street Mystery (Glen White).....	5

SERIALS

The Lurking Peril (Anne Luther-Geo. Lurkin) 15 Episodes.....	15
The Fatal Sign (Claire Anderson-Harry Carter) 15 Episodes.....	15

WESTERN FILMS

Trail Prods. (one every other week).....	2
Lone Star Westerns (one every other week).....	2
ONE AND TWO-REEL COMEDIES	
Hank Mann Comedies (one every other week).....	1
Arrow (Eddie Bouden-Lillian Vera).....	1
Elmer (Fatty Filler-Bert Terry).....	1
Hank Mann (Hank Mann-Madge Kirby).....	2

AYWON FILM CORP.

Blind Love (Lucy Cotton).....	6
Days of Daring (Edith Talarier).....	6
Persuasive Peggy (Peggy Hyland).....	6
Eternal Penalty (Henry Kolker).....	5
Jones and Thorns (Leontie Ulrich).....	5
She Pays (Julia Dean-Louise Huff).....	5
Justice (Cyril Scott).....	5
The Guilty Woman (Marie Empress).....	5

CELEBRATED PLAYERS CORP.

(At State Right Exchanges)

THE GUMPS

Ice-Box Episodes.....	1
Andy Fights the High Cost of Living.....	1
Militant Min.....	1
Accidents Will Happen.....	1
Andy the Model.....	1
Andy Re-decorates the Flat.....	1
Andy's Inter-Reuben Guest.....	1
Andy's Mother-in-Law (May Hall).....	1
Andy on Skates.....	1
Andy Visits the Osteopath.....	1
Andy and Min at the Theatre.....	1
Andy's Night Out.....	1

CANYON PICTURES CORP.

VANISHING TRAILS

(Twelve Two-Reel Westerns Featuring Franklin Farnum)	
Twelfth, The Cowboy and the Rajah.....	2
Eleventh, Cupid's Roundup.....	2
Tenth, "Breezy" Bob.....	2
Ninth, Brother Bill.....	2
Eighth, When a Pale Rider Out.....	2
Seventh, Shackles of Fate.....	2
Sixth, The Punter and the Pup.....	2

COMMONWEALTH PICTS. (Chgo.)

SPANUTE'S VOD A VIL MOVIES

Billy Whiskers (Comedy).....	2
La Ferra Sisters (Dancers).....	2
The Diving Swan (Skating).....	1
Free Hand and Love (Acrobatics).....	1
The Flying De Armada.....	1
Reynolds and Geraldine (Aesthetic Dancers).....	1
Tandeller (Balancing).....	1
Three Whipple Sisters (Balancing and Acrobatics).....	1
Everson's Comedy Circus (Pony, Dog and Monkey).....	1
Harry Collier & Co. (Comedy Bicycle Novelty).....	1
La Mer Boys.....	1
Marie DeWalt (Acrobatics).....	1
The Arabian Whirlwind Troupe (Tumbling Acts).....	1

EDUCATIONAL FILMS CORP.

(Released Through Educational Film Exchanges)

CHESTER COMEDIES

An Overall Hero.....	2
Four Times Foiled.....	2

CHRISTIE COMEDIES

Kiss Me, Caroline (Bobby Vernon).....	2
A Seaside Siren (Ray Tischer).....	2

TORCHY COMEDIES

Torchy (Johnny Hines).....	2
Torchy Comes Through (Johnnie Hines).....	2

MERMAID COMEDIES

A Fresh Start (Marcel Rasc).....	2
Duck Inn (Lloyd Hamilton).....	2

SPECIALS

The Why of a Volcano.....	1
The Valley of Ten Thousand Smokes.....	1
A Day With Carrañas.....	1
Modern Centaurs.....	1

ROBERT C. BRUCE SCENICS

The Castaway.....	1
The Great Mirror.....	1
The Hope of Adventure.....	1
Falling Waters.....	1
Solitude.....	1
By Schooner to Skagway.....	1
The Song of the Paddle.....	1
The Log of the La Valiera.....	1
The Wanderlust.....	1
The Chilkat Cubs.....	1

CHESTER-OUTING SCENICS

Take in Boarders.....	1
Duck Days.....	1
Beak With Us.....	1
Fire.....	1
Dreams Come True.....	1
Pigs and Kaves.....	1
Wanted, an Elevator.....	1
Adam and Eve in the Andes.....	1

SCREENICS

Foam Fantasies.....	1/2
Flirt Days.....	1/2
In a Naturalist's Garden.....	1/2
Horseshoe and Bridal Veil.....	1/2
Barks and Skippers.....	1/2
Birds and Fawns.....	1/2
Incant Icebergs.....	1/2
Troubadours of the Sky.....	1/2

EQUITY PICTURES CORP.

Whispering Devils (Conway Tearle).....	6
Keep to the Right (Edith Talarier).....	6
For the Soul of Rafael (Clara Kimball Young).....	7
The Forbidden Woman (Clara Kimball Young).....	6
Silk Husbands and Calico Wives (House Peters).....	6
Eyes of Youth (Clara Kimball Young).....	7

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

Aug.—Hairpins (Enid Bennett).....	4796
Aug.—Guilty of Love (Dorothy Dalton).....	4796
Aug.—What Happened to Jones (Bryant Washburn).....	4801
Aug.—The White Circle (Maurice Tourneur).....	4807
Aug.—Crooked Streets (Ethel Clayton).....	4750
Aug.—The Prince Chimp (Wm. DeMille's).....	6168
Aug.—The Vindicator (Charles Brannan).....	5894
July—The Sins of St. Anthony (Bryant Washburn).....	4565
July—Away Goes Prudence (Billie Burke).....	5046
July—Let's Be Fashionable (Douglas MacLean).....	4501
July—The Ladder of Lies (Ethel Clayton).....	4271
July—Homer Comes Home (Charles Ray).....	4555
July—The Fourteenth Man (Robert Warwick).....	6702
June—The World and His Wife (Cosmo Pollack).....	4639
June—Old Wives for New (DeMille-Reisue).....	5663
June—Below the Surface (Special Cast—Ince).....	5987
June—Paris Get Up (Charles Brannan).....	4289
June—Remodeling Her Husband (Dorothy Dalton).....	4844
June—The City of Masks (Robert Warwick).....	4708
June—Sick Abed (Wallace Reid).....	4327
June—The Dancin' Fool (Wallace Reid).....	4869
May—A Lady in Love (Ethel Clayton).....	4807
May—The Dancin' Fool (Wallace Reid).....	4324
May—The Dark Mirror (Dorothy Dalton).....	5084

ARTCRAFT

June—Rebecca of Sunnybrook Farm (Mary Pickford).....	5382
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PARAMOUNT-ARBuckle COMEDIES

Jan. 11—The Garage.....	2
Nov. 16—The Hayseed.....	2

PARAMOUNT-SENNETT COMEDIES

Aug. 15—The Scotts.....	2
July 4—The Quack Doctor.....	2
June 27—You Wouldn't Believe.....	2
June 6—By Golly.....	2
May 23—Let 'er Go.....	2
May 2—Fresh From.....	2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning.....	1
Dec. 21—Those Distant Cousins.....	1
Dec. 14—After the Circus.....	1

PARAMOUNT-DE HAVEN COMEDIES

Aug. 29—Never Again.....	2
Aug. 1—Vacation Time.....	2
June 13—A Model Husband.....	2

PARAMOUNT-HOLMES TRAVEL PICTURES

Aug. 29—Souvenirs of the Singapore.....	1
Aug. 23—The Sentence of the Sars.....	1
Aug. 25—Hunting for Formosan Headhunters.....	1
Aug. 8—Heroic Liege.....	1
Aug. 1—Cocanuts and Copra.....	1
Aug. 25—In Flanders' Fields.....	1
July 18—Frenchifying Metz.....	1
July 11—The Land of Laos.....	1
July 4—Parisian Holidays.....	1

PARAMOUNT-BURLINGHAM

Dec. 28—Winter Sports at St. Moritz.....	1
Dec. 14—Down the Strand in London.....	1

PARAMOUNT-POST NATURE PICTURES

Dec. 21—From a Picaresque Angle.....	1
Dec. 7—Memory Lane.....	1
Nov. 23—Sunshine and Shadows.....	1
Nov. 9—A Night in June.....	1

PARAMOUNT MAGAZINE

Aug. 29—Why Do They Do It?.....	1
Aug. 22—The Unseen Land.....	1
Aug. 15—Lying as a Fine Art.....	1
Aug. 8—Peach Pirates.....	1
Aug. 1—Masks and Mummies.....	1
July 29—Unpopular Science.....	1
July 18—The Kingdom of Night.....	1

TRUAX AND OTHER COMEDIES

Apr. 11—Ship Ahoy.....	2
Mar. 28—Cleaning Up (Al. St. John).....	2
Dec. 28—To Good to be True (Ernest Truax).....	2
Dec. 14—Speed (Al. St. John).....	2

FILM MARKET, INC.

(At State Right Exchanges)

The House Without Children.....	7
The City of Purple Dreams.....	7
Who Shall Take My Life?.....	7
Zongari the Dare Devil of Romance.....	5
The Natural Law.....	6
The Grain of Dust.....	6
The Lust of the Ages (Katherine MacDonald).....	6
Has a Man the Right to Kill?.....	2
Beware of Strangers.....	3
Persuasive Peggy.....	6

FILM SPECIALS

JOLLY COMEDIES

The Nut Crackers (Ben Turpin).....	1
Artless Artie (Harry Fox).....	1
Neptune's Stepdaughter (Gertrude Selby).....	1
Breaking Into Society (Armstrong-White).....	1
A Close Shave (Ben Turpin).....	1
Hubby's Mistake (Gertrude Selby).....	1
Will Be Girls (Lee White).....	1
Pardon Me (Gertrude Selby).....	1

FIRST NATIONAL EXCHANGES

45 Minutes from Broadway (Charles Ray).....	
The Jackknife Man (King Vidor).....	
Curtain (Katherine MacDonald).....	9963
Yes or No (Norma Talmadge).....	
The Yellow Typhoon (Anita Stewart).....	5963
Fashion's Playground (Katherine MacDonald).....	6518
Don't Ever Marry (Marshall Neilan).....	6038
Polly of the Storm Country (Mildred Harris).....	5923
The Woman Goes (Norma Talmadge).....	7033
The Idol Dancer (D. W. Griffith).....	5884
The Family Honor (King Vidor).....	5895
The Interior Sea (Mildred Harris Chaplin).....	5485
Fighter's Shepherd (Anita Stewart).....	5485
In Search of a Sinner (Constance Talmadge).....	5485
The River's End (Marshall Neilan).....	5485

FOX FILM EXCHANGES

BIG PRODUCTIONS

The Strongest (Special Cast).....	6
Should a Husband Forgive? (Special Cast).....	7
Evangeline (Special Cast).....	7
Kathleen Mavourneen (Theda Bara).....	6
Checkers (Special Cast).....	7

WILLIAM FARNUM SERIES

The Joyous Troublemaker.....	6
The Orphan.....	6
The Adventurer.....	6087
Heart Strings.....	6
Wings of the Morning.....	6

THEDA BARA SERIES

Lure of Ambition.....	5
La Belle Russe.....	6

TOM MIX SERIES

Three Gold Coins.....	5
The Terror.....	5
Desert Love.....	5
Three Gold Coins.....	5
The Daredevil.....	5

"FIREBRAND TREVISON"

(Fox)

Buck Jones Practically Duplicates His Last Picture

IF you have shown "Forbidden Trails," Jones' previous picture, this latest production may seem familiar to your audience. Both stories are accredited to Charles Alden Seltzer, and the plots are almost identical, the picture being simply dressed up with different sets, incidents and stunts. The star is the owner of a Western ranch, which the heavy, played by Stanton Heck, is trying to steal from him by corrupting the judge. Winifred Westover is the railroad president's daughter, abused by the villain and saved by Trevison. These people were seen in the same roles in the previous picture.

Jones does his best stunts to date in this picture. One thrill especially will make them hold their breaths. The star's horse is shot from under him as horse and rider are descending a perilously steep hill. Jones somehow seems to shoot five feet in the air and the horse turns into a first class acrobat.

The picture is replete with fights. The villain begins his villainy very early, and as a result there is a rough and tumble affair between him and the star that leaves both in a gory and torn condition. An effective make-up adds to this effect. Jones also shows off his broncho-breaking ability as well as lassoing runaway ponies.

The climax proves good for another thrill. The star shoots the heavy (who, however, draws first, and very evidently aims at the roof) and overcomes several corrupted deputy sheriffs.

The villainy just oozes out of Stanton Heck. We still fear that the patrons will consider it a little overdone. Winifred Westover makes an attractive appearance, but there is a monotonous sameness about her in every scene. The remainder of the cast is not called upon for any great amount of acting.

Jones should continue to gain admirers. He is attractive and has a pleasant personality.—Length, 5 reels.—Matthew A. Taylor.

THE CAST

Firebrand Trevison.....	Buck Jones
Rosalind Benson.....	Winifred Westover
Agatha.....	Martha Mattox
Jefferson Corrigan.....	Stanton Heck
Deputy Keys.....	Katherine Van Buren
Judge Lindam.....	Frank Clark
Mullarkey.....	Joe Ray
Clay Levins.....	Pat Harman
Chinese Boy.....	Fong Hong

Story by Charles Alden Seltzer.

Scenario by Denison Clift.

Directed by Thomas N. Heffron.

Photography by Vernon Walker.

PRESS NOTICE—STORY

Buck Jones, star of "Firebrand Trevison," which will be shown at the amount of histrionic talent with unlimited daring and unsurpassed horsemanship. He proves all this in his latest picture. In the emotional scenes, and there are plenty of them, he shows that he knows how to handle a difficult situation, and his daring efforts to add realism to the picture, make it one that is sure to produce thrills from beginning to end.

Probably the most gripping scene is one in which Jones' horse is shot from under him as horse and rider are descending a perilously steep hill. The horse is sliding down, straining backwards to keep his footing, and Jones has the reins taut in his hands, leaning far back. Then, in an instant, the rider is thrown from his horse, and the wounded animal turns several complete somersaults. It is one of the most thrilling pieces of horsemanship that has reached the screen in many a moon.

Winifred Westover, the dainty blonde star, plays opposite the cowboy and helps make the love scenes interesting. And incidentally shows that she can ride a horse as well as she can make love, or be made love to, which is equally difficult. The story is by Charles Alden Seltzer, and the picture was made in the famous Mount Desert in California, and has, therefore a wealth of beautiful outdoor photograph.

PROGRAM READER

If thrills are what you are looking for—thrills to brighten a workaday world—we have them for you. When we will have them for you on when "Firebrand Trevison," Buck Jones' latest starring vehicle, will be seen at this theatre. In those five reels of film there is enough excitement, thrills, and adventure to make your heart jump, turn somersaults and then stand still. It is a story of the West, with the cowboy actor as the central figure. Winifred Westover, who is rising in fame almost as fast as the star himself, plays the leading female part, and besides looking exceedingly pretty, proves herself an excellent horsewoman. This picture is full of honest-to-goodness fist fights between the energetic star and the powerful Stanton Heck, and all you young men who have ambitions to be movie stars had better see just what "realism" on the screen means before applying at the studios. If you have never seen Buck Jones, don't miss this opportunity to be introduced to the inimitable cowboy star. And if you have seen him before—well, there's no argument needed to make you attend.

SUGGESTIONS

Emphasize the thrills in this picture. Street stunts will fit in here also. A cowboy riding through the streets should carry such a sign as "Who was the rightful owner of Diamond K ranch? on one side, and on the other, "Buck Jones is coming! Firebrand Trevison will be at the theatre on —" Be sure that the stills give a good view of Jones—a close-up would be good. The usual costumeing of unshaven dandies or cowboys or cowgirls would get over the setting. For a teaser you could use "Why did they call him 'Firebrand'?"

CATCH LINES

A thrilling romance of the West, with Buck Jones furnishing the thrills.

What matters the Eighteenth Amendment when you have such a picture as "Firebrand Trevison" to furnish you with thrills!

"WOMAN'S MAN"

(Arrow Film Corp.)

An Exciting Story Full of Incident

TAKEING this feature as a whole and analyzing it from an amusement point of view, it should hold its own on any program with the possible exception of the larger downtown houses.

The story is full of incident which is continually cropping up. Its principal faults lie in the fact that it seems to be overcrowded with happenings which spring up entirely unexpected and give a delightful surprise. In fact it appears at times as if the story was figured out on this angle and too much attention given to twisting it about in the view of exciting the emotions rather than letting it run along in its true course.

The thrills, dramatic moments and love interest, the latter being very strong, are all here and in order to give the audience something to think about a head-on collision between two trains is introduced, which is spectacular indeed.

The locale, which is laid in Arizona and New York, shows some interesting views of the cactus country which are true in color, even to a sand-storm on the desert. Some elaborate settings are also introduced in the big town scenes which give the picture the proper atmosphere.

Romaine Fielding is convincing in the role of the young mining engineer who goes west, falls in love with a Mexican dancer and after many heart breaking trials finally takes the villain's place in the marriage ceremony.

Violet Behan as the Mexican girl and William Tooker as the villain deserve credit for their splendid acting.—Length, 5 reels.—Frank Leonard.

THE CAST

Larry Moore (half owner of the Desert Mining Co.).....	Romaine Fielding
Maise De La Ruiz (a Mexican dancer).....	Velvet Behan
C. Lambert Grey (a mining speculator).....	William Tooker
Griggs (a reformed crook).....	D. W. McReynolds
Joshua Bushby (Larry's New York manager).....	Emile La Croix
A Mexican maid.....	Roma Reed
A Mexican miner.....	E. N. Hoyt
A desert woman.....	Julia Hurley
Larry's partner.....	John Lawton
Grey's housekeeper.....	Mrs. Whitney Drake
A detective.....	Walter Neland
Larry's Sister.....	Violet Malone
Cantina manager.....	Jack Dillon
Sheriff.....	By Himself

PRESS NOTICE—STORY

"Woman's Man" is the name of the feature that will be seen at the theatre on —

It stars Romaine Fielding, who has an international reputation for portraying characters of the strong, virile type.

The story is full of incident which is continually cropping up and is chock full of thrills, heart interest and romance. Then, as if this is not enough, a train wreck, caused by a head-on collision, is introduced in order to keep up the action. In fact nothing has been neglected to make this feature one that should be long remembered as a most thrilling, exciting and at the same time interesting production.

Romaine Fielding plays the role of a young mining engineer who goes west, becomes involved with the sheriff of a mining town, in Arizona, over the love of a Mexican dancer and is ordered out upon the desert for his daring.

But his sweetheart follows him and in the events that take place, she is rescued by the villain and he is left to die.

Fortune favors him, however, and he lives to take the schemer's place in a marriage ceremony arranged by the latter.

PROGRAM READER

Do you like pictures that thrill your very heart strings, that are strong in dramatic moments and romance? If so, do not fail to see Romaine Fielding in "Woman's Man," for it will excite, interest and grip you.

And then again, have you witnessed a real, modern head-on collision between two fast going trains?

If not do not fail to see this thrilling scene which is only one of the many introduced in a story of Arizona and New York life, which shows the love of a Mexican girl for a young American engineer and the trials and tribulations they went through until marriage finally united them.

The supporting cast is a strong one and includes such well known players as Velvet Behan, William Tooker, D. W. McReynolds, Emile La Croix and Julia Hurley.

SUGGESTIONS

This is a good average program feature and should interest your patrons, provided they care for this sort of entertainment.

Advertise Romaine Fielding as strong as you can, but do not forget to exploit the story.

Tell your patrons about the Arizona sand storm in which the hero and heroine are lost and the great train wreck.

Tell them also about the strong love of the Mexican girl for her American sweetheart and how she braved the desert in order to be with him.

This feature has a comedy finish in which the wedding guests are seen asleep on chairs while hero and heroine are waiting for a marriage license on the courthouse steps. Good comedy catch lines should arouse interest in these scenes.

CATCH LINES

Have you ever seen a head-on collision between two fast moving trains? If not see "Woman's Man," it will interest and thrill you.

What did the young Mexican girl do to prove that her love for the American engineer was stronger than anything she possessed? See Romaine Fielding in "Woman's Man."

See the desert sand storm in "Woman's Man," it will impress you.

Advance Information on All Film Releases

(Continued from page 1014)

FOX ENTERTAINMENTS

Hon. the Mayor (Eileen Percy).....	5
Firebrand Trevison (Buck Jones).....	5
The Case of the Mysterious Death.....	5
The Little Wanderer (Shirley Mason).....	5
The Soggy Sloger (Buck Jones).....	5
A Sate of Salome (Gladys Brockwell).....	5
A World of Holly (Vivian Rich).....	5
The Twins of Suffering Creek (Wm. Russell).....	5
White Lies (Gladys Brockwell).....	5
The Iron Heart (Madeline Traverser).....	5
The Spirit of Good (Madeline Traverser).....	5
Forbidden Trails (Buck Jones).....	5
Love's Harvest (Shirley Mason).....	5

SUNSHINE COMEDIES

His Wife's Celler.....	2
A Waiter's Wasted Life.....	2
Mary's Little Looter.....	2
Virtuous Husbands.....	2
Shipping Feet.....	2
A Lady Belongs to Society.....	2
Ten Nights Without a Barroom.....	2
Money Talks.....	2
Through the Keyhole.....	2

MUTT AND JEFF CARTOONS

The Breakfast Food Industry.....	2
The Mystery of the Galvanizing Ash Can.....	2
Departed Spirits.....	2
3 Russians and a Cuke of Yeast.....	2
One Round Jeff.....	2
The Tangle Junction.....	2
The Toy Makers.....	2
The Great Mystery.....	2
FUN NEWS.....	2
Wednesdays and Saturdays.....	1

FROHMAN AMUSEMENT CORP.

(At State Right Exchanges)
TEXAS GUINIAN SERIES

Just Bill.....	2
The Boss of the Rancho.....	2
The Spirit of Cabir (Minnie).....	2
The Heart of Texas.....	2
MACK SWAIN SERIES.....	2
Nimrod Ambrose.....	2
Ambrose and the Bathing Girls.....	2
Ambrose in Bed.....	2
Ambrose's Winning Ways.....	2

GARSON-NEILAN PRODUCTIONS

(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet).....	9
The Hushed Hour (Blanche Sweet).....	9

GAUMONT COMPANY

(At State Right Exchanges)

Husbands and Wives (Vivian Martin).....	6
Tuesdays—Gaumont News.....	1
Fridays—Gaumont Graphic.....	1
The Real Roosevelt.....	1
Satan on Earth.....	2
The Hand of Vengeance (Serial, ten two-reel episodes).....	2

GOLDWYN EXCHANGES

STAR SERIES

Cupid the Cowpuncher (Will Rogers).....	3
The Slim Princess (Mabel Normand).....	3
Roads of Destiny (Pauline Frederick).....	3
Jes' Call Me Jim (Will Rogers).....	6
The Great Accident (Tom Moore).....	6
Dollars and Sense (Gladys Brockwell).....	6
The Woman and the Puppet (Geraldine Farrar).....	7
Trimmed With Red (Madge Kennedy).....	7
The Strange Beasts (Will Rogers).....	5
The Woman in Room 13 (Pauline Frederick).....	5
Duds (Tom Moore).....	5
The Little Shepherd of Kingdom Come (Jack Pickford).....	5
The Blooming Angle (Madge Kennedy).....	6
The Paliser Case (Pauline Frederick).....	3
Partners of the Night (Lester Scott).....	3
Pinto (Mabel Normand).....	5

EMINENT AUTHORS PRODUCTIONS

Going Some (Rex Beach).....	5
Out of the Storm (Gertrude Atherton).....	5
Dangerous Days (Mary Roberts Rinehart's).....	5
Partners of the Night (Lester Scott).....	3

BOOTH TARKINGTON'S EDGAR SERIES

Edgar's Hamlet.....	2
Edgar and Teacher's Pet.....	2

CAPITOL COMEDIES

Aug. 29—In and Out (Flanagan and Edwards).....	2
Aug. 15—His Wife's Husband (Flanagan and Edwards).....	2
Aug. 1—The Road to Ruin (Flanagan and Edwards).....	2
July 18—A Counter Plot (Buddy Post).....	2
June 20—Mum's the Word (Buddy Post).....	2
June 20—A Money Mixup (Buddy Post).....	2

FORD EDUCATIONAL WEEKLY

Aug. 8—Starting Life (Showing Young Life).....	1
Aug. 1—Into the Big Cypress (Scene).....	1
July 25—Current Occurrences (Making Electric Flat Irons, etc.).....	1
July 18—Just "Write" (Making Fountain Pens).....	1
July 11—Water as Power.....	1
July 4—Tropical Gums of Florida.....	1

GOLDWYN-BRAY PICTOGRAPHS

July 18—The Life History of the Pearl.....	1
July 11—Our Wonderful World (Fripoli).....	1
July 4—Beating a Man at His Own Game.....	1
June 27—Speeding Up the Play.....	1

GOLDWYN-BRAY COMICS

July 25—Shedding a Profit (Judge Rummy).....	1
July 18—A Fish Story (Happy Hooligan).....	1
July 11—His Country Cousin (Judge Rummy).....	1
July 4—The Dummy (Shennigan Kids).....	1
June 27—The Doctor Should Have Patience (Judge Rummy).....	1

GRAPHIC FILM CORPORATION

Moral Suicide (Mason Baird).....	7
Salute of Love (Buck Jones).....	7
When Men Betray (Gail Kane-Stuart Holmes).....	6
Echo of Youth (Richman-Baird-Shepard).....	6
Someone Must Pay (Gail Kane-Edmund Breese).....	6
A Child for Sale (Leslie Kane-Connelly).....	6

GREIVER'S EDUCATIONALS

(CHICAGO)

Serpent's Tooth.....	1
Speeding Through Dixie.....	1
Royal Case.....	1
Colossus of Roads.....	1
The Spirit of the Birch.....	1
Suds.....	1
Precious as Polly.....	1

HALL ROOM BOYS PHO. PLAYS

July 8—Stung Again.....	2
May 13—Movie Madness.....	2
May 13—Movie Madness.....	2
April 29—Tell Us Outja.....	2
Apr. 15—Four of a Kind.....	2
Apr. 1—This Way Out.....	2
Mar. 22—Oh, Baby.....	2
Mar. 8—Breaking Into Society.....	2

HALLMARK PICTURES CORP.

TRIANGLE RECREATED STAR PRODS.

July—Wild Winship's Widow (Dorothy Dalton).....	5
July—The Deserter (Frank Keenan).....	5
July—The Aryan (Wm. S. Hart).....	5
July—The Lawless (Douglas Fairbanks).....	5
July—The Coward (Frank Keenan).....	5
June—Fifty-Fifty (Norma Talmadge).....	5
June—Hell's Hinges (Wm. S. Hart).....	5
June—Love or Justice (Louis Glbaum).....	5
June—The Americano (Douglas Fairbanks).....	5

COMEDIES (TWENTY-SIX)

(One every two weeks)	
Dodging His Doom.....	2
Madcap Ambrose.....	2
Thrust.....	2
The Betrayal of Magic.....	2

BURTON KING PRODUCTIONS

The Discarded Woman (Grace Darling-Rod La Roque).....	6
Love or Money (Virginia Lee).....	6
The Common Sin (Grace Darling-Rod La Roque).....	6

PILMONT PICTURES

What Children Will Do (Edith Stockton).....	5
Should a Wife Work (Edith Stockton).....	5

SERIALS

The Fatal Sign (Harry Carter-Claire Anderson) (15 Episodes).....	5
The Streaming Snow (Wilson-Gerber) (15 Episodes).....	5
The Trail of the Octopus (Wilson-Gerber) (15 Episodes).....	5
The Evil Eye (Benny Leonard) (15 Episodes).....	5

FAMOUS DIRECTORS SERIES

A Veiled Marriage (Lehr-Keller).....	3
Carmen of the North (Anna Bos).....	3
Chains of Evidence (Breece-Shelton).....	3
High Speed (Edward Earle-Gladys Hulette).....	3
The Heart of a Gypsy (Florence Billings).....	3
Love, Honor, and Fidelity (Marguerite Marsh).....	3
A Dangerous Affair (Billings Rawlinson).....	3

SPECIAL PRODUCTIONS

Thru the Roosevelt Country with Colonel Roosevelt.....	4
A House Divided (Sylvia Breamer).....	4
The Cattle Scout (Violet Blackton).....	4
Wanted for Murder (Elaine Hammerstein).....	4
The Other Man's Wife (Stuart Holmes-Ellen Cassidy).....	4

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)
BENJ. B. HAMPTON GREAT AUTHORS PICTURES, INC.

The Sagebrusher (Emerson Hough).....	7
The Westerners (Stewart Edward White's).....	7
ZANE GREY PICTURES, INC.	

(Benj. B. Hampton and Eltinge P. Warner)

Riders of the Dawn (Zane Grey's).....	6
Desert Gold (Zane Grey's).....	6
J. PARKER READ, JR., PRODUCTIONS	

Six (Louise Glbaum).....	7
The Lone Wolf's Daughter (Louise Glbaum).....	7
Sahara (Louise Glbaum).....	7
DEITRICH-BECK, INC.	

The Harvest Moon (Doris Kenyon).....	6
The Bandbox (Doris Kenyon).....	6

ARTCO PRODUCTIONS

The Capitol (Leah Baird).....	6
Cynthia of the Minute (Leah Baird).....	6

ROBERT BRUNTON PRODS.

The Green Flame (J. Warren Kerrigan).....	5
The Dream Chatter (J. Warren Kerrigan).....	5
\$30,000 (J. Warren Kerrigan).....	5
Live Sparks (J. Warren Kerrigan).....	5
The Lord Loves the Irish (J. Warren Kerrigan).....	5

NATIONAL PRODUCTIONS

The Blue Bonnet (Billie Rhodes).....	6
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JOSEPH LEVERING PRODUCTIONS

His Temporary Wife (Special Cast).....	6
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DIAL FILM CO. PRODUCTIONS

King Spruce (Mitchell Lewis).....	7
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LOUIS TRACY PRODUCTIONS

The Silent Barrier (Sheldon Lewis).....	6
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IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life Honor (Leah Baird-James Morrison).....	7
Human Clay (Mollie King).....	7

JANS PICTURES CORP.

A Woman's Business.....	6
Love Without Question (Olive Tell).....	7

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

The Land of Long Shadows (Jack Gardner).....	5
Efficiency Edger's Courtship (Taylor Holmes).....	5
The Misleading Lady (Henry B. Walthall).....	5
Open Places (Jack Gardner).....	5
The Little Shepherd of Bargain Row (R. Traverser).....	5
The Range Boss (Jack Gardner).....	5
The Alster Case (Bryan Washburn).....	5
The Man Trail (Richard Traverser).....	5
Men of the Desert (Jack Gardner).....	5
Little Shoes (Henry B. Walthall).....	5
Broncho Billy Dramas.....	5
Skeleton Comedies.....	5
Stripped for a Million (Crane Wilbur).....	5
Strife (George Le Guere).....	5

CHAPLIN REISSUES

A Burlesque on Carmen.....	4
Feb. 1—The Champion.....	2
Mar. 1—Itney Elompetant.....	2
Apr. 1—Work.....	2
May 1—By the Sea.....	1

MERIT FILM CORP.

Fools' Gold (Mitchell Lewis).....	6
She Wolf (Texas Guinan).....	3
Heart of Texas (Tom Mix).....	3
Opposite (Leah Baird).....	7
Once to Every Man (Jack Sherrill).....	6

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS

Oct. 1—The Four Horsemen of the Apocalypse (Special Cast).....	6
Sept. 27—Clothes (Special Cast).....	6
Sept. 20—The Saphend (Crane-Katon).....	6
Sept. 13—The Price of Redemption (Bert Lytell).....	6
Sept. 6—The Hope (Special Cast).....	6
Aug. 16—The Chorus Girl's Romance (Viola Dana).....	6
Aug. 2—Held in Trust (May Allison).....	6
July 19—The Mist Wife (Alice Lake).....	6
July 12—Parlor, Bedroom and Bath (Special Cast).....	6
June 7—The Cheater (May Allison).....	6
May 31—The Best of Luck (Special Cast).....	6
Apr. 1—Alias Jimmy Valentine (Bert Lytell).....	6
Apr. 1—Dangerous to Women (Viola Dana).....	6

C. E. SHURTLEFF PRODUCTIONS

Aug. 23—The Mutiny of the Elsinore (Special Cast).....	6
Apr.—Burning Daylight (Mitchell Lewis).....	6

Release Information continued on page 1017

Advance Information on All Film Releases

(Continued from page 1016)

HOPE HAMPTON PRODUCTIONS

Mar.—A Modern Salome (Hope Hampton).....6

NAZIMOVA PRODUCTIONS

Oct. 11—Billions (Nazimova).....6

Apr.—The Heart of a Child (Nazimova).....6

Jan.—Stronger Than Death (Nazimova).....7

The Bat (Nazimova).....7

The Red Lantern (Nazimova).....7

TAYLOR HOLMES PRODUCTIONS

Apr.—Nothing But Lies (Taylor Holmes).....6

Mar.—The Very Idea (Taylor Holmes).....6

George Kleine Revivals (Photo Products Export Co.).....6

Oct. 25—Coincidence (Robert Harrow).....6

S. L. PRODUCTIONS

Sept. 6—Love, Honor and Obey (Special Cast).....6

MAURICE TOURNEUR PRODUCTIONS

Oct. 18—The Great Redeemer (Special Cast).....6

MISCELLANEOUS

Love's Flame (Carraig-Orborne) Fidelity Pictures

Go. Fickle Women (David Butler) D. W. Griffith Prods.

Brain Cinema (Special Cast) Film-Lore Prods.

George Kleine Revivals (Photo Products Export Co.).....6

The Rich Slave (M. Talfierro) Photo Products

Export Co. Played and Paid (Fannie Ward) Joan Film

Sales Co. The Fighting Kentuckians (Special Cast) Sterling

Features Pictures).....5

A Trip to Mars (Special Cast) Tower Film Co.

Peggy Wise (Frances Edmonde) Frances Edmonde

Prods. The Isle of Destiny (Paul Gilmore) Character Pict.

The Midlanders (Bessie Love).....6

What Women Love (Ranett Kellerman).....6

The Inner Voice (E. K. Lincoln) American Cinema

Corp. His Pajama Girl (Billie Rhodes) C. B. Price Inc.

Witches Gild (Phillips-Gauntier) Capital Film.....5

OMEDIES

When Quackel Did Hide (Charlie Joy) Aywon Film

Corp. The Hero-Nut (John) Warner Bros. 6

Tillie's Punctured Romance (Chaplin-Dressler) Tower

Film Corp. Dragon Comedies (Rev. Geo. LeRo Clarke) Romance

Super Film Corp. Up in Mary's Attic (Novak-Gibbon) Fine Art

ictures. Trouble (Al St. John) Warner Bros. 2

MONOPOL PICTURES

Crimson Shoals (Francis Ford).....6

Uma Where Do You Live (MacTammany-Larkin).....6

NATIONAL FILM CORP.

(At State Right Exchanges)

Nobody's Girl (Billie Rhodes).....6

Kentucky Colonel (Special Cast).....6

Captivating Mary Carstairs (Norma Talmadge) Re-

issue.....5

PATHE EXCHANGES

Sept. 26—Help Wanted—Male (Blanche Sweet-

Henry King).....5

Sept. 12—Felix O'Day (H. B. Warner).....5

Sept. 5—The House of the Tolling Bell (Bruce

Gordon-May McAvoy).....6

Aug. 29—Lahom (Ed Lewis).....6

Aug. 15—The Girl in the Web (Blanche Sweet).....6

Aug. 1—One Hour Before Dawn (H. B. Warner).....6

July 4—A Broadway Cowboy (Wm. Desmond).....5

July 18—The Evening of the Under (Linder).....5

May 30—Sherry (Fat O'Malley).....5

May 23—Simple Souls (Blanche Sweet).....6

RUTH OF THE ROCKIES

(Fifteen Two-Reel Episodes Starring Ruth

Roland).....2

Sept. 26—Fifth, Double Crossed.....2

Sept. 19—Fourth, Between Two Fires.....2

Sept. 12—Third, The Tower of Danger.....2

Sept. 5—Second, The Inner Circle.....2

Aug. 29—First, The Mystery Trunk.....3

PIRATE GOLD

(Ten Two-Reel Episodes Starring Geo. B. Seits

and Marjorie Courtot).....2

Sept. 26—Seventh, Under Suspicion.....2

Sept. 19—Sixth, Kidnapped.....2

Sept. 12—Fifth, Drugged.....2

Sept. 5—Fourth, Treasure—A Last.....2

Aug. 29—Third, The Dead Man's Story.....2

Aug. 22—Second, Dynamite.....2

Aug. 15—First, In Which Hoey Buys a Map.....3

THE THIRD EYE

(Fifteen Two-Reel Episodes Starring Warner

Oland and Eileen Percy)

Aug. 29—Fifteenth, The Triumph of Justice.....2

Aug. 22—Fourteenth, At Bay.....2

Aug. 15—Thirteenth, The Blind Trails of Justice.....2

Aug. 8—Twelfth, Man Against Man.....2

Aug. 1—Eleventh, The House of Vengeance.....2

July 25—Tenth, The Long Arm of Vengeance.....2

July 18—Ninth, The Race for Life.....2

July 11—Eighth, Dangerous Trails.....2

July 4—Seventh, The Devil's Trap.....2

June 27—Sixth, The Death Struggle.....2

June 20—Fifth, The Black Hand Bag.....2

June 13—Fourth, Daggers of Death.....2

YOUNG BUFFALO SERIES

Aug. 8—The Hobo of Pluen City.....2

July 25—The Law of the Border.....2

July 18—His Pal's Gal.....2

July 11—The Per of the Amberlands.....2

TRAILED BY THREE

July 11—Fifteenth, The Reckoning.....2

July 4—Fourteenth, The Hidden Crime.....2

June 27—Thirteenth, The Door of Death.....2

June 20—Twelfth, The Burning Fuse.....2

June 13—Eleventh, The Torture Trap.....2

June 6—Tenth, The Slave Market.....2

May 30—Ninth, The Fasha's Revenge.....2

May 23—Eighth, The Brander of Fire.....2

THE ADVENTURES OF RUTH

(Fifteen two-reel episodes starring Ruth Roland, Wil-

liam Human and Herbert Heyes).....2

Apr. 4—Fifteenth, The Key of Victory.....2

Mar. 28—Fourteenth, The Fighting Chance.....2

BRINGING UP FATEER

July 27—Third, Jiggs and the Social Lion.....2

May 16—Second, Father's Close Shave.....2

Apr. 4—First, Jiggs in Society.....2

AFTER THIRTY

(Six two-reel comedy dramas featuring Mrs. Sydney

Drew and John Cumberland).....2

July 15—Fourth, Emotional Miss Vaughn.....2

May 30—Third, The Emotional Miss Vaughn.....2

Apr. 4—Second, Stimulating Mrs. Barton.....2

ROLIN COMEDIES

Sept. 5—A Regular Pal.....1

Aug. 15—Run 'Em Ragged (Snub Pollard).....1

Aug. 1—Live and Learn (Snub Pollard).....1

July 18—Call a Taxi (Snub Pollard).....1

July 11—The Home Stretch (Snub Pollard).....1

July 4—Don't Rock the Boat (Snub Pollard).....1

Aug. 8—Little Miss Jazz (Beatrice La Plante).....1

June 20—All in a Day (Snub Pollard).....1

July 11—Hello Uncle (Beatrice La Plante).....1

May 30—Grab the Ghost (Snub Pollard).....1

ROLIN TWO REELERS

July 11—High and Dizzy (Harold Lloyd).....2

May 2—An Eastern Westerner (Harold Lloyd).....2

Feb. 8—His Royal Shyness (Harold Lloyd-Mildred

Davis).....2

BLACKTON PRODUCTIONS

July 18—Man and His Woman (Herbert Rawlinson).....6

June 20—Passers-By (Herbert Rawlinson).....6

Apr. 11—The Blood Barrier (Breamer-Gordon).....6

Feb. 15—Respectable by Proxy (Breamer-Gordon).....6

Jan. 4—My Husband's Other Wife (Breamer-Gor-

don).....6

Nov. 30—Dawn (Sylvia Breamer-Robt. Gordon).....6

NEWS REELS

Sundays—Topics of the Day.....1

Wednesday—Pathe News.....1

Saturdays—Pathe News.....1

PHOTO PRODUCTS EXPORT CO.

SHIRLEY MASON REVIVALS

Apple Tree Girl.....5

Law of the North.....5

Cy Whitaker's Ward.....5

The Swearing of the Oath.....5

Light in Darkness.....5

The Tell Tale Step.....5

Lady of the Photograph.....5

FLAG COMEDY REVIVALS

The Bride.....1

The Green Fan.....1

The Matinee Girl.....1

The Man Eater.....1

The Supper Table.....1

The Artist's Model.....1

The Art Bug.....1

The Starter.....1

The Polled Girl.....1

The Longone Girl.....1

A Good Sport.....1

PIONEER FILM CORPORATION

(At State Right Exchanges)

The Place of Honeycomb (Seyens-Love).....6

Where is My Husband (Gore Collins-Godfrey Tearle).....5

What Women Want (Louise Love).....5

Midnight Gambols (Marie Doro-Godfrey Tearle).....5

The Hidden Code (Grace Davison).....6

Dr. Jekyll and Mr. Hyde (Shepard Lewis).....5

Bubbles (Mary Anderson).....5

THE FACTS AND FOLLIES SERIES

Babes in Bearskin.....1

Two's Company.....1

Knockout Maggie.....1

Down Beside the Seaside.....1

Professor Was Right.....1

RADIO SOUL FILMS, INC.

A Man There Was (Victor Seastrom).....5

REALART PICTURES CORP.

SPECIAL FEATURES

The Deep Purple (Roual A. Walsh's).....6

The Law of the Yukon (Charles Miller's).....6

The Luck of the Irish (Dwan's).....6

Soldiers of Fortune (Alfred Cowan's).....6

The Mystery of the Yellow Room (Chaurard's).....6

STAR PRODUCTIONS

Jenny Be Good (Mary Miles Minter).....5

Sauers (Alice Brady).....5

The Stolen Kiss (Constance Binney).....5

Ann of Rogue's Harbor (Mary Miles Minter).....5

The Fear Market (Alice Brady).....5

Erstwhile Susan (Constance Binney).....5

REELCAST PICTURES CORP.

BILLY WEST COMEDIES

The Dreamer.....2

Hand Up.....2

What Next?.....2

Going Straight.....2

The Artist.....2

Beauty Shop.....2

Hard Luck.....2

Buttons.....2

Masquerade.....2

The Dodger.....2

Poiled.....2

Clare of the Ranch.....2

Happy Days.....2

TEXAS GUINAM WESTERNS

The Desert Vulture.....2

Girl of the Ranch.....2

A Moonshining Fool.....2

The White Squaw.....2

The Night Rider.....2

The Wild Cat.....2

Robbie Lady Robin Hood.....2

Outwitted.....2

Letters of Fire.....2

Not Guilty.....2

ALICE HOWELL COMEDIES

Rubes and Romance.....2

Cinderella Cinder.....2

Her Lucky Day.....2

Her Bargin Day.....2

A Wooden Legacy.....2

WILLIAM FRANEY COMEDIES

The Glutton.....1

Tarred and Feathered.....1

The Hasher.....1

Hard Cider.....1

Play Hokey.....1

BURRUD (SUNSET) SCENICS

The Mountain That Was God.....1

Wind Goddess.....1

Lake Chelan.....1

MILBURN MORANTI COMEDIES

Bungalow Bungle.....2

Bar Shop.....2

Jealousy.....2

Simp and Satan.....2

Wild West.....2

Installation Plan.....2

Love, Where Art Thou?.....2

NAPOLEON & SALLY COMEDIES

The Deserter.....1

Dreamy Chinatown.....1

Charm of the Castle.....1

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The Simplex running side by side
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throughout the country
are listing seven year
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as high as new ones*~

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theatres
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Katherine MacDonald is more
Obviously and naturally beautiful
Than ever in Baillie Reynolds'
"The Notorious Miss Lisle."

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Rothacker

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*There are reasons—
Come and see them.*

Established 1910

AUGUST 7, 1920

Motion Picture News

Reg. U. S. Patent Office



We
Will
Pay
the
Freight!

¶ Last week we told you about the test of trade paper strength recently completed by one large film concern—and its result in proving Motion Picture News the “Four to One Paper” of the field.

¶ This test cost this company a good sum of money and considerable labor. But it will save many thousands of dollars of wasted advertising next year.

¶ If you are worrying about your appropriation for next year why not make a test of your own—and know the truth? Ask exhibitors what paper they prefer and read alone!

¶ We'll pay the freight! Who else will dare make this proposition to you? Talk it over with us. We are ready to go any limit to prove to you the fact that

¶ The News Alone Covers The Field

VOL. XXII No. 7

Entered as Second Class Matter, October 13, 1915, at the Post Office at New York, N. Y., under the Act of March 3, 1879

Published Weekly—\$2.00 a year

PRICE 20 CENTS

Los Angeles

— 720 Seventh Avenue, New York —

Chicago

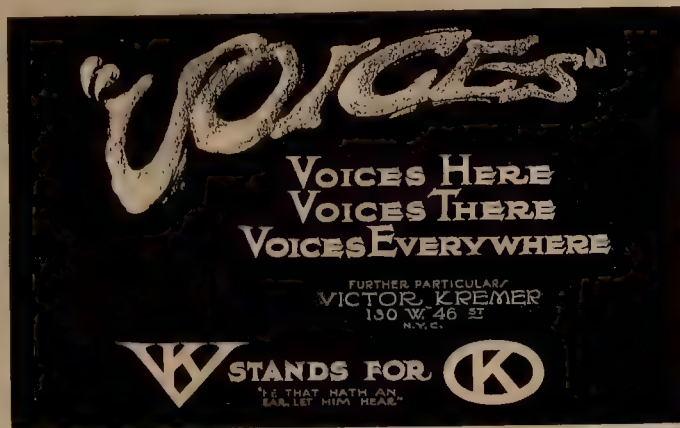
"VOICES"—is a drama of tense situations, full of psychological motives, a production out of the ordinary.

"VOICES"—while recognizing the influence of Spiritualism, is free of any propagandic tendency.

"VOICES"—a picture in which The Great Love Passion, its joys, its pathos, its hopes, its disappointments, its all-controlling power, throbs in every move we behold.

"VOICES"
with
Corliss Giles
as the
Superman

"V O I C E S"



"VOICES"
with
Henry Sedley
as the
Dark Villain

"VOICES"
with an
All-Star Cast

"V O I C E S"

"VOICES"
with
Diana Allen
as the
Ingenué

"VOICES"
with
Gladys Coburn
as the
Daughter of
Darkness
yet the
Angel of Light

"VOICES"
direction by
Chester De
Vonde

"VOICES"—rich in theme, beautifully portrayed its dominating force holding with accumulating power to the very end.

"VOICES"—its novel twists, gorgeous settings and superlative photography a special feature.

"VOICES" OFFERED TO STATE RIGHT BUYERS AS THE foremost production on the market.

VICTOR KREMER, Inc.

130 West 46th Street

New York City

ADOLPH ZUKOR presents a

George Fitzmaurice
PRODUCTION

"The Right to Love"

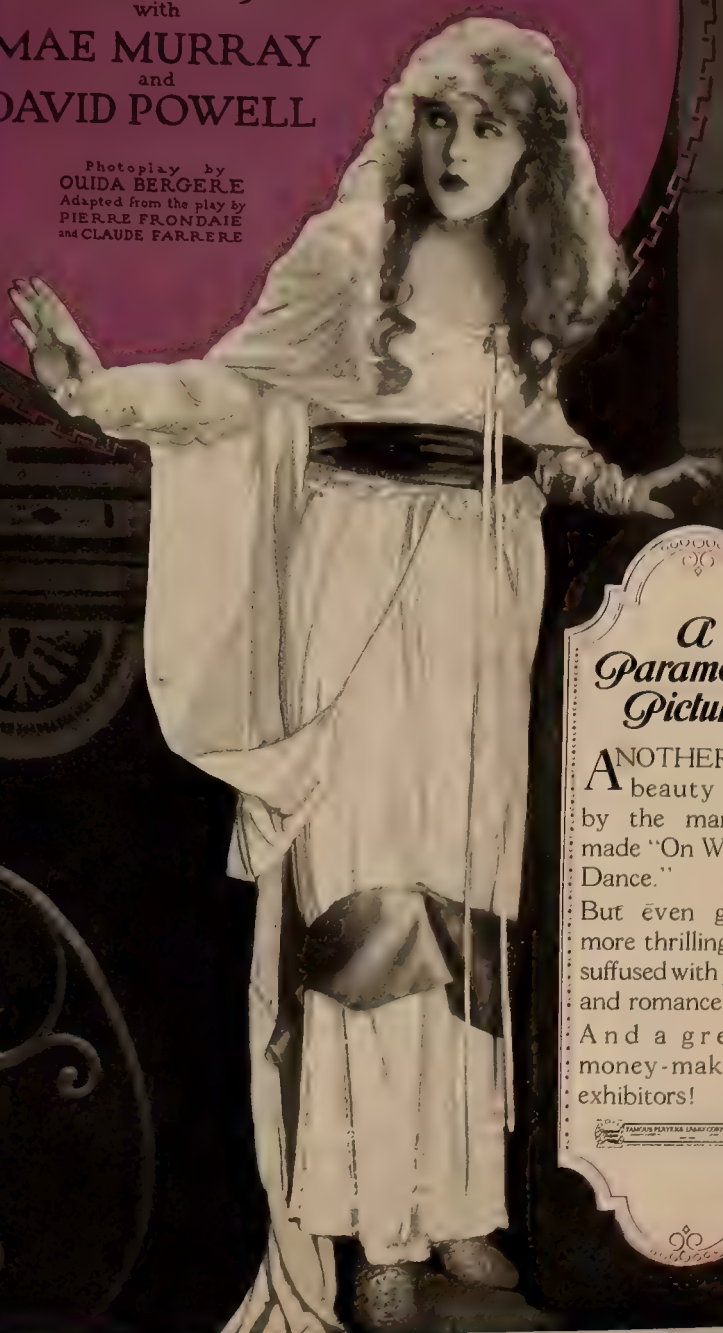
with

MAE MURRAY

and

DAVID POWELL

Photoplay by
OUIDA BERGERE
Adapted from the play by
PIERRE FRONDAIE
and CLAUDE FARRERE



A Paramount Picture

ANOTHER great
beauty drama
by the man who
made "On With the
Dance."

But even greater,
more thrilling, more
suffused with passion
and romance—

And a greater
money-maker for
exhibitors!

PARAMOUNT PICTURES COMPANY

Released in September

Thomas H. Ince presents

Charles Ray



in

'A Village Sleuth'

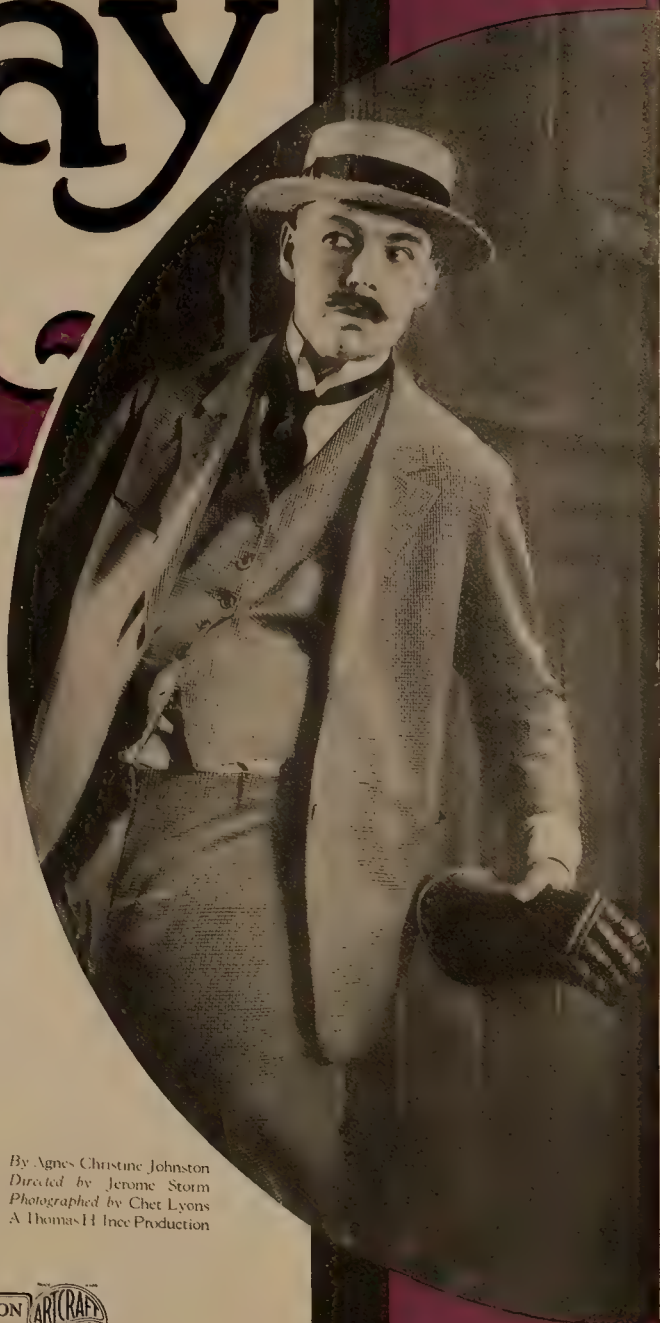
*A Paramount
Picture*

THEY oughta known better than to start any dirty work when Charlie was around! Because—

Shhh! Whisper it! He was a detective!

Yessir! And they thought he was only the hired man! Hadn't he studied by correspondence? And didn't he have a whole trunk full of disguises?

You'll know he's good when you see it! Full of regular Ray comedy and sympathy.



By Agnes Christine Johnston
Directed by Jerome Storm
Photographed by Chet Lyons
A Thomas H. Ince Production



FAMOUS PLAYERS-LASKY CORPORATION

ADDOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General

INCORPORATED IN THE U.S.A.

CANADIAN DISTRIBUTORS FAMOUS-LASKY FILM SERVICE LTD. HEADQUARTERS TORONTO



Released in September

Adolph Zukor
presents

ELSIE FERGUSON

in

"Lady Rose's Daughter"

SHE was Lady Rose's daughter.
Everyone knew what that
meant. Lady Rose—who had run
off with "that man."

Whispers about her as she entered
a room—patronizing glances—ob-
loquy and shame—

More than she could endure! So
she too fled—in a search for love
and peace. Struggled—suffered—
and emerged triumphant!

The story of a woman's soul in
all its living reality, it is the greatest
triumph of Miss Ferguson's career.



FAMOUS PLAYERS-LASKY CORPORATION

ALL THEATRES PRESENT JESSIE L. FAYANT
COLUMBIA TRISTE MILLE DOLLARS
1917



By Mrs. Humphry Ward
Scenario by Burns Mantle
Directed by HUGH FORD

a
Paramount Picture

Released in September



Jesse L. Lasky presents

Wallace Reid

in "What's Your Hurry?"

THE dam—bursting. Thousands of women and children in imminent danger. Aid was coming—but slowly—on motor trucks, plowing through the mud and storm.

the flood boomed forth—overpowering, destroying—

Then—too late! The dam had burst! Out of the gap in the walls

What does Wallie Reid do then? It's too big a scene to describe—it's the biggest thrill ever conceived! And it's only one mighty scene from a mighty picture.

From the Saturday Evening Post Story "The Hippopotamus Parade" by Byron Morgan Directed by Sam Wood

A Paramount Picture



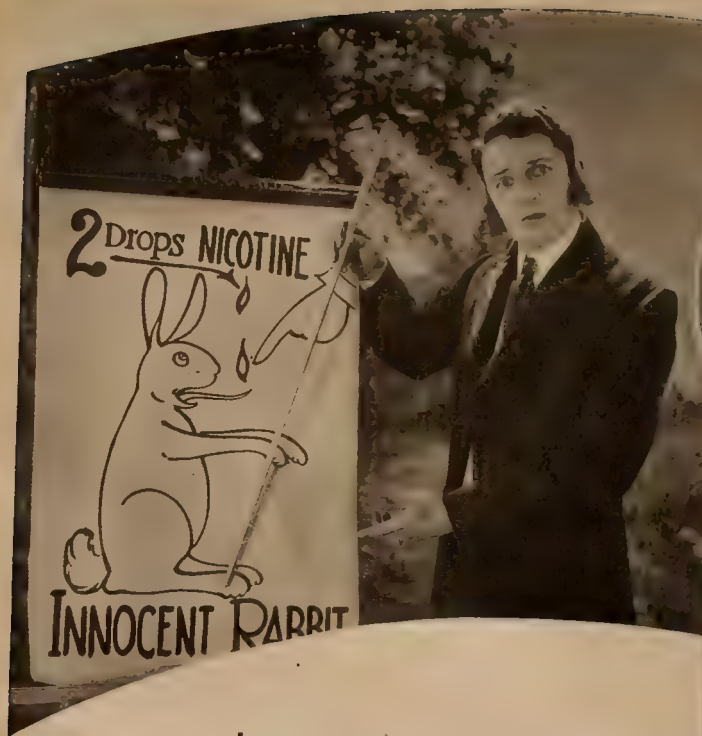
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ADOLPH ZUKOR Pres. JESSE L. LASKY Exec. Pres. CECIL B. DE MILLE, Creative Counselor

NEW YORK

CANADIAN DISTRIBUTORS: FAMOUS-LASKY FILM SERVICE LTD. HEADQUARTERS: TORONTO





Jesse L. Lasky
presents

BRYANT WASHBURN

IN
"What Happened
to Jones"

A

Paramount Artercraft Picture

JONES was the best
long-distance drinker
in the metropolis.

And to help a friend
he had to disguise as a
reformer.

And give a lecture —

Then the real reformer
turned up!

See what happened to
Jones then!

The famous farce
makes Washburn's fun-
niest picture.

From the play by George Broadhurst
Directed by James Cruze
Scenario by Elmer Harris

FAMOUS PLAYERS-LASKY CORPORATION
Incorporated in the State of New York
Capital and Surplus \$1,000,000
Reserve Fund \$500,000



Meum and Tuum

THE business that has learned where the "me" ends and the "you" begins has learned something.

Folks as individuals are most interested in themselves, their possessions, their likes and dislikes, their own wants or accomplishments.

Very few of the folks who go to see motion pictures are interested in booking policies, percentage contracts or distribution problems.

They want to see good pictures. They have learned, too, that good pictures are not made by hap-hazard chance but are born of ideals that are able to find expression only as the result of unlimited resources of men, money and material,—resources that only Organization can supply.

They want to see talented artists in entertaining stories, directed—lavishly, humanly, wisely—by the masters of motion picture art.

The producers of Paramount Pictures have long since expanded beyond the "me" stage and have been and are now reaching toward the "you" ideal, the "you" of a public that has learned to accept nothing but the best.

Not the best for one performance or for one week, but the best, day after day, week in and week out.

And in producing for the public "you," the Famous Players-Lasky Corporation is producing directly, unequivocally for the exhibitor "you." All its might of resources, all its wealth of the world's great stories, all the brains of its continuity writers, all the talent of its popular artists, all the genius of its great directors, all the thousand and one things of motion pictures that are benefitted directly and unquestionably by the power of a great organization with a great ideal—all are working for the "you" of the public.

And the success of the exhibitor "you" is bound up in that work and that ideal.



FAMOUS PLAYERS-LASKY CORPORATION
 ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Gen. Mgr.
 NEW YORK





A "Dope Sheet" Written By Five Great Exhibitors

Five of the nation's most powerful first run exhibitors sat in New York the other night and figured a "form chart" on the twelve big producer and distributor factors in the motion picture industry

These five men sat and figured in cold blood—they are not the particular friends or allies of anybody making or releasing pictures—how many really big productions (big in box-office earning power) would be delivered by these twelve organizations in twelve months from September 1st., 1920. Here is the table they prepared:

Company No.	Est. Big Pictures
1.	2
2.	2
3.	2
4.	4
5.	4
6.	4
7.	4
8.	8
9.	8
10.	16
11.	16
12. [Associated Producers]	20
Total big pictures	90

It is highly significant that the big first run factors expect more big pictures from the strong, capable, successful men who comprise Associated Producers, Inc. than from any other source in the industry.

To establish the above table the exhibitors listed every company in the industry; listed 150 directors and listed 250 stars or so-called stars.

We say to the exhibitors of the industry that if there are to be a total of 100 big pictures in the market next season Associated Producers will make and release 30 of the national total.

MACK SENNETT - MARSHALL NEILAN - ALLAN DWAN - GEORGE LOANE TUCKER
MAURICE TOURNEUR - J. PARKER READ JR. - THOMAS H. INCE

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

The Supreme
Tie-Up—

Mary
Pickford
in
"SUDS"

On
Your
Screen
NOW—

From
the Charles Frohman Production
"Op O' Me Thumb"
By Frederick Fenn & Richard Pryce
Directed by Jack Dillon
Screen Adaptation by Waldemar Young
Photographed by Charles Rosier.

UNITED ARTISTS
CORPORATION

MARY DICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

While the
Public and
Press of
the Whole
World
Acclaim
These
Artists

DOUGLAS FAIRBANKS

ⁱⁿ
"THE
MOLLYCODDLE"

Story by Harold Mac Grath
Scenario by Tom Geraghty

J. PARKER READ JR.

Presents

LOUISE
GLAUM

IN

LOVE—



She Stands Alone-

—The Great Emotional Actress of the Screen

AT the pinnacle of her powers and in a greater picture than "SEX"—LOUISE GLAUM now registers the supreme triumph of her career in C. GARDNER SULLIVAN'S greatest story

"LOVE MADNESS"

Produced by the
producer of "SEX"

Written by the
author of "SEX"

WITH all the sex-lure of a beautiful woman she seeks the man who must die in place of her husband. It is a new Glaum role—a role of mother-love and wifely devotion to the limit of faith and love.

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through **PATHE Exchange, Incorporated**



17
Sex



17
**Lone
Wolf's
Daughter**



17
Sahara

MADNESS



*"The Most Beautiful Blonde Since Venus"
is the phrase a famous artist used to describe*

Rubye De Remer

as she appears in

Joseph Levering's Production

As a nurse she falls under suspicion and so down into poverty and want. She answers a strange newspaper ad: "Wanted: A Temporary Wife".

How she marries and wins the man of her heart leads to a smashing and thrilling climax.

Rubye De Remer and Mary Boland both wear rare and beautiful gowns. Women delight in the big wedding dinner scene.

The celebrated cast also includes Edmund Breese, Eugene Strong-Armond Cortes and W. T. Carleton. Joseph Levering directed the production of "His Temporary Wife"—a screen picturization of Robert Ames Bennett's popular novel.

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ Exchange, Incorporated

"His TEMPORARY WIFE"

WILLIAM FOX

Presents

SUCCESS *and* PROFIT
SEASON 1920-1921

for

MOTION PICTURE
EXHIBITORS
THROUGHOUT
THE WORLD.

273

Fox Entertainments



*Fox Eastern Studios and
Executive Offices, New York*



FOX Film Corporation enters upon its seventh season with the emphatic statement that greater productions, bigger profits and assured success are coming to exhibitors who are users of its pictures during the season 1920-1921, than ever before.

This is a season of splendid progress for FOX. The principle of sound business dealing, plus experienced showmanship, has been applied to the productions offered this season.

Stories, production, direction, acting, scenery and studio efficiency have combined in one big unit to make Fox Pictures the talk of the world during the coming season.

Under the Fox plan of booking and contract, every exhibitor is his own boss, subject to no monopoly or control from outsiders.

The Fox method of doing business is well and creditably known to exhibitors throughout the world. Our slogan is to please patrons and pay profits to exhibitors.

Step into the Fox Exchange, and ask to have a 1920-1921 new production screened for you. They are ready. They await your inspection. The pages which follow carry a few details—any Fox projection room will tell you the whole story.

*Fox West Coast Studios,
Los Angeles, Cal.*



SHOWMEN'S PICTURES

Part of the Notable List of Fox Productions for 1920-1921

William Farnum in "IF I WERE KING"

Justin Huntly McCarthy's celebrated stage play and novel.

Pearl White in "THE WHITE MOLL"

Underworld drama — by Frank L. Packard.

"SKIRTS"

Hippodromic Sunshine comedy spectacle in six acts.

Tom Mix in "THE UNTAMED"

from Max Brand's great novel.

"MY LADY'S DRESS"

from Edward Knoblock's beautiful stage play.

"OVER THE HILL TO THE POORHOUSE"

A Fox presentation based on Will Carleton's beloved poem.

"A CONNECTICUT YANKEE IN KING ARTHUR'S COURT"

from Mark Twain's Great Novel.

Lieut. Ormer Locklear in "THE SKYWAYMAN"

by Julius G. Furthman.

"PAWN TICKET No. 210"

by David Belasco.

A Series of Stories by Thomas Burke

author of "Limehouse Nights", "Broken Blossoms", etc.

Pearl White in "THE THIEF"

from Henri Bernstein's greatest play.

William Farnum in "THE SCUTTLEERS"

by Clyde C. Westover.

Tom Mix in "THE TEXAN"

by James B. Hendryx.

William Russell in "THE IRON RIDER"

by Frank L. Packard.

Pearl White in "THE MOUNTAIN WOMAN"

by Charles Neville Buck.

20th CENTURY BRAND PRODUCTIONS

26 pictures starring Eileen Percy, Buck Jones, Louise Lovely and others.

"WHILE NEW YORK SLEEPS"

1920 Cinemelodrama of Life in the Great Metropolis.

"THE FACE AT YOUR WINDOW"

Max Mercin's thriller.

"SAMSON"

Stage play by Henri Cernstein.

William Russell in "THE MAN WHO DARED"

by Julius G. Furthman.

A Series of the "FANTOMAS" Detective Stories

by M. Allain.

Pearl White in "TIGER'S CUB"

by George Goodchild.

A Series of the famous works of Richard Harding Davis

(Exclusive rights vested in Fox Film Corporation)

"THE QUEEN OF SHEBA"

Spectacle-drama of the Wonder-Woman of the ages.

Shirley Mason in "MERELY MARY ANN"

Stage play by Israel Zangwill.

George Walsh in "FROM NOW ON"

by Frank L. Packard.

William Russell in "THE CHALLENGE OF THE LAW"

by E. Lloyd Sheldon.

Tom Mix in "PRAIRIE FLOWERS"

by James B. Hendryx.

Shirley Mason in "CHIN TOY"

by Pearl Doles Bell.

George Walsh in "NUMBER 17"

by Louis Tracy.

William Farnum in "DRAG HARLAN"

by Charles Alden Seltzer.

George Walsh in "THE PLUNGER"

by Thomas F. Fallon.

A Series of special FOX SUNSHINE COMEDIES

presenting Clyde Cook.

52 MUTT AND JEFF

"BRIDE 13", serial in 15 episodes

104 FOX NEWS



William Fox *Presents*



WILLIAM FARNUM

in

If I Were King



*From the great
Stage Success
and Novel by
JUSTIN HUNTLY Mc CARTHY*
SCENARIO BY
E. LLOYD SHELDON
DIRECTED BY
J. GORDON EDWARDS

*A superb Fox production from
a world—renowned story, with
Farnum, the famous, as its star.*



*The Author's Tribute to the
Production and Its Star*

3, Inverness Mansions,
Moscow Road, Bayswater, W. 2, London.

Mr. William Fox:

Dear Sir:-

I witnessed the Fox Film Company's presentation of my story "If I Were King" with a keen interest, which soon became a warm approval that ended in cordial admiration. The tale has been retold vividly and brilliantly in the terms of the new art. The characterization is excellent, the setting remarkable for its beauty, and the handling of the great crowds towards the close a marvel of effect.

But the triumph of the film was William Farnum's interpretation of the part of Francois Villon. Humor, poetry, rascality, gallantry, valor, passion, tragedy, played in their turn upon William Farnum's face, so eloquent in its wordless action that I could almost believe I was hearing William Farnum's voice.

JUSTIN HUNTLY MCCARTHY

273

Fox Entertainments

William Fox *Presents*

PEARL WHITE

in The White Moll

by FRANK L. PACKARD

Directed by HARRY MILLARDE

Scenario by E. LLOYD SHELDON



*The first Fox
presentation of
this World-Famous
Star in her first
Special Feature
Attraction*

273



PEARL WHITE
as Gipsy Nan

PEARL WHITE
as The White Moll

*In under-world parlance
MOLL means a girl
— WHITE MOLL means
a girl "on the level"*

Fox Entertainments

William Fox

PRESENTS



The story of three strange comrades—a man, a horse and a dog—a tale of the West, but one most unusual and appealing; presented by a cast including Pauline Starke, George Siegman, P. H. McCullough, and other leading players.

273

Fox Entertainments

TOM MIX

in The Untamed

Story by MAX BRAND
Scenario by H. P. KEELER
Direction by EMMETT J. FLYNN





SKI

HAMPTON DEL RUTH'S
Hippodromic Comedy
Spectacle

SIX ACTS

All Star
Sunshine Comedy Cast
with

The Singer Midgets

and
5,000 Sunshine
Widows



WILLIAM FOX
presents

RTS



273

Fox Entertainments

William Fox
Presents



Shirley Mason
Mary Ann

SHIRLEY MASON

in

Merely Mary Ann

The big Stage Success by Israel Zangwill.
Direction and Scenario by EDWARD L. LASKIN

The dearest of stars in
the appealing role of a
boarding-house slavey.

William Fox
will present
Shirley Mason in a series of
Screen Productions
in 1920-1921.

273

Fox Entertainments



WILLIAM FOX
The greatest human

OVER THE TO THE



And Isaac could quote
the scriptures, an' never
forgot nor slipped; But
"Honor thy Father and
Mother" was one of the
verses he skipped. —

Directed by Harry Millarde
Scenario by Paul H. Sloane



273

presents

drama of all times

HILL POORHOUSE

by Will Carleton



"Mother, O Mother!" I shouted.
"Your poor-house contract's
done. An' you henceforth are
adopted, by your resurrected
son!"

Fox Entertainments

William Fox *Presents*



WILLIAM RUSSELL
in
The Man Who Dared

WILLIAM RUSSELL

in

The Man Who Dared

Story and Scenario by
JULIUS G. FURTHMAN
DIRECTED BY
EMMETT J. FLYNN

*This popular young
star will be seen dur-
ing the season of
1920-1921 in a series
of seven splendid
Fox productions.*



WILLIAM FOX
presents

My



Fox Entertainments

The greatest of all modern society dramas

Lady's Dress

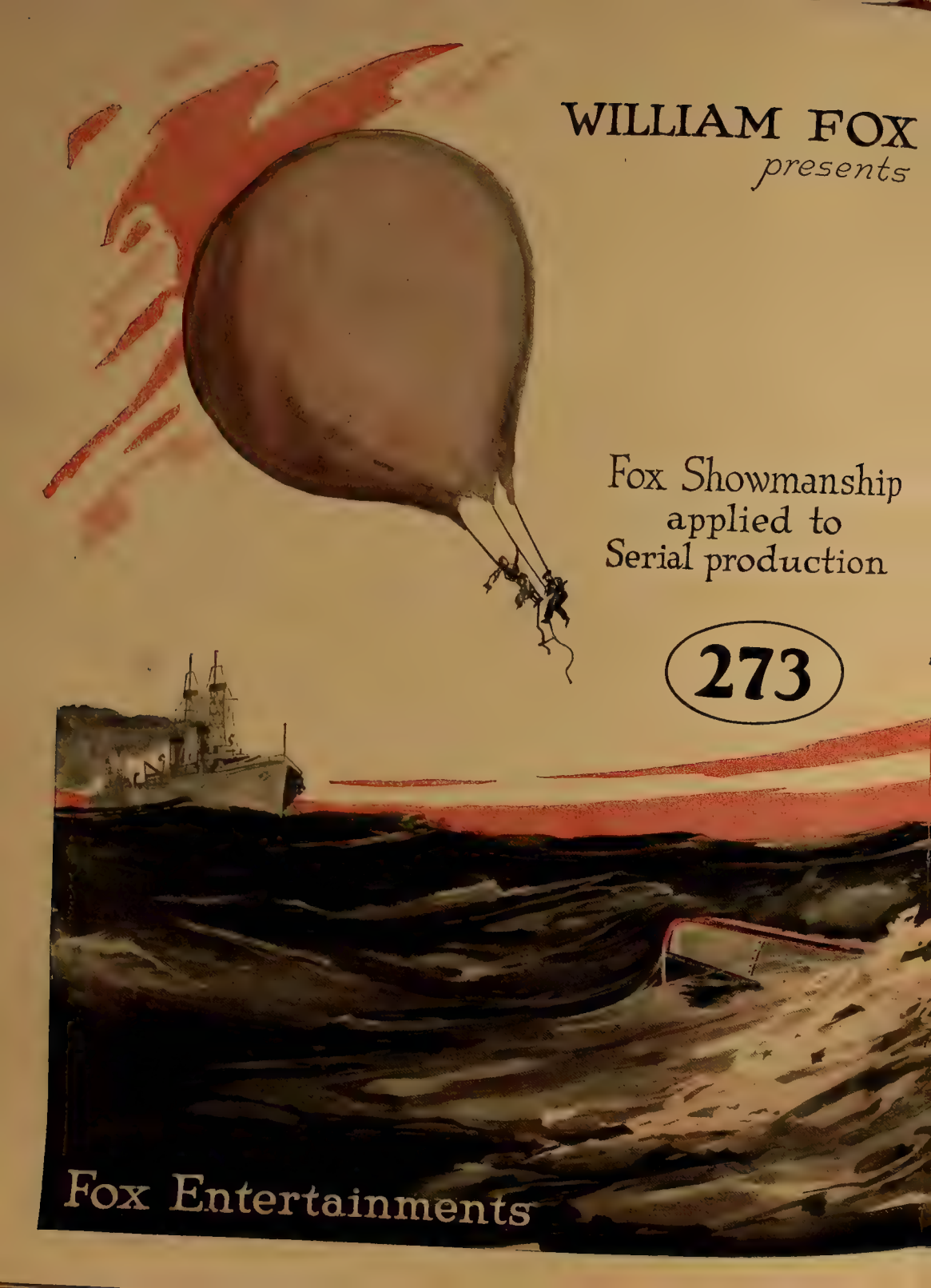
*From the celebrated
stage success of New
York, London and Paris*

by
EDWARD KNOBLOCK

Direction and Scenario by
CHARLES J. BRABIN



273



WILLIAM FOX
presents

Fox Showmanship
applied to
Serial production

273

Fox Entertainments

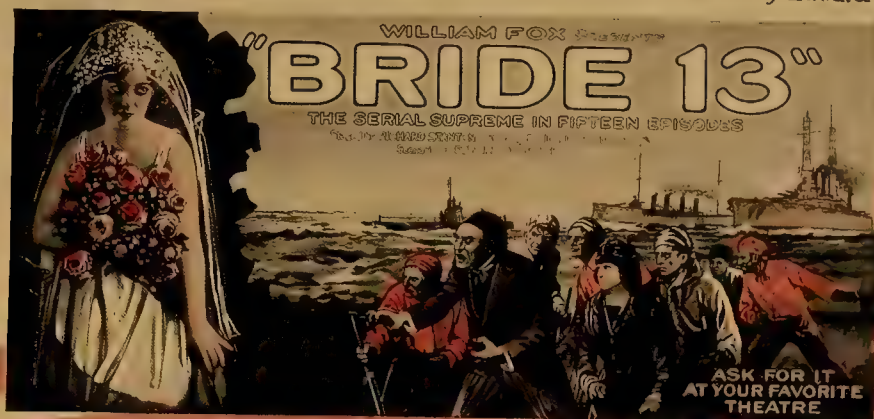
"BRIDE 13"

A serial in fifteen acts

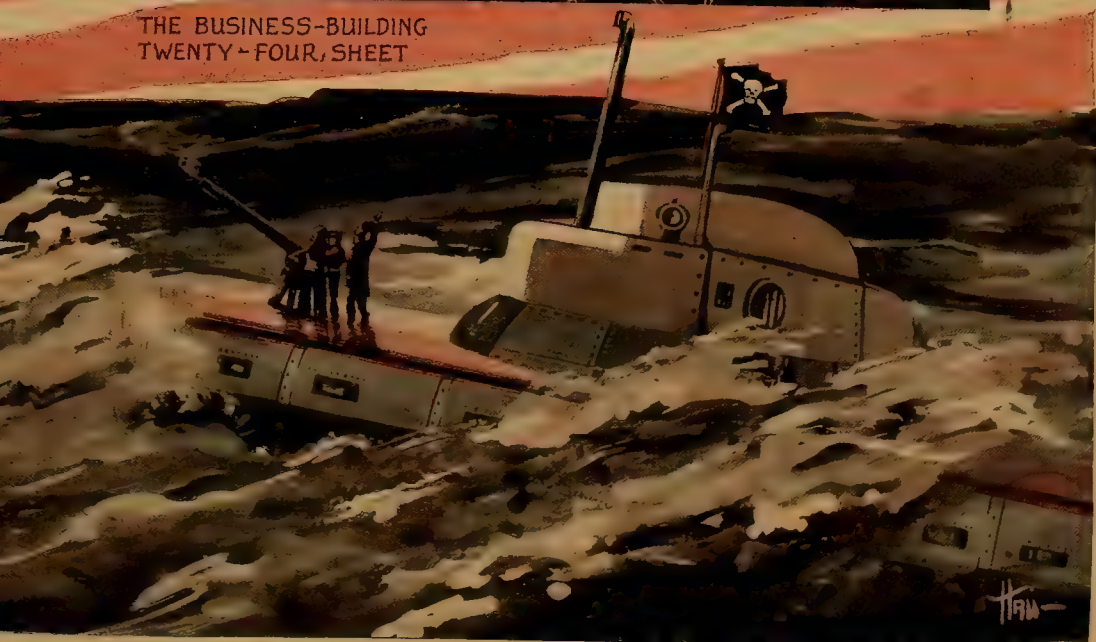
Story by E. Lloyd Sheldon

Staged by Richard Stanton

Scenario by Edward Sedgwick



THE BUSINESS-BUILDING
TWENTY-FOUR, SHEET



WILLIAM FOX
presents



Fox Entertainments

273

THE FACE AT YOUR WINDOW



*Stupendous dramatic production
of modern life
by Max Marcin — author of
Cheating Cheaters, Eyes of Youth,
The House of Glass and other
notable stage successes.*

*Directed by Richard Stanton
Scenario by Edward Sedgwick*



WILLIAM FOX *presents*

GEORGE WALSH

In the spectacular success

FROM NOW ON

by Frank L. Packard

Staged by Raoul A. Walsh

THE
FIRST OF THE
GEORGE WALSH
~~ SERIES ~~



273

Fox Entertainments



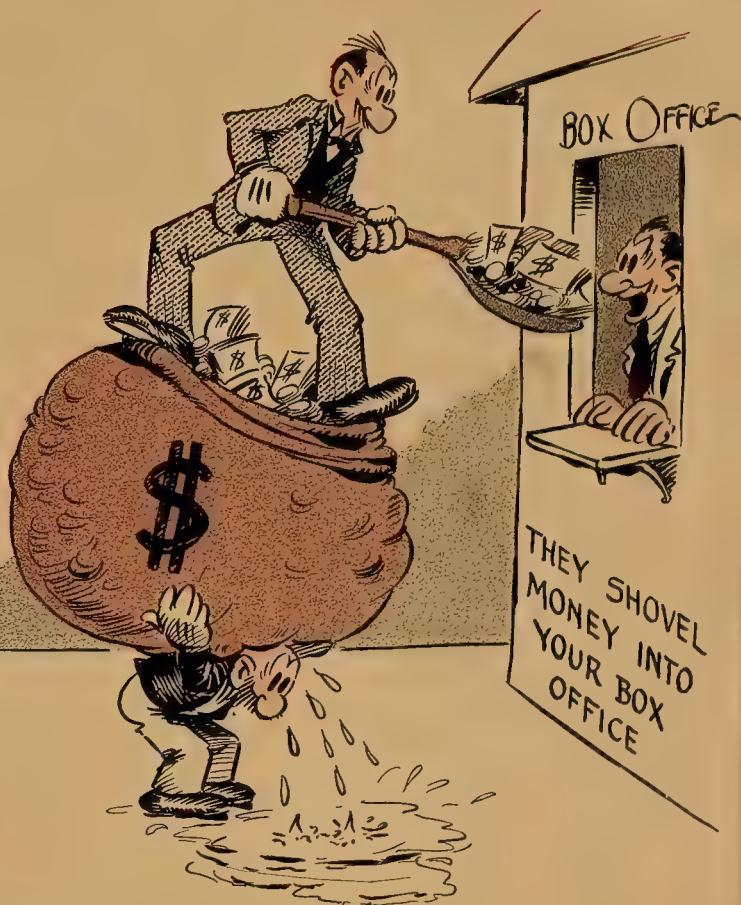
WILLIAM FOX *presents*

Captain Bud Fisher's Creation

MUTT *and* JEFF

*Fifty-Two
Releases*

*They come
as regular as
pay-day, and
are just as
welcome —*



Fox Entertainments

273

WILLIAM FOX *presents*

Mark Twain's

Romantic
Fantasy of
International
Renown —

Sumptuous

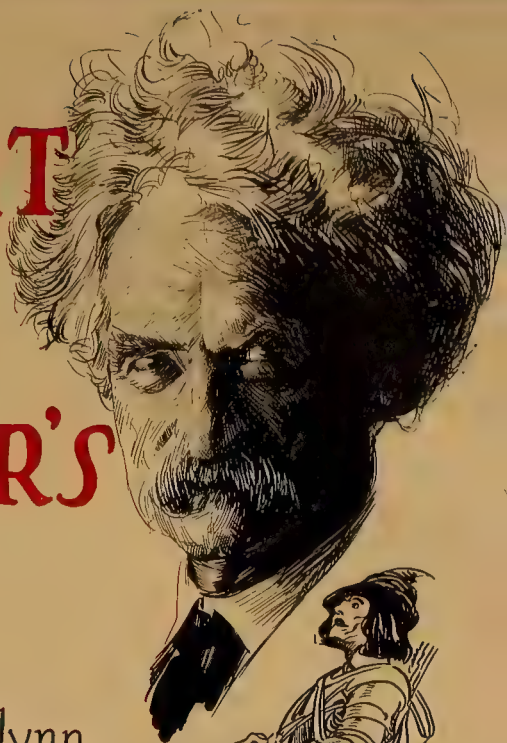


273

Fox Entertainments

A CONNECTICUT YANKEE *IN* KING ARTHUR'S COURT

Spectacle staged by Emmett J. Flynn.



Fox Entertainments

WILLIAM FOX
Presents

273

LOUISE LOVELY
in
The 20th Century Brand
26 Pictures in 1920-1921

273

WILLIAM FOX
PRESENTS
**BUCK
JONES**

in
**The 20th Century
Brand**

26 Productions in 1920-1921



Fox Entertainments

Fox Entertainments



WILLIAM
FOX

PRESENTS

273

EILEEN PERCY

in The 20th Century Brand

26 Pictures in 1920 ~ 1921

fox news

William Fox.....Editor
104 Editions
Issued semi-weekly

Fox News maintains trained camera men in every capital and principal city of the United States and Canada
and

Staff camera correspondents in the following cities throughout the world —

London, England
Liverpool, England
Manchester, England
Birmingham, England
Sheffield, England
Glasgow, Scotland
Dublin, Ireland
Belfast, Ireland
Stockholm, Sweden
Amsterdam, Holland
Rotterdam, Holland
Brussels, Belgium
Lisbon, Portugal
Madrid, Spain
Barcelona, Spain
Algiers, Africa
Cairo, Egypt
Constantinople, Turkey

Paris, France
Marseilles, France
Rome, Italy
Milan, Italy
Naples, Italy
Turin, Italy
Havana, Cuba
Mexico City, Mexico
Rio de Janeiro, Brazil
Sao Paulo, Brazil
Buenos Aires, Argentina
Santiago, Chile
Sydney, Australia
Melbourne, Australia
Tokio, Japan
Calcutta, India
Bombay, India

Berlin, Germany
Hamburg, Germany.
Frankfort, Germany
Munich, Germany
Cologne, Germany
Leipzig, Germany
Dresden, Germany
Vienna, Austria
Budapest, Hungary
Prague, Checko Slovakia

Moscow, Russia
Petrograd, Russia
Odessa, Russia
Warsaw, Russia
Hongkong, China
Peking, China
Canton, China
Shanghai, China

**SEE
WHAT THE
WORLD IS
DOING.
Twice a week**

Fox Entertainments

The poster features a woman in a large, ornate peacock costume with a wide, patterned tail fan. She is standing in the center, with her arms slightly out. In the bottom right corner, a man in a trench coat and hat stands next to a woman in a dark dress. The background is dark with a bridge and city lights visible in the upper portion.

WILLIAM FOX *presents*

WHILE NEW

Fox Entertainments



YORK SLEEPS

1920 Cinemelodrama of life in the great
Metropolis ~ ~ ~

Staged by Charles J. Brabin

*A fabric of
magic, of
beauty and
delight; a
thing of thrill
and wonder
— a sensation!*



273

WILLIAM FOX

presents



Fox Entertainments

FOX Sunshine Comedies

26 issues



You will have no
"blue" Mondays
when you start
your week with
Fox Sunshine
Comedies~



273

Fox Entertainments



WILLIAM FOX

PRESENTS

WILLIAM FARNUM

in

A Series of Six Pictures during 1920-1921

*Now Ready—
play-dates upon
application
"The Scuttlers"
from the story by
Clyde C. Westover
"Drag Harlan"
by Charles Alden Seltzer*

273

Fox Entertainments



WILLIAM FOX
presents

PEARL WHITE

in A Series of Seven Productions during the new season

Coming releases

"The Thief" from Henri Bernstein's greatest play

"Tiger's Cub" from the great novel by George Goodchild

"The Mountain Woman" by Charles Neville Buck

273



WILLIAM FOX
presents

TOM MIX

in A Series of Seven
Pictures during 1920-1921

Fox Entertainments

For early play-dates
"The Texan"
by James B. Hendryx
"Prairie Flowers"
by James B. Hendryx

For your

PROFIT and SUCCESS

WILLIAM FOX presents
DURING THE SEASON 1920-1921

- 12 Special Productions
- 6 William Farnum Productions
- 7 Pearl White Productions
- 7 Tom Mix Productions
- 7 Shirley Mason Productions
- 7 William Russell Productions
- 4 George Walsh Productions
- 26 20th Century Brand Productions presenting Eileen Percy, Buck Jones and Louise Lovely, and others
- 26 Sunshine Comedies
- 52 Mutt and Jeff Releases
- 104 Fox News Editions
- 15 "Bride 13" Serial Episodes

**DETAILS OF
A GREAT
YEAR'S OUTPUT**

273

GRAND TOTAL OF RELEASES

Fox Entertainments

To Motion Picture Exhibitors Everywhere

WILLIAM FOX presents SUCCESS AND PROFIT

Through Branches Distributed
Throughout The World—

UNITED STATES — FOX FILM CORPORATION

ALBANY, N. Y.
ALBUQUERQUE, N. M.
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FOREIGN EXCHANGES

CANADA — FOX FILM CORPORATION Limited

CALGARY, ALBERTA
EDMONTON, ALBERTA
TORONTO, ONTARIO

WINNIPEG, MANITOBA
VANCOUVER, B. C.
VICTORIA, B. C.

ST. JOHN, N. B.
WINDSOR, MANITOBA
WINDSOR, MANITOBA

UNITED KINGDOM — FOX FILM COMPANY Limited

LONDON, ENGLAND
NEWCASTLE, ENGLAND
SHEFFIELD, ENGLAND
GLASGOW, ENGLAND

LIVERPOOL, ENGLAND
LEEDS, ENGLAND
GLASGOW, ENGLAND
GLASGOW, ENGLAND

MANCHESTER, ENGLAND
BIRMINGHAM, ENGLAND
DUBLIN, IRELAND
DUBLIN, IRELAND

CONTINENTAL EUROPE — FOX FILM SOCIETE ANONYME - PARIS

PARIS
LILLE
LILLE

MARSEILLE
BORDEAUX
BORDEAUX

STRASBOURG
BRUSSELS, BELGIUM
BRUSSELS, BELGIUM

LYON
ALGER
ALGER

SOUTH AMERICA — FOX FILM CORPORATION

ARGENTINA
BUENOS AIRES
BUENOS AIRES

CHILE
MONTREAL
MONTREAL

BRAZIL
RIO DE JANEIRO
RIO DE JANEIRO

AUSTRALIA — FOX FILM CORPORATION Australia Limited

SYDNEY

MELBOURNE, VICTORIA
MELBOURNE, VICTORIA

BRISBANE
BRISBANE

New Zealand
WELLINGTON

Agencies in Every Civilized Country in the World FOX FILM CORPORATION

William Fox, President
WEST FIFTY-FIFTH STREET... NEW YORK, U.S.A.

ROBERTSON-COLE Super Specials

SEASON of 1920-21

The First Ten

Pauline Frederick
in her first Super-Special
Dustin Farnum
in "Big Happiness" by Ben

Lew Cody
in "Occasionally Yours"

Mae Marsh
in her first Super-Special
directed by John G. Adolfi

Otis Skinner
in "Kismet" directed by Gasnier

Sessue Hayakawa
in "The First Born"

William Christy Cabanne's
production of his own
powerful story

"So Long Lottys"
directed by Al E. Christie

All-Star Hawthorth Special:
"The Beach of Dreams"

Arsene Lupin Production
813" with Wedgwood Nowell

RC PICTURES

A Minimum of 36



ROBERTSON-COLE

Sessue Hayakawa

In An Arabian Knight

Produced by **HAWORTH**

The tale of an adventurous
scamp in a land of romance



FROM beside the ancient pyramids Hayakawa digs up hidden gold for the exhibitor. In a production of astonishing realism and beauty, he reaches new heights as a play-boy of the East.

Based on emotions as old as the desert sands, his role has an assured drawing power.

Carl Laemmle
presents

EDITH ROBERTS

in

"THE ADORABLE SAVAGE"

A Remarkable
UNIVERSAL
SPECIAL
ATTRACTION

Directed by
Norman Dawn
from the Novel "Marama"
by Ralph Stock



-Where Children's playthings are human Skulls . . .



where women slash and sear their bodies to make them beautiful.

where men torture their faces out of all human semblance to make them seem ferocious.

where the last white visitor previous to Edward Laemmle and William F. Alder was killed and devoured.

where humanity is at its lowest ebb—in the jungles of New Guinea.

CIRCUS IT!

It will make good on anything you say

Carl Laemmle
presents the amazing and
authentic 6-Reel adventure of
Edward Laemmle and William F. Alder

"SHIPWRECKED
AMONG

CANNIBALS"

NOT for years past has there been any picture with the exploitation possibilities of this amazing production, not one of whose 2,000 scenes was staged. We know this because of our success at the ASTOR Theatre in New York and the LA SALLE in Chicago—both houses playing to capacity from the first day of showing. Simply show the stills of these barbaric people, whose abysmal savagery is shown in every line of their faces, and you'll have an audience that will crowd your house to the limit. Exploit it and you'll have to ring up the traffic squad. Book this authentic and amazing record of humanity at the depths for a regular, old-fashioned clean-up. Get after this today.

UNIVERSAL-JEWEL

FEATURE!

ONCE IN A WHILE YOU WILL FIND NEWS OF FEATURE CALIBRE IN ALMOST ANY KIND OF 'NEWS' SERVICE, BUT—

FOR FEATURE NEWS ALL THE TIME, AND CONSISTENT DEPENDABILITY IN PICTURING THE CREAM OF WORLD EVENTS, THE DISCERNING EXHIBITOR BOOKS EXCLUSIVELY INTERNATIONAL NEWS

"The Service of Features"

INTERNATIONAL
RELEASED THRU
UNIVERSAL
NEWS

ALICE BRADY

in "A DARK LANTERN"

by ELIZABETH ROBINS

Directed by
JOHN S. ROBERTSON

Scenario by
BURNS MANTLE

THIS photoplay is a warning to girls. It is high-class but the appeal is direct. It conclusively proves all is not gold that glitters beneath an Old World title. It permits women to discover that polish doesn't make the man. The Prince appeared to be all that a man *should* be. His smartness, gallantry and fine talk were the heroine's only guides. They were very poor guides.

ALICE BRADY

is at her dramatic best in this subject.

REALART
PICTURES CORPORATION

469 Fifth Avenue, New York City



"OUT FOR THE NIGHT"

With
Eddie Barry

Neal Burns
Charlotte Merriam
and the Follies Girls



**TWO REELS
OF LAUGHS YOU'VE
NEVER LAUGHED BEFORE**

A CHRISTIE COMEDY

Third of the new sparkling specials

RESOURCES of the Christie Studios are now centered in the best two reel comedies that can be made. An unsurpassed assembly of comedians, an excellence in stories and a lavishness of production that sets a new mark combine to this end.

"Kiss Me Caroline" and "A Seaside Siren" are examples of this policy. They are being shown in the best theatres everywhere. "Out for the Night" will repeat their success.

If you want the best comedies, ask for the **NEW TWO REEL Christies**.

EDUCATIONAL FILMS
CORPORATION OF AMERICA
729 Seventh Ave. New York





The Sensational

DORALDINA

is being offered to the

State Right Market

by

Elmer J. McGovern

in that

Photo Play Magnificent

"The Woman Untamed"

produced by
The PYRAMID PHOTO PLAYS, Inc.

directed by
JACK PRATT

edited by
ELMER J. MCGOVERN

Elmer J. McGovern

130 West 46th St. N.Y. Tel. Bryant 5600

The Motion Picture News

of next week

will contain an

eight page

three color insert

announcing the

production plans of

GUY EMPEY PRODUCTIONS, INC.

Arthur Guy Empey, President

220 West 42nd Street

New York City



AT THE OLD SWIMMING HOLE
THE THINGS YOU USED TO DO

Matty
Rowbert

IN THE ROMANCES OF YOUTH

TWO REELS

ONCE A MONTH

INQUIRE AT ANY REELCRAFT DISTRIBUTOR

REELCRAFT

PICTURES CORPORATION

R C Cropper Pres

Pinnacle
Productions Inc
PRESENTS

HELL'S OASIS

ADAPTED FROM

"THE
FIGHTING
PARSON
BY

WILLIAM L.
ROBERTS
DRAMATIZED OF
"PARSIFAL"
"THE DEVIL,"
ETC.

Ready for
Release
October 1st



DISTRIBUTED
BY THE



INDEPENDENT
EXHIBITORS
Phone the best
INDEPENDENT
EXCHANGE
In Your Territory.

They have just
closed for the ex-
clusive rights to
the entire Neal
Hart series.

STARRING

NEAL

HART

Neal Hart



FIRST RELEASE
"HELL'S OASIS"

READY AT
YOUR BEST INDEPENDENT
EXCHANGE, OCTOBER 1st



TO be starred in a new special five-part feature series of eight masterpieces of the silver sheet now in production.

Each one a super spectacle of God's country, featuring the Miracle Man of the screen—each one a play boiling with red-blooded action and top speed.

You will be wise by writing now for full particulars. Address:

INDEPENDENT FILMS ASS'N
Exclusive Distributors of All
Pinnacle Productions

Eddy Eckels, Gen'l Mgr., Sixth Floor,
Consumers Bldg.
CHICAGO

"Going Some" Press Book Ads

EXPLOITATION

"Going Some" is an unusually good title for exploitation. Stage foot-races with the finish at the door of your house, send out a racing car bearing pennants and banners, hook up with athletic goods stores, get in on local high-school or college track meets, fill your lobby with college trophies, advertise.



Samuel Goldwyn and Rex Beach Present
REX BEACH'S
Famous story
"GOING SOME"
Directed by Harry Beaumont

1 COL. AD.



THEY'RE OFF!

"Going Some" starts with the crack of a pistol and sprints along for six reels at the dizzyest pace ever seen in a screen comedy!

You'll say that's going some!

Samuel Goldwyn and Rex Beach Present
REX BEACH'S
Famous story
"GOING SOME"
Directed by Harry Beaumont



3 COL. AD.

A grueling foot race across the Nevada desert, with a girl's heart and a huge fortune at stake. Only one of the thrills in a picture that's loaded with laughs and jammed with excitement!

Samuel Goldwyn and Rex Beach Present
REX BEACH'S
Famous story
"GOING SOME"
Directed by Harry Beaumont




2 COL. AD.

'O! Death, where is thy sting?'



Rex Beach's First Comedy for the Screen. A Rip-Roaring Farce That Breaks Every Speed Record Known to Pictures!

Samuel Goldwyn and Rex Beach Present
REX BEACH'S
Famous story
"GOING SOME"
Directed by Harry Beaumont

2 COL. AD.

The above are newspaper advertisements reproduced from the campaign book planned for "Going Some." Mats may be had free of charge from your Goldwyn exchange.

SEND FOR A COPY OF "GOING SOME" PRESS BOOK

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN President

Samuel Goldwyn and Rex Beach Present
REX BEACH'S
Famous story
"GOING SOME"
Directed by HARRY BEAUMONT



1 COL. AD.

KESSEL & BAUMANN

present

THE greatest photodrama for matinee and evening business in independent picture history - to be exploited by independent buyers and road showmen with special territorial campaigns warranted by its tremendous drawing power.



*Arrangements
are now being
made with such
dealers
for*



Babe Ruth *in* Headin' Home

*Produced by Yankee Photo Corporation
for Release September 20th.*

KESSEL & BAUMANN -
LONGACRE BUILDING, NEW YORK.

Price films

State Rights

PERRY COMEDIES

Present

MACK SWAIN

In a Series of New
Two Reel Comedies

Twinkling-Tinkling-Tantalizing

A series of two reelers that hit the high spots of joy; oodling with laughs, loaded with snickers and crammed with giggles. Big "Ambrose" the one and only, with his flock of ravenous beauties cavort through two reels of joy in each release. The first subject

"FULL O' SPIRITS"

will be released August 15th on the territorial basis.

Let us uncork this one for you, we're proud of it and you'll be proud of it when you secure it for your territory.

The one and only
AMBROSE

Distributed by
C.B. PRICE CO. Inc. 1446 Broadway N.Y.C.

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Flora Finch

Back Again

IN SOMETHING

Bigger and Better Than Ever

The World Famous

Comedy Star Supreme

In a Series of

New 2 Reel Comedies

Watch for the Early Release of the First Special

Arrange to Book Them Now

First Come, First Served. " 'Nuf Sed "

Address All Inquiries to

Film Frolics Pictures Corporation

Apollo Hall, 1383 Broadway

New York City

STATE RIGHTS



"THE INVISIBLE"

Produced by the
FROHMAN AMUSEMENT CORP.
Wm. L. Sherrill, Pres.

"THE INVISIBLE RAY" is precisely what we describe in our advertising statements as—The MOST ASTOUNDING SERIAL EVER FILMED, with two big well known stars, RUTH CLIFFORD and Jack Sherrill.

IT brings to the screen a brand new theme, the baffling and mysterious invisible ray that allows a latitude for imaginative directing that has never been surpassed.

EVERY element that makes for success is included in this thrilling 15 chapter serial masterpiece. Suspense, thrills, romance, mystery, adventure, so perfectly balanced as to tie your patrons up for 15 straight weeks.

Wire Today

JOAN FILM
SALES CO. Inc.



**NOW
SELLING!**

"THE RAY"



To Be Released in
September, 1920

Starring
RUTH CLIFFORD
and
JACK SHERRILL
in the most
astounding
serial ever
Filmed.

**15 Amazing
Episodes**



WE are now selling
"THE INVISIBLE
RAY" on State Rights
basis, and are prepared
to show you this serial on the
screen. And to back up this
serial we are now producing a
wonderful publicity and adver-
tising campaign book packed
with new, novel and unique ex-
ploitation and advertising.

IF you want a genuine
money getter bigger
than any serial on the
market to-day, write or wire
us for territory, terms and
prices and ask for a copy of
the campaign book.

Don't Delay

**33 West 42d St.
New York City.**



GALE HENRY

By far the greatest comedienne on the Screen in a sensational 2-reel Speed Specialty Comedy, **ONE A MONTH**, starting September 12th

SPECIAL PICTURES CORPORATION are announcing each week the biggest Comedy Stars and Comedy Directors in the game. None but those known the world over as **THE BEST FOR YOU**.

This week it is **GALE HENRY** (see top of page) and the Comedy Director who made

"HIS MARRIED LIFE"

"BACK TO THE KITCHEN"

"BRINGING UP FATHER"

and a score of others of equal quality. He is

REGGIE MORRIS

Directing

COMICCLASSIC

Productions

Featuring only the very greatest of known stars of comedy

A 2-Reel Combination
2-A-Month Starting Sept. 12th

Next Week Announcements of New Series
with Big Stars

SPECIAL PICTURES CORPORATION

There's a "SPECIAL" Branch in Your Exchange City

IN BOOKING

"UP IN MARY'S ATTIC"

YOU ARE ASSURED OF THE
PATRONAGE OF MEN

AND HERE'S WHAT THE WOMEN HAVE TO SAY:

Miss Lillian Duffy in the
New York Daily News

After all it wasn't Mary's Attic, but the attic of the school which Mary attended, that figured so prominently in title and picture.

After getting us all worked up and putting over some unheralded press agency Fine Arts Pictures, Inc., went to work and outsenneted Mack Sennett's best bathing girl efforts.

There are bathing girls galore posing on the beach, dashing in and out of torch-lit caves and grouped about a beautiful swimming pool. Athletic girls box in the gymnasium and throw one another roughly about. There are pajama-clad girls getting the usual drenching in the rainstorm. In fact there are girls, girls everywhere, and very few men to see.

We are offered girls participating in midnight marshmallow feasts in the boarding school dormitory; and last, but certainly not least we have the "Vampires' Nest," an underworld dive.

Everything considered I believe we have enough girls to last for some time to come.

Believing we've gotten everybody in we'll tell you about the story.

Mary had been married to Jack for two years, and the question was, when sent off to boarding school, where to hide the baby. Y'see she didn't dare tell she was married, because she would have lost her inheritance, which could not be hers until she was twenty-one. At any rate she decided to hide baby in the attic of the school, and the discovery is what all the "to do" is about.

Aileen St. John-Brennon in
New York Morning Telegraph

There isn't a vacant seat at the Broadway Theatre this week. The California bathing girls are there in profusion. They appear in person in "A Beach Promenade," in six gasps and three shocks.

These young damsels of "Wim, Wigor and Vitality," appear in the Fine Arts Pictures production, "Up in Mary's Attic," which is used to display their charms and attenuated raiment. We first met them in a correct seminary for young ladies in which they figure prominently. A matrimonial tangle, a pouting blonde with a baby stare and a fake clergyman provide something of a plot about which the bathing beauties cavort in every conceivable form of disarray to the manifest pleasure of the large audiences which are flocking to the theatre. Talk about your first nights! There is a bald-headed row at every performance at the Moss house.

The costumes, even conservatively speaking, would fit into a week-end bag, they are elaborate and there are many pleasing effects.

Grace Vail in
New York American

The Broadway Theatre presented a unique combination of screen and jazz entertainment last evening when the farce comedy film "Up In Mary's Attic" and a girl-revue entitled "A Beach Promenade," opened for an indefinite engagement. Combining comedy, a semi-promise of something nicely naughty, and fifteen girls, the latter mostly in bathing suits, the picture should prove popular with seekers of frothy diversion.

The film opens in a girls' seminary with the usual array of thrilled young things, sapling-like antics, and vast confusion. Mary, the central figure, has been left a fortune by one of those uncles who exist in comedies only—he has left her a fortune on the proviso that she must not marry before she has reached the ripe age of twenty-one. But little boy Cupid has already beaten old man Uncle, and Mary has gone and done it. Furthermore, there is a "Mary-kin" to complicate the plot. This child is the cause of the title. Mary keeps her baby hidden up in the attic. And naturally the six reels of action prance up and down and in and out of that attic. The film is breezy and diverting.

FINE ARTS PICTURES, Inc.

1457 BROADWAY

NEW YORK CITY

M. W. GARSSON, President

CHAS. SCHWERIN, Sales Mgr.

For Territorial Rights

L. L. HILLER—1476 Broadway

YOUTH PREDOMINANT

In A New Series of
Special Two Reel

COMEDIES

Presented by

**LEGEND FILM
PRODUCTIONS, Inc.**

Written by

TREVE COLLINS, Jr.

Directed by

TEFT JOHNSON

Under the Personal
Supervision of

WILLIAM BOWEN

Co-Stars

**EDNA SHIPMAN
JOHN JUNIOR**

© 1934 © 1935

LEGEND COMEDIES are synonymous with the highest class screen entertainment. They are BUILT, not thrown together, and depend for their unusually keen and abundant humor upon GENUINELY FUNNY, HUMAN situations.

They are made by people who KNOW, for a discriminating public.

LOANED

Edna Shipman has been loaned by Legend Film Productions to the Dominion Film Co., Inc., to play an important part in "The Foreigner" by Ralph Connor.

Legend Film Productions
47 West 42d St. New York





THE BEST TALENT

FOR THE

BEST PRODUCERS



DEMONSTRATED AGAIN BY THE CASTING OF THE FIRST OF

ERNEST SHIPMAN'S

SERIES OF TWELVE



RALPH CONNOR STORIES

WITH THESE PROMINENT PLAYERS



WILTON LACKAYE



ROBERT T. HAINES



BRADLEY BARKER



BIGELOW COOPER



EDWARD ELKAS



EDNA SHIPMAN



DAN DUFFY



GASTON GLASS



ANNE SUTHERLAND



FRANCES ELDRIDGE



GORDON STANDING



JULES COWLES



NATHANIEL SACK



WM. G. COLVIN

DIRECTOR



HENRY MACRAE



There is something strikingly self-satisfying in the knowledge that the right people at the right prices are available at

ARTHUR H. JACOBS

PHONE BRYANT 4783

145 W. 45TH ST.

EXCLUSIVE PERSONAL MANAGER
SCREEN STARS AND DIRECTORS

The Test that Proves Every Test

¶ About a year ago we published the complete returns in a test of motion picture trade paper strength conducted by one large film company. The voting in that test found Motion Picture News a THREE to ONE leader over its nearest competitor.

Two weeks ago another large film company completed an exhaustive direct-to-the-exhibitor test. The plain, straightforward question was asked: "What trade paper do you find most useful to you in your work?"

¶ The result? Naturally, Motion Picture News in the lead. And, of course, in the lead by a wide margin. But the big, outstanding fact:

"It takes the votes cast for the four nearest trade papers combined to equal the number cast for Motion Picture News."

The "Four to One" paper of the field—Motion Picture News!

¶ The exact figures as to each trade paper are interesting. Eliminating the scattered votes and narrowing it down to the four leading trade papers, we find Motion Picture News a three-and-one-third to one preference over the trade paper now carrying the nearest number of advertising pages.

The figures give it slightly better than a three-and-one-third to one lead over the trade paper carrying the next nearest number of advertising pages.

And two-and-two-thirds times as strong as the paper ranking second in the test.

¶ A total of 1779 exhibitors expressed their preference. Of these votes, 1525 were divided among the first four trade papers. And here are the figures:

Motion Picture News.....	777
Second paper.....	287
Third paper.....	231
Fourth paper.....	230

The total cast for the three nearest papers falls shy of meeting the Motion Picture News vote by twenty-nine votes!

¶ The remaining 254 votes were scattered among twenty-eight papers. One sectional publication received three times as many votes as were given to one national medium.

Out of the total votes cast Motion Picture News alone received practically as many votes as were cast for thirty-one other publications put together.

The film company conducting this test has requested that we withhold its identity

READ THESE EXHIBITORS' OPINIONS—

Letter from
Grand Theatre,
Oconto Falls, Wis.

July 12th, 1920.

First National Exhibitors Circuit,
Milwaukee, Wis.

Dear Sirs:

Replying to yours of recent date relative to the value of your releases, beg to state that in my opinion your releases are the most consistently satisfying pictures released under any brand today.

The service out of the Milwaukee office is the best that I have so far experienced, since being in the business, from any source. As far as my experience with you, I have always received the fullest co-operation from every angle, and have always found your office ready and willing to give me a square deal at all times. The latter, as you know, is something to be proud of in this industry, and you are to be congratulated in having attained this end.

As you know, I have taken out a franchise and believe that it is for my best interest to do so, feeling that with it, I am going to protect my investment in the theatre, as well as assure myself of a supply of REAL HONEST TO GOODNESS PICTURES at a reasonable price that will give me a chance to keep some of the receipts for myself.

If I did not have full confidence in First National, I would not have taken this franchise, for I have no opposition here, and unless one felt that he was to derive benefit from same, it would be foolish to make the investment and tie himself down to any franchise, but I am satisfied that in doing so, I have made a wise move.

Yours truly,

(Signed) W. R. VINCENT.

Letter from
Burns Theatre,
Colorado Springs, Colo.

June 14th, 1920.

First National Exhibitors Circuit,
1732 Welton Street,
Denver, Colorado.

I also want to acknowledge receipt of your letter telling me that I am one of the first exhibitors to take advantage of your franchise plan in this territory.

From the viewpoint of the independent exhibitor your organization offers practically an ideal arrangement. The First National Exhibitor knows exactly what he is going to get in the way of pictures, this precludes buying something sight unseen and he knows that all of his pictures are coming to him with a known box-office value and not a valuation as high as the producer thinks the exhibitor will stand.

The exhibitor is afforded protection and does not have to stand a constant raise in prices and bidding against fellow exhibitors for pictures. I wish to express my appreciation for the very fair treatment I have received in working out the details on the franchise for Colorado Springs and wish to extend my endorsement on the franchise plan together with best wishes for your continued prosperity.

Very truly yours,

(Signed) V. W. FOOTMAN.

There'll be a Franchise everywhere



Cancel Anything To Oh Boy! How they whoop up Marshall Neilan's

Motion Picture News

"GO AND GET IT" (Neilan-First National)

**Fast-Moving Melodrama Furnishes Thrills and
Excitement**

YOU can take off your hats to Marshall Neilan for putting forth one of the most entertaining melodramas of the season. "Go and Get It" is modeled on the lines of a serial which means that it stretches beyond the lines of plausibility and possibility. But that is nothing against it. The fact that it holds the attention through its fast-moving action with the sequences compact and following one another with perfect continuity, and providing an unadorned quota of thrills are sufficient proof of its power to intrigue the imagination. Two distinct plots with minor counterplots present the series of incidents—yet the scenes are so deftly directed that one can follow the most intimate detail without becoming entangled in the familiar serial skein.

While it is rampant melodrama there seems to be a reason for everything. Even for the humor which comes at a time when one is gasping for breath. The details are perfectly executed so that the offering has the appearance of being well rehearsed. "Go and Get It" is determined to do with newspaper life. A crooked publisher is determined to break the circulation of the paper so that he may buy it. His ardent reporter gathers in several scoops which somehow leak out to the rival sheet. The other thread in the narrative is like a page from Poe at his graphic best.

Exhibitors Trade Review

Go and Get It," an Interesting Melodrama

That large percentage of movie patrons which delights in highly colored melodrama will find "Go and Get It" an unusually interesting specimen of its kind. The wild adventures usually incident to land and sea, and in the air could not of the reporter hero on the most thrilling of serial offerings, but the story is nevertheless neatly compressed into seven reels and the travel, smoothly up to a satisfactory climax. Although the plot bristles with glaring improbabilities, Marshall Neilan has handled his material so craftily that he has obtained an atmosphere of startling realism. It is a thoroughly entertaining feature and should prove a valuable box office asset.

Points of Appeal:—There is plenty of suspense, sensational incidents galore, heart interest and bright comedy relief.

Star:—Pat O'Malley plays the hero reporter role with praiseworthy vim and dramatic force.

Supporting Cast:—Agnes Ayres is a phrasing heroine and capable support is given the principals by others of the cast.

Photography and Lighting:—The marine and aerial scenes are tremendously effective, there are many fine long shots, excellent closeups and well-filmed interiors. The lighting is admirable.

Direction:—Perfect continuity is preserved and fast action prevails throughout.

**All the trade Reviews in full
(Synopsis only eliminated)**

*New York Morning
Telegraph*

"GO AND GET IT"

"Go and Get It" is dedicated to newspaper reporters and so it is only natural and proper to have a reporter for the hero. And such a reporter! He would bring in the interests of his art he jumps from one aeroplane to another, in mid-air, and trains. He should be awarded the Pulitzer journalistic prize.

"Go and Get It" is Marshall Neilan's most entertaining production. It has an ingenious story and the director has put in plenty of thrills and bangs to enliven that thread of suspense. Mr. Neilan must have enjoyed filming it. None of its scenes are dull.

As he does with "Go and Get It" has so much more than just that it will appeal to audiences of any sort. It played at the Strand last week and the patrons obviously enjoyed it.

Mr. Neilan's cast is an excellent one. Pat O'Malley and Agnes Ayres have leading roles. Wesley Barry has a supporting role. Bull Montana is seen as an actor, while Walter Long and J. Barney Sherry also do considerable work.

Motion Picture World

"Go and Get It"

Marshall Neilan Production for First National Program is an Absorbing Mystery Story.

reviewed by Edward Weltzel.

THE best part about "Go and Get It," the Marshall Neilan picture released by First National, in which Pat O'Malley and Agnes Ayres are the featured players, is that the reporter hero obeys instructions and brings in a scoop for his paper. The picture itself also is in form that exceedingly popular operation author has "bringing home the bacon." The sole object of getting a firm grasp on the odds until the end of the last reel. "Go and Get It" is a mystery melodrama produced with the care and skill that is expected of the highest grade pictures.

In book form it would have delighted the man who found the best sort of relaxation from his duties as President in "bully yarns" of this nature. Transferred to the screen it is more engrossing than ever and is shot through with humorous bits that relieve the gruesome motive of several of the situations. The love motive is well defined and the lovers a handsome pair, whose clear thinking and right acting make them steady favorites. There isn't any moralizing or any attempt to teach anything at all in the picture—just to be entertaining first, last and always. And that is precisely what "Go and Get It" does.

Marshall Neilan has not forgotten his old trick of putting in the human shading in every scene; also of supplying a cast of uniform excellence. Pat O'Malley is a news hound, and Agnes Ayres would brighten the corner of any publication editorial rooms. Wesley Barry is its resolutely amusing as Dinty Barry is groggy as Jim Hogan and Bull Montana as the gorilla contribute strong specimens of the character acting.

The airplane scenes demand a special word of praise. They are thrilling in the extreme, the landing of the hero from a flying machine on the top of a rapidly moving train and his return to his aircraft being handled with great skill.

**Scenario by
MARION
FAIRFAX
Photographed by
David Kesson
Art Director
Ben Carré**



A MARSHALL NEILAN PRODUCTION

It cost more to
produce than
any of his pre-
vious pictures
totaled in gross
rentals

Presented by
ARTHUR S. KANE
Adapted from
GEORGE M. COHAN'S
Stage Success

Released
AUGUST
30th

That's how big it is!

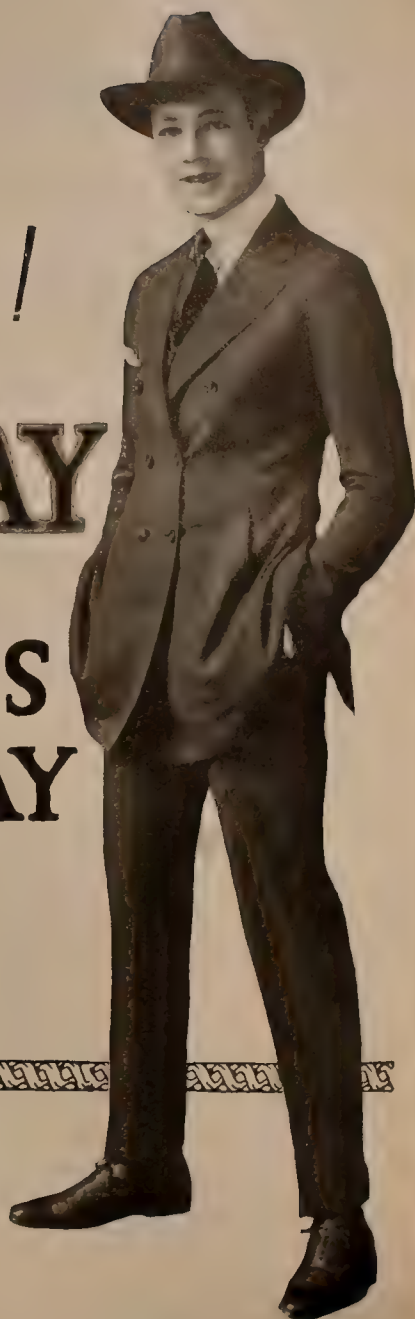
CHARLES RAY

in

45 MINUTES
from **BROADWAY**



**A FIRST NATIONAL
SPECIAL ATTRACTION**



Our One Purpose

All of the time, and thought, and effort, and care, that is put into a RITCHEY poster, is put there with one single solitary purpose. That purpose is to sell tickets for the exhibitor! The one intention of the RITCHEY LITHO. CORP. is to be of service to the exhibitor. In other words, our one reason for existence is to sell his tickets for him.

Upon our ability to do that our prosperity depends. All of the data available has positively proven that ability on our part. Further, the individual exhibitor can at all times check the truth of that statement.

But to know that there are such posters as the RITCHEY posters, and to procure them with sufficient regularity, are two very different things. Getting them is largely up to the exhibitor, but it will inevitably result from the demand that is based upon the necessity for satisfactory box-office returns.



RITCHEY LITHO. CORP.

406 W. 31st Street, New York

Telephone Chelsea 8388

Motion Picture News

VOL. XXII

AUGUST 7, 1920

No. VII

What Is Independence?

AFTER an experience of over seven years in this field and a previous editorial experience in other fields perhaps we may be permitted to define just what, in our opinion, is an independent trade paper.

Our idea, generally, is not that of the other fellow.

The other fellow, be he producer, distributor or exhibitor—or whatever factor in the trade—almost always decides a trade paper to be independent when it agrees fully with him in his contentions with other trade factors, when it promotes his interests ahead of the other fellows; when, on the other hand, it reverses this situation, when, editorially, it seems to favor a competitor or antagonist, when it appears in its news or review columns to bear toward some one else—then, snap judgment is passed that the paper has “sold out.”

We used to get considerably excited over this sort of unfairness; but no more. We smile and go on. It's human, that's all. We are probably just as selfish, biased and suspicious, ourselves.

The road isn't easy to travel. Never a week passes but we get a sound whack or hear the unintentional lie passed. We wish we could have sold out as often as claimed; we wouldn't be facing publishing costs today.

All the time we try only to be honest and helpful.

We claim no omniscience. Whatever value we lend is simply that from a group of commercial outsiders looking in on the evolution of a big industry and able perhaps to look ahead and give advice and service because of this same detached, bird's-eye impartial and unselfish viewpoint.

We make our share of mistakes; just the same they are human errors, and mistakes or not they are done on the level. As for being honest we make, also, no Godlike pretensions. It is good business. No journal ever thrived except it was utterly impartial and commercially disinterested.

So, that, briefly, is our idea of trade journal independence: to stand on your own feet all the time, to speak out in meeting at the proper time, to do so without any ulterior motive whatsoever save always

the best interests of the trade as a whole—and never the paper's immediate and business interests nor the selfish interests of any other individual or concern or faction of the trade.

That's what the NEWS has done to the level best of its enterprise and judgment. That's what it expects to do and can do. If any one at any time thinks otherwise let him say so in print.

Our main interest is the exhibitor; because, in the main, the exhibitor is our reader. We are ready to take his judgment, and his alone, upon the subject of trade paper independence. He is dependent upon our independence; and he *knows*. He's got to know. And we are glad to say and very proud to say that he holds the NEWS highest to-day, highest by far (and we say this advisedly), because by long and close observation he has not found this publication wanting.

When the Organization Steps In

THE question has been raised: Should we not fight our own battles upon the screen by espousing the political candidate who is friendly, etc. Last week we issued a warning on the general subject of political screen activity.

We should fight our own battles on the screen, yes: we have done so, as with censorship. But the support of a friendly political candidate or opposition to another who has done an unfriendly thing, is another and decidedly a ticklish matter. It has its practical aspects, to say the least; they are obvious.

The matter should be left, we believe, to the exhibitor, or rather to the exhibitor's organization, local and national.

And if the exhibitor organization exists and is sufficiently representative there will be no need of using the screen to acknowledge the friendly act or decry the unfriendly act of the political candidate. Organization in itself is enough to make and uphold friends; it is sufficient, always, to secure justice; it is a power in itself with the politician.

W. A. Houston

Universal Bans Booking Agencies

"UNIVERSAL exchanges throughout the country have been instructed to sever all relations with booking agencies," reads an announcement from Universal's headquarters. "Instructions from Carl Laemmle, president of the Universal Film Manufacturing Company, emphatically orders that Universal films henceforth are to be sold directly to the individual exhibitor," continues the statement.

In a long cablegram from Paris, where he now is passing a few days on his vacation tour of Europe, Mr. Laemmle recently outlined Universal's new stand on the subject of film middlemen. The cable was addressed to the exhibitors of the country and will be prepared for mailing to each exhibitor in the next few days.

The Universal chief cabled as follows: "Paris, France, July 21, 1920.

Dear Mr. Exhibitor:

"Universal has watched with growing interest the formation of booking agencies in various parts of the country. Knowing well from past performances

the evils of collective bookings, we desire to sound a note of warning to our friends, the exhibitors, and caution them not to rush headlong into one of these organizations without first considering all the facts in the case.

"The fundamental principle of booking through a central agency is wrong—dead wrong. The moment an exhibitor ties up with such an agency, he sounds his own death-knell. From that moment his progress ceases; healthy competition becomes a thing of the past; and the small theatre owner becomes but a pawn in the hands of a blind, floundering machine.

"The individual exhibitor himself is the best man to decide what pictures are to go on his screen. He knows the likes and dislikes of his audience, and he alone is the logical man to select the program for his theatre. Promises made by the booking agencies sound good on paper, but they all end the same way—in smoke!

"Every time the exhibitors of America have been engaged in a fight for recognition, Universal has been with them,

body and soul. We have lent our financial as well as our moral support. Now, when we see our friends standing on the brink of a dangerous precipice, we feel it our duty to warn them to pause and consider well what they are doing.

"Other industries are at this moment making every effort to eliminate the middleman. Why then should the motion picture industry do the opposite and deliberately create a middleman? The ring-leaders informing these booking agencies are not thinking of the exhibitors; they are thinking of themselves and fat salaries and percentages.

"In other words, they are creating jobs at your expense.

"Can you afford to share your profits with a middleman? We think you cannot!

"Effective immediately, Universal will not deal with any booking agency. The only way we will sell our product is directly to the man who owns the theatre. This is our final and unalterable stand.

"You can't book pictures by machinery!"

Signed—"Carl Laemmle."

Goldwyn Pictures Elects Six New Directors

Additional directors were elected to the board of the Goldwyn Pictures Corporation at a meeting held at the executive offices, 469 Fifth Avenue, Friday, July 23rd. The new directors are: T. Coleman du Pont, Mesmore Kendall, president of the Moredall Realty Corporation, controlling the Capitol theatre; Edward Bowes, managing director of the Capitol theatre; Robert W. Chambers, the novelist; William Braden, capitalist, and Frank H. Hitchcock, former Postmaster General during the Taft Administration.

New Houses Acquired by Lesser and Gores

Two additional theatres were added to the chain in Los Angeles, controlled by Sol Lesser and Gore Brothers, this week when the Rosebud and New Central theatres on Central avenue, Los Angeles, were purchased. Ralph Granauer, who has conducted the Lyric theatre at Stockton, California, has been engaged to manage the two houses. Numerous improvements will be made at each of the two theatres. These additional theatres give the Lesser-Gore organization twelve houses, the largest of which is the Kinema theatre. The list includes five other houses in the business district of Los Angeles and also the new house in Hollywood, which will have a seating capacity of more than 2,000, which is now in construction, to say nothing of the big picture palace that is to be built by these interests on Mercantile Place, in the heart of Los Angeles, at a cost of more than a million.

¶ More theatres read and prefer Motion Picture News than all the other trade papers combined.

Which trade paper is the strongest? Here's the exhibitor vote in a recent test:

Motion Picture News.....	777
Second paper.....	287
Third paper.....	231
Fourth paper.....	230
The total cast for the three nearest papers falls shy of meeting the Motion Picture News figure by twenty-nine votes.	

Exchange Managers War on "Bicycling"

A large delegation representing the Buffalo Motion Picture Exchange Managers' Association journeyed to Rochester on Tuesday, July 20, and there "laid down the law" on "bicycling," which it is alleged has been carried on much too often by certain exhibitors in the outlying districts of the Flower City.

Arriving in Rochester a brief meeting was held in the Hotel Seneca, and then the exchange men marched in a body to the Hotel Bayard, where a meeting of the Rochester Motion Picture Exhibitors' League was in session. In the possession of the exchange men were names of pictures, dates and other facts, proof conclusive, as it were, of the wrong-doing. The evidence was duly submitted and the exhibitors involved told that they must either pay up or be barred by the exchanges.

In defense, the exhibitors said that frequently films failed to arrive on time and that rather than disappoint their audiences and return the coin of the realm from whence it came, they had borrowed films and when the occasion arose to return the favor had done so. The exchange managers, however, contended that they should have a monetary return for all films so used. The exhibitors involved, when threatened with being "blacklisted," promised to adhere strictly to the rules of the exchanges in the future.

New Colonial Will Be Built in Richmond

Jake Wells' Colonial theatre at the northwest corner of Eighth and Broad streets, Richmond, was closed after the last performance last Saturday evening. On Monday, its attractions, with an increased orchestra, were moved to the Strand, and on Tuesday morning workmen demolished the old building to make way for the new Colonial, to be erected on that site.

Plans for the new theatre have already been approved, the contract awarded, and a part of the excavations on the adjoining lot already begun. The new Colonial will be the largest and best equipped moving-picture theatre in Virginia, and it is hoped that it can be rushed to completion in time for the opening on Christmas or New Year's.

The new building will be of fireproof structure, seating 1,970 people and designed for moving pictures only, having no stage in the usual theatrical sense. It will cost approximately \$150,000.

Paramount Gets Foot-hold in Buffalo

Harold B. Franklin, managing director of Shea's Hippodrome, Buffalo, representing the Shea theatrical interests and Famous Players-Lasky Corporation have completed arrangements whereby the Star, Buffalo, will adopt a policy of motion picture programs beginning September 1. It will be renamed the Criterion.

¶ When advertising is rotated or duplicated the advertiser only gets in other trade papers from 1-4 to 1-3 the pulling power of Motion Picture News.

Laboratory Workers Continue the Strike in New York

Producers Claim Its Early Death; Strikers Remain Firm, Says Union Leader

AFTER a week and a half the strike of laboratory workers in New York city and vicinity was still continuing on Wednesday of this week, with the National Association of the Motion Picture Industry prophesying that the strike would die an early death, and the Motion Picture Craftsmen, the local union of the International Alliance of Theatrical Stage Employees and Motion Picture Operators, still confident that they had the situation well in hand. The strike was started on the morning of July 20th and was the result of a series of demands presented to all manufacturers of films by the laboratory workers.

Immediately after the strike was started, the National Association of the Motion Picture Industry communicated with the local union, stating that they would consent to meet and discuss the proposed contract, provided the workers should return to their laboratories. The Union refused, believing that the matter might not be settled for several months, as the laboratory owners gave no assurance of when action upon the demands should be taken.

The National Association, on Wednesday of this week, stated that as they had received no word from the strikers concerning the calling off of the strike, they proposed to go ahead and start to reorganize as rapidly as conditions would permit. The Association also states that no new agreements had been signed up to July 28th by any members of the National Association nor those who have stood with the Laboratory Section, though they were not members. It is known that several independent laboratories signed the contract submitted by the union during the early days of the strike.

Reports from the two factions still show great discrepancy as to the number of workers still on strike. The Motion Picture Craftsmen claim a membership of 3,000. Eight hundred of these are now working in laboratories which came to an amicable agreement with the union. There are, therefore, according to the strikers, still 2,200 members of the organization idle. The Famous Players Long Island laboratories and the Paragon laboratories, says the union, have made no effort to even open their doors. Other studios and laboratories are in a thoroughly depleted condition it was said, and to prove their statement, officials of the union showed the numerous advertisements for laboratory workers which have been appearing daily in the metropolitan papers.

The National Association gives widely divergent figures. "At the various plants

Rickards and Nace Deny They Have Sold Out

IN a telegram just received from Rickards and Nace of Phoenix, Ariz., a request is made for the publication of their formal denial to the rumor that they have sold their circuit to a producing concern. The wire reads as follows:

"We are sole owners of all our houses, and this rumor finds its incipency in opposition circles. It's a grave injustice to us, and we hope you will grant us the correction, as the News reaches them all. The rumor, perhaps, started in our signing contracts for the entire output of the Famous Players-Lasky and cancelling another brand. We considered that no house where more than one change a week was made could possibly get along without Paramount, and the decision caused the story."

canvassed," reads their statement, issued July 28th, "a big increase in the working force has been noted. The Evans Film Laboratories reported a considerable increase in the working forces over the last week; Universal reported an increase in the morning, and many of their old employees returned after lunch; Fox Film reopened its laboratory July 26th with about 20 per cent. of its employees; this number was augmented from hour to hour as others reported for work, and the last report shows that they have passed the halfway mark. A number of those returning reported that they had been deterred by open threats of bodily harm. The Craftsmen Laboratories report that conditions are much better; Kessel and Eclipse also report an improvement in numbers over last week. The Republic continues 100 per cent, as does Pathe at Bound Brook. Pathe at Jersey City is running 90 per cent. Erbograpn continues to gain."

The Motion Picture Craftsmen state that Pathe's Bound Brook laboratory is out of their jurisdiction, but that only a very few workers are at the Jersey City laboratory. Republic, they state, is running 75 per cent.

The two organizations also take issue on the length of time necessary to train new workers. The National Association claims that this can be done in some cases, in a month's time, while the union declares that at least six months is necessary to develop even an unskilled worker. "Moreover," stated Abe Heller, president of the strikers' organization, "there are not enough old workers left in the laboratories to train new ones. We have the figures and we can prove what we say. The very advertisements in the help wanted columns form an indictment."

That the strikers are solidly behind their leaders in remaining firm, was said to be evidenced by a parade held on Monday evening, July 26, at Fort Lee, where over a thousand workers were heartily cheered as they walked through the streets. "If anything," said Mr. Heller, "we have increased in numbers since the beginning of the strike. We had 150 new members come to us on July 26, after the laboratory issued this propaganda."

The effect of the strike upon the industry is not at present apparent to any great degree, probably owing to the fact that most of the companies are well ahead on their prints. News weeklies have been printed, but the strike was given as the reason for the cancellation of a feature at a Broadway theatre recently.

Mr. Heller stated that there was no danger of the spread of the strike unless the situation got beyond the control of the local union, in which case it would be turned over to the national body for action. Mr. Heller also stated that one laboratory owner had been in conference with him, being dissatisfied with the method of the National Association in conducting the affair.

The report of the National Association on conditions during the second week of the strike was augmented by a reiteration of the unjustness and impracticability of the workers' demands.

"The strike situation," says the National Association, "if it has done nothing else, has welded the laboratory units together into a closer body. The laboratory section of the National Association of the Motion Picture Industry bids fair to become a miniature board of trade or chamber of commerce in its own particular line. The outcome of this welding together will no doubt be the interchange of helpful information; a suggestion as to wages, working conditions, and those other things which ultimately follow a well conducted co-operative unit wherein the manufacturers of a product learn more and earn more through the interchange of information and ideas. Another outcome of the welding together of the laboratory units may be co-operative advertising along the lines of that now being done by other trades and of a tenor similar to that of the telephone company throughout the United States."

¶ Every dollar spent in advertising in Motion Picture News is worth just 34 cents in another trade paper, 26 cents in another, and 24 cents in another.

\$600,000 Film Loss in Exchange Explosion

A great gust of flame last Friday afternoon in the new Film Exchange building in Kansas City destroyed many reels of motion picture films in the vaults of the Famous Players-Lasky Corporation and the Metro Pictures Corporation. The managers of these exchanges estimated the loss in films to be \$600,000 and the damage to the building at \$7,500.

The films were to have been released the last of this month and in August and September and had never been exhibited. Within two hours of the moment of the explosion, Joseph H. Gilday, manager of the Kansas City branch of the corporation, was at his desk dictating telegrams for films to replace those that had been destroyed.

The fire is believed to have been caused by spontaneous combustion from the sun's rays shining in at a south window on a metal film "spool" from which the black paint may have been chipped. Heavy fire walls and iron doors, which close automatically by weights, confined the blaze to the shipping room and six small vaults in which the films were stored.

The Film Exchange building was completed April 15, being under construction since July, last year, at a cost of \$786,000. The building is the first of its kind constructed in the United States with special mechanical features in it to guard against fire. The construction feature of the building was the vaults, made of steel and believed proof against explosion and fire damage.

Alleged Contract Breach Basis of Law Suit

The New York Times recently carried a court announcement of the fact that the Equity Pictures Corporation had been sued in the Supreme Court of New York for five hundred thousand dollars damages by the Fine Arts Film Corporation of Michigan, for alleged breach of contract in connection with the financing of Fine Arts Productions of Clara Kimball Young pictures.

The break in relations between Fine Arts and Equity occurred more than three weeks ago during the filming of one of the Young pictures at the Garson Studios in Los Angeles.

Fine Arts gave as a reason for the cancellation of the Young contract their allegation that Equity Pictures Corporation had defaulted in a contract with Fine Arts. In other words, Fine Arts had a contract with Equity Pictures Corporation by which Equity had contracted to finance the Fine Arts production of Clara Kimball Young pictures.

According to a recent test, Motion Picture News advertising rate should be at least four times that of any other paper—either that, or in the advertiser's own best interests, the News should carry ALL of its announcements ALL the time and most of his selling campaign.

Music Which Can Be Played Without Tax Burden

Sydney Cohen, president of the Motion Picture Theatre Owners Association, in connection with the effort that has been started to secure cooperation with music publishers on the tax question, also supplied the following list of publishers whose music can be played tax free:

Asher, Emil, 1155 Broadway, New York.
Hallingner, Edward L., Music Publishing Co., Los Angeles, Cal.
Berg, S. M., Columbia Theatre Bldg., New York.
Bond, Carrie Jacobs, 746 S. Michigan Ave., Chicago, Ill.
Boosey & Co., 9 E. 17th St., New York.
Boston Music Co., 26-28 West St., Boston, Mass.
Bradway, George, New York.
Brownie, Ted Music Co., Inc., 323 Madison St., Chicago, Ill.
Carlson, M. L. & Co., 1131 Masonic Temple, Chicago, Ill.
Cary & Co., London, England.
Craig & Co., 145 N. Clark St., Chicago, Ill.
Dixon, Oliver & Co., 178 Tremont St., Boston, Mass.
Fay, Louis J., Publishing Co., 181 Tremont St., Boston, Mass.
Fischer, Carl, 46-54 Cooper Square, New York.
Fox, Sam, Publishing Co., 340-346 The Arcade, Cleveland, Ohio.
Gilbert & Friedland, Inc., 232 W. 46th St., New York.
Graham, Roger, 143 N. Dearborn St., Chicago, Ill.
Granville, Bernard Publishing Co., Inc., 145 W. 45th St., New York.
Hinds, Hayden & Eldredge, Inc., Publishers, 11-15 Union Sq., New York.
Hutzelinger & Dilworth, 505 5th Ave., New York.
Ideal Music Co., Chicago, Ill.
Inter-City Music Co., Brooklyn, N. Y.
Jacobs, Walter, 8 Bosworth St., Boston, Mass.
Jenkins, J. W., Sons, Music Co., Kansas City, Mo.
Jungnickle, Ross, 15 Whitehall St., New York.
Kelly, W. A., Music Co., 4729 S. Vabash Ave., Chicago, Ill.
Kendle-Brockman Music Co., 145 W. 45th St., New York.
Krey Music Co., 351 Washington St., Boston, Mass.
Manning, Clarice & Co., 907 Beachwood Drive, Hollywood, Cal.
McCarthy & Fisher, 148 W. 45th St., New York.
McKinley Music Co., 145 W. 45th St., New York.
Morris, Josephy & Co., 119 N. Clark St., Chicago, and New York.
Penn Music Co., 145 W. 45th St., New York.
Peiffer, Arthur, Co., 127 Maine St., Quincy, Ill.
Plantadosi, Al & Co., Inc., Astor Theatre Bldg., New York.
Richmond, Maurice & Co., 145 W. 45th St., New York.
Roberts, Lee S., 412 Fine Arts Bldg., Chicago, Ill.
Rosen, George, Publishing Co., 24 E. 21st St., New York.
Rossiter, Will, 71 Randolph St., Chicago, Ill.
Schirmer, G., 3 E. 43d St., New York.
Schuberth, Edw., & Co., 11 E. 22d St., New York.
Sherman, Clay & Co., Kearney & Sutter Sts., San Francisco, Cal.
Southern California Music Co., 332 So. Broadway, Los Angeles, Cal.
Siebrecht, Arthur M. & Co., Lexington, Ky.
Symthe, Billy Music Co., 423 W. Walnut St., Louisville, Ky.
Snyder Music Publishing Co., 24 W. 45th St., New York.
Summy, Clayton F., Co., 64 E. VanBuren St., Chicago, Ill.
Stone & Thompson, 143 No. Dearborn St., Chicago, Ill.
Taylor, Tell, Grand Opera House Bldg., Chicago, Ill.
Triangle Music Co., 821 Gravier St., New Orleans, La.
Urbaneck Bros., 5026 S. Talman Ave., Chicago, Ill.
Victor Music Co., 1132 Masonic Temple, Chicago, Ill.
Volkmann Bros., Pittsburgh, Pa.
Von Tilzer, Harry, Music Co., 222 W. 46th St., New York.
Waterson, Berlin & Snyder, New York.
White-Smith Music Publishing Co., 62-64 Stanhope St., Boston, Mass.
Winn School of Popular Music, 155 West 125th St., New York.

Gabriel Hess Replies to Suit by Madge Kennedy

The attention of Gabriel L. Hess, general counsel for Goldwyn Pictures Corporation, was called to a published report stating that Madge Kennedy has brought suit against the Goldwyn Corporation for salary said to be due. Mr. Hess said:

"It is true that suit has been begun by Miss Kennedy against this company to recover certain instalments of salary covering a period of approximately ten days. The position of this company is that no services were performed during the period for which compensation is claimed and that therefore nothing is due. Miss Kennedy is still associated with this company, is now engaged in the production of pictures under the contract upon which she is suing and is receiving the stipulated compensation provided to be paid her."

Jesse Lasky Leaves for Coast Conference

Home only a week from London, where he engaged several British authors to write directly for Paramount Pictures, Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, departed recently for Hollywood, where he will spend the next few weeks in close consultation with those in charge of production at the Lasky studio.

Mr. Lasky, on his arrival in Hollywood, will confer with Cecil B. DeMille, director general of the Famous Players-Lasky Corp., who is planning a super-production of a famous play.

Kansas State Exhibitors to Meet in September

A letter received from the headquarters of the Kansas State Exhibitors Association in Kansas City, Mo., advises that the organization is now conducting a state-wide campaign to effect a 100-per-cent membership. There are now two hundred and sixty members enrolled. Plans are also being considered for the holding of a state convention on or about September 27 and 28, at which action will be taken on matters appertaining to the national organization and state affairs.

Arthur Ziehm of Goldwyn to Visit Europe

Arthur Ziehm, foreign sales manager for the Goldwyn Distributing Corporation, has booked passage for Europe and will sail on August 4. He will arrive on the other side in time to be present at the opening of the International Motion Picture Exposition to be held in Amsterdam, Holland, from August 12 to September 21 and will see that the Goldwyn productions are given the proper emphasis at the great show.

He will leave Amsterdam before the exposition closes to attend the Kino Messe, or motion picture exposition, of Germany, which will be held in Leipzig the latter part of August. While abroad Mr. Ziehm will devote considerable time to looking after the interests of Goldwyn in European countries, particularly in Norway, Sweden, Denmark, Italy and Spain.

Exhibitors' National Association Tackles Music Tax Problem

Some Distributors Have Arranged to Publish Cues for Tax-Free Music Only

A STATEMENT received during the week from the headquarters of the Motion Picture Theatre Owners of America takes up the question of the music tax and emphasizes the fact that several of the larger concerns have arranged to publish cue sheets of tax-free music only. This statement is submitted as follows:

"You all know the American Society of Composers, Authors and Publishers has succeeded in making the motion picture theatre owners pay a royalty on all copyrighted music written by members of their Society. The Motion Picture Theatre Owners do not wish to deprive any person or corporation of their just rights and recognize the right of property to music. We maintain, however, that we return more than one hundred per cent. value for every benefit we have ever derived or are likely to derive from the playing of this copyrighted music. Nothing tends to popularize songs and music more quickly than their use in motion picture theatres. Indeed, there is no other way in which they can be brought to the notice of the music-loving public of this country in such an incredibly short time as in the motion picture theatre.

"We hold that there is a fair exchange of values and that the American Society of Composers, Authors and Publishers is doing itself an injury in laying this embargo on its own musical creations in the motion picture theatres of the country. We have written a letter to all music publishers, setting forth our views in this matter.

"In the meantime many producers and distributors of motion pictures, who make a habit of providing musical cue sheets to exhibitors using their service, have gone on record as telling their patrons that they will hereafter only use tax-free music in their scores. Among the companies who have taken this wise and progressive step are the Metro Pictures Corporation, which announced that its compilers of musical cue sheets have been instructed to use none but tax-free music in the cue sheets. A similar position has been announced by the Pathe Exchange, Inc. Pathe in a communication, declared that they have assured themselves of tax-free music. They say that they are very ready to co-operate with progressive exhibitors' organization, and they look upon this method of co-operation as a practical demonstration of their good-will.

"A third prominent distributing concern, the Robertson-Cole Co., have gone on record in the same way. They say that instructions have been issued to the organization handling their music cues to

designate tax-free music in connection with each production. The Hallmark Pictures Corp. is another company on the path of progress. They say that the concern which furnishes their cue sheets has been instructed to designate only tax-free music and that in all cases they will insist on avoiding taxable numbers.

"With these big concerns to lead the movement away from taxable music for use in motion picture theatres, it is clear that very little of the taxable music will be played in motion picture theatres in the near future. The good-will of the exhibitor is worth very much more to the American Society of Composers, Authors and Publishers than the profits which are collected under the present system, and which resulted in no great advantage to the members of the society but only created sinecures for a small group of clever collectors and manipulators."

Following is a copy of the letter addressed by Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, to the individual members of the American Society of Composers, Authors and Publishers:

"We find your name enrolled on the membership list of the American Society of Composers, Authors and Publishers.

"We do not know whether you fully appreciate the harsh and somewhat peremptory measures that the society, through certain of its agents, has adopted in proceeding against motion picture theatre owners who are using music originated by members belonging to your society. This is not the place to write in detail of some of the petty and almost ludicrous means your agents have employed in creating trouble for exhibitors. It may be that here and there a timid exhibitor has been laid under tribute in this way, but now with the Motion Picture Theatre Owners of America organized on a national basis, we will use all lawful means to keep your music out of our the-

atres. In doing this we take it that we are complying with your own wishes in the matter. This brings us to the question—what is more valuable to you as a music publisher, to have your music popularized in 15,000 amusement centers of the country practically for nine hours a day, generally seven days of the week, or to collect a few dollars on nominal royalties? It seems to me that the rule of reason and equity ought to make us profitable partners rather than antagonists.

"You contribute something to this equitable partnership by foregoing a petty sum of money, and we contribute to the partnership by making your work known and enabling you to realize on its merits, whenever it has any merits. Not only will you and we benefit by such an arrangement, but it will be to the distinct advantage of the general public as well.

"As matters stand today, the return to you personally of an expensive campaign for the enforcement of nominal royalties is negligible and not to be compared with the loss of the exhibitors' good will. The money which is collected in ways that may be perfectly legal, but not always decent and honorable, goes to a small group of your aides and provides resources for them. It is insignificant as far as any direct personal benefit to yourself is concerned.

"There is every reason why the Motion Picture Theatre Owners and the Music Publishers, Composers and Authors should work together instead of being at cross purposes.

"May I not offer the suggestion to you to join the growing list of music publishers who are now co-operating with exhibitors and to recognize the force and validity of my reasoning as outlined above? These gentlemen have given us the right to play their music without exacting any toll whatever. It seems to me that enlightened self-interest, if no other consideration would induce you to forego the paltry sum that you may receive some day, if the insiders declare a dividend. In connection with this, it may interest you to read the typical letter enclosed from an exhibitor in Fort Smith, Arkansas, owning the New theatre. The letter speaks for itself.

"In conclusion, I beg to say that you are now maintaining at great expense a complicated machinery of collection, which at its best is of doubtful value. On the other hand, if you co-operate with the exhibitors in the manner indicated, I will notify every motion picture theatre owner in the United States, and you may be assured of their earnest, active and practical support."

¶ For the last word in Music Service, read the Music Department of Motion Picture News.

¶ Starts on Page 1228, this issue.

Georgia Press Solidly Against Censorship

Arthur Lucas at Head of the Anti-Censorship Forces Is Promised Cooperation

THE question of motion-picture censorship has been claiming the attention of the Georgia state legislature. Arthur Lucas has been leading the anti-censorship forces, and the National Association of the Motion-Picture Industry has engaged Judge Albert Foster of Madison, one of the most successful lawyers of Georgia, to represent it in the fight to defeat the legislation. One of the most encouraging features of the campaign waged by the picture interests against the proposed bill is the whole-hearted backing given the screen representatives by the state press.

A large number of communications have been received by Mr. Lucas from the editors of the various dailies throughout the state, declaring their opposition to the proposed censorship on the grounds that this bill threatens the fundamentals of our free government and is but an entering wedge to curtail later on the freedom of the press. Some promise tangible support in the way of vigorous editorials against the proposed legislation. From Gray Adams, editor of the *Moultrie Observer* of Atlanta, Ga., comes the following telegram:

"I am vigorously opposed to the censorship bill, and the *Observer* on Monday will carry an editorial against it. The people of the state are tired of being told what to do and what not to do. They are sick of the attempts of reformers to set up an intolerant paternalistic form of government. The men and women of Georgia

know what kind of pictures they should see and permit their children to see just as well as Georgia lawmakers do or any board of censors."

W. S. Kirkpatrick, editor of the *Times-Recorder*, Americus, Ga., wires Mr. Lucas as follows:

"The passage of the picture censorship law in Georgia would not only be a mistake but would strike a blow at the fundamentals of our free government and prove the opening wedge for the curtailment of the free press. We now have laws to punish offenders against morals and decency. Who shall have the right to tell me or any one else what pictures coming within the present law we shall not see if we choose? Such a move contains a positive danger. It should be defeated by all means."

The following comes from the *Free Press of Quitman*, Ga.:

"Admitting that some pictures, like some people, are not all they should be, we do not believe a state censorship as proposed by the Georgia Legislature is feasible or wise."

M. E. Brewster, editor of the *Brunswick Banner*, Brunswick, Ga., expresses the following opinion:

"Next to newspapers I consider the motion pictures the greatest form for good in the country today. I am seriously opposed to muzzling pictures as much as I would be to muzzling the press. I consider the attempt as small, and it favors things that might be done in the Rock Ages or in

Bolshevik Russia or downtrodden Germany."

H. J. Rowe, of Atlanta, has the following comment to make:

"Censorship of pictures does not improve the morals; neither does censorship aid in causing the producer to improve on pictures. The successful producer is alive to that which is sought by the public, and the best that can be produced is economical and profitable. Local censorship boards will result in no good but are calculated to bring on dissatisfaction caused by diversity of opinions of inexperienced boards."

J. D. McCartney, editor of the *Tribune-Herald* of Rome, Ga., says:

"The *Tribune-Herald* is opposed to the proposed censorship bill for motion pictures, believing it wrong in principle, not feasible in practice and not necessary in morals."

Bowdre Phinesy, publisher of the *Augusta Herald*, wires:

"Please enter our protest in behalf of the public against the proposed censorship bill introduced in the Georgia Senate. We are confident that local authorities and local public sentiment are fully able to protect their own communities in Georgia without proposed legislation."

W. H. Tucker, editor of the *Columbus Enquirer*, comments as follows:

"I am unable to conceive of even a remote necessity for the enactment of movie censorship law in Georgia."

British Manager Here to Study Methods

Major Charles Bell of Famous Players' London Branch to Succeed Milton Hoffman

MAJOR CHARLES H. BELL, assistant general-manager of the Famous Players-Lasky British Productions, Inc., arrived in New York from England on last Saturday aboard the Baltic. He is here to study American production methods, preparatory to assuming the general-managership of the Famous Players-Lasky's London branch, succeeding Milton Hoffman, who will return to this country. In the early part of the week, Major Bell visited the Famous Players-Lasky studio in West Fifty-sixth street, New York. He started for the Coast Wednesday afternoon where he will remain for about four weeks, then returning to New York. It is his intention to reach England the early part of September.

During the course of an interview with a News representative on Wednesday morning, Major Bell declared that his observations of New York studios had convinced him that the new Famous Players-Lasky

London plant was built along the right lines and that the right ideas were being put into practice on the other side. He said that in some respects the London plant was ahead of the New York studio, especially in the possession by the former of a huge tank which permitted underwater photography and the reproduction of waterfalls and the like based on actual exterior settings.

"The English manufacturer enjoys another advantage. With the advance of aviation he finds it possible to ship a small cast and equipment in a few planes of the Handley-Page type within a few hours to many of the numerous spots on the continent famous for their natural beauty or social importance. Thus Paris lies within two and a half hours' flying distance from London. Marseilles can be reached within five hours, and Monte Carlo and the grandeur of the Riviera are but another hop beyond.

"In England itself the chief barrier to the shooting of exteriors is the climate. However, we have a plan to offset this disadvantage by transporting powerful lighting equipment to exterior locations aboard motor-lorries. By means of these new lights we will be enabled to convert the flat light on a murky day into an intensity equal to that of the natural sunlight.

"Another most important innovation we have effected is the arrangement with Parisian designers of fashions. English pictures are usually seen by the public from twelve to fifteen months after their completion. This means in many cases that the gowns worn by the cast are months behind the fashions prevailing at the time when the picture is shown to the public. Now we have arranged to have advance plates of gowns, parasols and the like sent to us by the Parisian wholesalers as soon as they have been made up. From these

(Continued on page 1102)

Baumann and Kessel to Resume Active Production Work

Old-time Organization Re-enters Production Field to Star "Babe" Ruth

CHARLES BAUMANN and Adam Kessel, Jr., after three years' absence from the production field, announce their plan to re-engage in active production work in the near future. Their decision to resume production was made following negotiations with "Babe" Ruth, the crack batsman of the New York American Baseball Club, who has been signed to appear in the stellar role of "Headin' Home," to be made under the Baumann-Kessel auspices. The following statement has been issued in connection with the production plans of the Baumann-Kessel organization:

"After three years of non-activity in motion pictures the famous firm of Kessel and Baumann announced this week its return to big things in a big way with orders for full steam ahead in production and distribution. For their second debut these pioneers have chosen 'Babe' Ruth, whose home-run championship has made him an international figure. Ruth will be starred in a photodrama called 'Headin' Home.'

"Kessel and Baumann waited until 'Headin' Home' was fully under way before announcing the capture of their prize, in order that they might have opportunity to judge the story and the actual production merits from a box-office point of view.

"More than twelve years ago Charles Baumann and Adam Kessel, Jr., entered the motion-picture business as a firm and were among the most, if not the most, successful of the early big figures in the industry. Their names became a house word in the theatres of America and Canada and subsequently throughout the world through an unbroken line of successes, conspicuous among which were 'Mickey' and 'Tillie's Punctured Romance.' Charlie Chaplin, Mack Sennett, Thomas Ince and many other great names of the picture world today had their first success under the Kessel and Baumann banner, and the New York Motion Picture Company was one of the sensational financial successes of the early picture period.

"Three years ago they ceased active participation in producing, being content to take care of the business which had accrued during their period of successful effort. Within the past few months it has been understood in Longacre Square that something was to be expected, but that the firm would not resume its participation except in a big way.

"As is unusual in the making of a motion picture with a non-motion picture hero, they found their big story first and then chose 'Babe' Ruth as the star because he fitted the picture. With the luck which usually attends good management,



Charles Baumann and "Ad" Kessel

'Babe' Ruth batted himself into a greater hero by eclipsing his own home-run record and setting the baseball world and the public in general talking over his sensational exploits.

"The scenario was completed and direction begun on the very day before 'Babe's' home-run record was broken by himself. Since that time the most interesting personality in baseball today has become a magazine writer of considerable distinction and a popular idol more talked about than presidents, kings and candidates.

"Kessel and Baumann now describe 'Headin' Home' as 'The greatest independent photodrama for matinee and evening business in independent picture history—to be exploited by independent buy-



Photo by International
"Babe" Ruth

ers and road showmen with special territorial campaigns warranted by its tremendous drawing power.'

"It was announced at the Kessel and Baumann offices in the Longacre Building that arrangements are now being made to such dealers for the handling of the production territorially.

"The return of Kessel and Baumann to big figure life in motion pictures will be welcomed by those concerned in the larger activities of the business and their future efforts will be watched with the greatest interest by exhibitors.

"'Headin' Home' is scheduled for release September 20."

Another statement, describing the new venture about to be undertaken by the Baumann-Kessel organization with "Babe" Ruth as the star attraction, comes as follows from the office of Arthur James at 3 East 44th street, New York:

"'Babe' Ruth, who has startled the baseball world and aroused more daily conversation than possibly any man in the United States this year, has become a screen star. He will appear in 'Headin' Home,' a Kessel and Baumann production which, it is announced, has a real drama of American life.

"In selecting Ruth as a star the producers had in mind the tremendous box-office value attaching to the name of a popular national hero, together with the fact that Ruth's personality was almost as interesting as his ability to drive a baseball farther and oftener than any other man in the world.

"The production has been under way for a considerable time, but no announcement was made until it had reached a stage where Charles Baumann and Adam Kessel could place their stamp of approval upon it. Their especial reason in this instance was the fact, that it constitutes the vehicle for their re-entry into the big things of motion pictures after three years of non-activity.

"'Babe' Ruth is the idol of boys from six to ninety-six throughout the United States and Canada and wherever baseball is played or known. Children are being named after him. Magazines seek him as an author. Publishers have besieged him for an authentic history of his career. His name appears with amazing frequency on the front page of daily newspapers throughout the land because every day or two he again breaks his own home-run record, and it has also become a matter of news when he fails to bat a home run in any game in which he plays.

"The producers assert with considerable confidence, that 'Babe' Ruth has al-

(Continued on page 1104)

Japanese Agent in East to Inspect Market

Kenzo Taguchi, chief director of the Shochiku Kinema Company of Tokyo, Japan, a theatrical concern which practically controls the show business of the Flowery Empire and which has lately made elaborate plans for the production of motion pictures, is in America making extensive investigations for his employers prior to the opening of the Japanese studios.

Mr. Taguchi has just arrived in New York from Los Angeles, where he has been stopping for some time studying the American methods of making pictures and where he purchased the equipment for the new studios. One of Mr. Taguchi's principal objects in visiting New York was to secure the services of an American representative since the Japanese company will depend largely on the United States for the technical part of production operations although the players and directors will be Japanese.

Through H. T. Koshio, a Japanese photographer, who has been a resident of New York for several years with a studio at 661 Fifth avenue, and who has been engaged to represent the Shochiku company in New York, the matters mentioned above will be arranged. Mr. Koshio will also purchase American-made pictures for distribution throughout Japan.

Cohen Suggests Meeting on Uniform Contract

Sidney S. Cohen, president of the Motion Picture Theatre Owners of America, has written a letter to all manufacturers and distributors in the industry in an effort to fulfill his task of bringing about uniform contracts, as instructed by the national convention at Cleveland. Mr. Cohen suggests a conference in which the matter can be discussed. He states that if the exhibitor had a voice in the framing of the conditions of the contract, he would live up to it conscientiously, and thus the faithful observance of the contract would redound to the direct benefit of the distributor.

"In a spirit of perfect amity," writes Mr. Cohen, in his letter, "I therefore suggest that you appoint a person clothed with authority to attend a conference between representatives of the manufacturers and the exhibiting interests. This conference is to consider the question of a contract that will be deemed fair and equitable to all the parties concerned. Surely the effort is worth while. If the exhibitors of the country feel that they are signing a form of contract that is approved in a formal way by the leaders of their organization, it is safe to assume that they will observe its conditions to the best of their ability."

¶ The test proved that exhibitors prefer Motion Picture News to any other trade paper upwards of four to one.

First National Holiday Proclaimed in West

A WIRE from Oakland, Cal., informs that Monday of this week was proclaimed a holiday by Mayor Davis, in honor of the visiting First National stars, who arrived from Los Angeles to be guests of the city and Turner and Dahken. The parade, which took place at noon, was witnessed by a crowd estimated at more than a hundred thousand. The line of procession included members of the chamber of commerce, the merchants' exchange and rotary clubs. Besides these, fifteen other lodges and organizations, including five trade unions, took part in the parade. The stars followed the line of march in elaborately decorated automobiles.

During the afternoon the stars participated in a baseball game, after which they were guests of honor at a banquet tendered by the chamber of commerce. Later, the stars made their appearance at the T and D Theatre. The day became officially known as First National Day, and proved to be the most successful exploitation stunt given in the West in five years. Among those who were present for the celebration were Agnes Ayers, Wesley Barry, George Beban, Mildred Harris Chaplin, Marjorie Daw, Carter de Haven, Margaret De La Mott, Charles Murray, Marshall Neilan, Ben Turpin, Bobby Vernon, Robert McKim, Roy Stewart and Hewling Mumpers.

Sol Lesser and John McCormick, the First National publicity representative, are accredited with the successful representation, and the staff of the T and D Theatre for the efficient advertising campaign.

Educational Managers to Meet August 20th

Because of the great volume of bookings already developed and the necessity of the field force understanding thoroughly the operation of the home office, the first conference of branch managers of Educational Film Exchanges, Inc., has been called for August 20. The meeting, which will embrace only the eastern territory, will be held at the Hotel Astor and will probably continue for a couple of days.

Managers of the offices in Boston, New Haven, Buffalo, New York, Philadelphia, Washington, Pittsburgh, Cleveland and Cincinnati will be present. Already managers of most of these offices have visited New York and have talked over the general plan of operations with Educational officials, but it is believed that better results can be obtained by having all of the managers together.

E. W. Hammons, president Educational Film Exchanges, Inc., will preside at the meeting and will give the visitors a thorough insight into operations up to date. Talks will be made by the heads of the various departments, and the managers will be especially urged to ask questions and settle any matters about which they have been in doubt.

Immediately on the conclusion of the conference, Mr. Henry Ginsberg, manager of the domestic sales department, will start on a tour of the other exchanges, covering the entire country with the exception of the eastern district.

Crandall Staff to Study New York Theatres

Harry M. Crandall, president of Associated Pictures, Inc., and owner of the most important chain of theatres in Washington, D. C., has hit upon a scheme for increasing the efficiency of his organization. On August 1st, Mr. Crandall will personally conduct his entire executive staff to New York in order that they may become personally familiar with the methods of production, distribution and presentation of motion pictures.

During the three-day conclave in New York it will be the purpose of the house managers of the various Crandall theatres to study the methods of conduct of the foremost of New York's picture theatres—the Capitol, Rivoli, Rialto, Strand, Criterion and others.

In addition to Mr. Crandall the party will include Joseph P. Morgan, general manager of the Crandall enterprises; John J. Payette, assistant general manager; Nelson B. Bell, director of advertising and publicity; Abe Dresner, manager of the Exhibitors Film Exchange, owned by Mr. Crandall; Thomas M. Eastwood, manager Knickerbocker theatre; Charles E. Talbot, Metropolitan theatre; John Upperman, Savoy theatre; Joseph J. Bell, Joy theatre; Harry E. Lohmeyer, Avenue Grand theatre; Zebulon Clark, Apollo theatre; Nat Glasser, York theatre; Samuel MacMurray, Rialto theatre, Roanoke, Va.; John Stump, Strand theatre, Cumberland, Md., and Robert Slote, Apollo theatre, Martinsburg, W. Va.

ZaZu Pitts Married to Tom S. Gallery

According to advices from the West, ZaZu Pitts and Tom S. Gallery, "Miss Pitts' leading man in "Brighter Skies," were married at Santa Anna, Cal., last Saturday.

Britisher To Study Methods

(Continued from page 1100)

plates we select the kind of fashions we want, and an order is immediately issued for the number of costumes desired for the cast. The garments are at once made up, reshipped to us and the cast members take their place in the picture attired in fashions that are actually months in advance of prevailing modes but which will coincide with the models worn by the women generally at the date of the picture's release.

"Before I conclude I wish to pay through the columns of the press a very personal tribute to the work of Milton Hoffman, now general manager of the Famous Players-Lasky's London studio. I am convinced that we have started out in our London work along the right lines. I feel that we have grasped the correct ideals and methods. But that we have is due in greatest measure to the sound and generous advice of Mr. Hoffman."

A Few Words of Advice to the Independent Producer

By W. W. Hodkinson

ALMOST from the very day of my entrance in to motion pictures it has been my business to survey the producing field in search of quality pictures. The Progressive Motion Picture Co. was the first organization applying selective machinery and encouraging quality in production. Since I have formed my own organization, which enables me to carry out my plans and policies without fear of producer control, I have more than ever been engaged in searching the horizon for any and every sail flying the flag of independence. Of the growth in the independent producing field as to quantity and its improvement as to quality we need not speak. These matters belong to the history of the day and are subjects for daily comment in the newspapers and for weekly comment in the trade press. I have found it possible out of the irregular and somewhat aimless mass of independent productions to assemble a complete program for the exhibitor—rivaling, I hope, the efforts of the most successful group in the producing field. The verdict of the exhibitor and of his public is final in such matters and I must needs abide by their decision.

The object of this article is to offer a little advice to the independent producer. In the matter of cost my sympathies are with the independent producer, and while I must in justice to the exhibitor preserve high standards, I do not reject a picture lightly or without constructive criticism. What I want to point to here, with all the emphasis of a shaking forefinger, plus the plainness of a megaphone, is the frightful waste in the independent producing field. I do not speak so much of the independent producers who have gained a foothold, though they too have incurred avoidable loss. I address myself particularly to the newcomer in the field, whether he be director, promoter or capitalist.

We, that is to say my staff of reviewers and myself, are looking at independent productions practically every day. Time and again we have looked at pictures indicating talent on the part of the director or the cast but lacking in a good plausible and interesting plot. On the other hand we have seen many a good plot spoiled by the lack of skill of a second-rate director who has sold himself to some financial backer as a second Griffith.

I would like to impress upon every man who wants to enter the independent producing field that the rewards for a good producer are most flattering and that in no branch of the industry is a successful effort repaid more generously than in the producing field. It is necessary, however, to have a compass, to get the right bearings and to take the safest and shortest course

Rumors Rife as H. Davis Reaches Los Angeles

NUMEROUS rumors have been heard on the coast for weeks concerning the future of H. O. Davis, former general manager of Universal City and the big Triangle organization which operated at Culver City, and the arrival of Mr. Davis in Los Angeles a few days ago caused a new and added impetus to the riot of reports. Since Mr. Davis' arrival in Los Angeles he has conferred with a number of influential men of the film industry, but his only statement concerning the various reports is that they are reports and he is in Los Angeles for rest and vacation.

Perhaps the most persistent rumor is that Mr. Davis is to be backed by the Curtis Publishing Company interests, with whom he has been identified as general manager of the Ladies' Home Journal for the past eighteen months. This report is to the effect that the Curtis people will film the most successful stories they publish for their publication, releasing their productions simultaneously with the appearance of the story in their magazine.

to the port of success. It is quite possible, indeed it has often happened, that in spite of precautions taken by experts the good ship "Feature" is wrecked on the rocks of popular disapproval, just as some of the most skillful mariners have often run out of their course and perished on the shoals. Such disaster of course does not mean that navigation is a useless science. In the same way I say that the right steps at the start of making a picture will in most cases prove a security against loss and waste.

I will not attempt to lay down any hard and fast rules for the independent producer, but I will say that he ought to avoid unnecessary handicaps and proceed on a line of reason and experience. He must have at least some of the elements of success with him before the first turn of the crank is made. His own enthusiasm, however sincere, and the enthusiasm of the men who encourage him, help but little if the elements of probable success in picture making are ignored. It may be that if he comes to me with a good filmable story my staff may be able to aid him in securing the other elements of probable success. There may be a good capable director looking for a chance to display his genius. We may be able to secure his talent for a prospective producer. Good directors in this field, the men with an undoubted gift of visualization, are extremely rare.

We must from time to time break the ancient molds and give our public new plays in new garments. Ours is a plastic

art. It is capable of infinite development. As in a game of chess there is always the possibility of a new move. The motion-picture art at this very moment is looking for a pathfinder. Every day I am scanning the horizon for the man who will soar "with no middle flight" and who is bold enough and talented enough to explore the realms of the unknown and the unattempted. The motion picture is not for the detection of groundlings only. It has the right to aspire to the upper regions.

I do not hesitate to say that to the personal knowledge of my staff and myself many hundreds of thousands of dollars are wasted annually by reckless, abortive, ill-advised motion-picture productions. If all that money or a considerable part of it could be enlisted in an intelligent effort to make motion pictures, what a blessing it would be to the motion picture industry. It might be the means of that infusion of new blood without which the very heart of the industry loses the rhythm of health and vigor. It may be a means of discovering and bringing into the industry the very best of elements in the world of investors.

I know of no other agency to which the independent producer, who is ambitious to excel in point of quality, may turn for counsel and comfort. We want to encourage vision, we bid a special welcome to the man who is capable of rising above the mediocre. No one succeeds in this field in a way that is worth while unless he spurns the twin evils—rut and routine. "Movies" cannot hold the public indefinitely.

N.A.M.P.I. Aids in Fight Against Indecent Film

When the Censorship Committee of the National Association of the Motion Picture Industry, headed by Gabriel L. Hess, chairman, learned of the action of the Hon. Bernard N. McFeely, City Commissioner, Hoboken, N. J., in his endeavor to prevent the showing of a picture, "Some Wild Oats," he immediately communicated with the Hoboken City Commissioner, assuring Mr. McFeely that the Association as a whole disapproved of the class of pictures for public exhibition. Mr. Hess cited the Association's stand during the fight against the pictures, "Fit to Win" and "The End of the Road."

¶ You need four other trade papers to get the same results Motion Picture News gives alone. The test proved that.

Douglas D. Rothacker is getting a large number of industrial contracts signed up these days. He brought two home last week and at present is in Minneapolis after more. J. W. Carnrick, who used to sell short subjects for Pathe, landed two industrial contracts for Rothacker in Ohio last week. Treasurer H. J. Aldous is spending several days at Rothacker's New York office.

American Film Co. has just shipped the first prints of "A Live Wire Hick" to Pathe's New York offices for distribution. It is a five reel special starring William Russell and is an adaptation from "New York Luck" which was a successful box office attraction when it was released some time ago.

Fitzpatrick & McElroy, distributors of the Ford Educational Weekly, will also supervise the distribution and general subscription arrangements of the Ford Educational Library, which is being assembled to provide educational films for schools, colleges and educational institutions throughout the world. The films will be distinctly for classroom work. John P. Brand, well known as an editor of publications devoted to the field of visual education, has been engaged as general manager in charge of distribution and subscription of the new library.

Paul Cromelin Describes Piracy in Germany

To his instructive account of motion-picture conditions in Europe as published last week, Paul Cromelin, president and general manager of the Inter-Ocean Film Corporation, added illuminative details in an address before the Associated Motion Picture Advertisers Thursday last. An interesting phase of that address was the speaker's description of piracy of films now rampant, particularly in Germany.

In Cologne, for instance, stated Mr. Cromelin, he was face to face with glaring announcements of the impending exhibition of a serial for which his firm held the foreign distribution rights and of which he had not disposed. Not only was Pierre La Rue—"Der Mann mit den Roten Augen" ("The Man with the Red Eyes")—stolen lock, stock and barrel to be exhibited to the waiting Colognians, but even the exploitation methods of that serial were brazenly copied without fear or favor. True, the wily Hun had switched the villain's part to a Frenchman—which of course was both diplomatic and likely to further popularize the picture with the natives. It took drastic measures and a deposit of 60,000 marks security with the law authorities to put a stopper on this particular instance of piracy, said Mr. Cromelin.

Sol Lesser Will Close His New York Office

Sol Lesser has decided to close his New York office and transfer all operations to Los Angeles. As soon as all details are properly disposed of, the New York office will be discontinued.

Chicago Notes By L. H. Mason

Jones, Linick & Schaefer managers were the guests of Adolph Linick on July 22 at his big Flossmoor country estate. They brought back glowing accounts of the entertainment given them by their chief. There was golf, a chicken dinner, a rose festival and other things dear to the hearts of "Adolph's boys." It is Mr. Linick's intention to make this an annual affair. He feels that a get-together frolic is a necessity from time to time as all work and no play makes managers dull boys. Among the guests at Flossmoor were: Norman E. Field, Ralph T. Kettering, Emil Mayer, John G. Burch, George Moore, Louis Jones, Sigmund Falter, James C. Mathews, Thomas Burchill and Harry Earl.

Jimmy Carrier, publicist and exploitation expert of note, visited Chicago last week. He has returned to Cincinnati where he will do exploitation work for Universal, specializing for the present on helping put over the Cannibal pictures which are making a tremendous success at the LaSalle theatre, Chicago. Brother Eddie is rusticating for a few days at Peoria, Ill., and is expected to make another visit to Chicago shortly.

Harry Rice has declined to run as candidate for congressman-at-large on the soldiers party ticket headed by Barret O'Hara and will continue to occupy his desk in the Universal Exchange on the fifteenth floor of the Consumers building, where his pay check arrives regularly each week. Harry appreciated the nomination which came as a surprise to him but announced that he has retired from politics.

District Manager Harris P. Wolfberg and his force of hustlers made a new business record for Famous Players-Lasky's Chicago exchange during the week ending July 24th, which goes down in the office history as its banner week. During the period some of the biggest picture contracts ever made in the middle west were closed, several being centered in Chicago while others took Manager Wolfberg to other cities, including Cincinnati, where I. Libson closed contracts for his string of houses in Cincinnati, Columbus, Dayton, Hamilton, Ohio and Louisville, Kentucky. The Lipson deal alone, according to reports involves more than a half million dollars.

Eddie Eckels, general manager of Independent Films Association, is elated over the way independent exchanges are closing for the Neal Hart series of Pinnacle Productions. He states that within ten days after Hart had signed a contract with Pinnacle, Independent Films had closed and received deposits on sales contracts totaling \$142,000, covering the 15 states of Kansas, Texas, Oklahoma, Arkansas, Michigan, Ohio, Kentucky, Maryland, Delaware, District of Columbia, Virginia, Western Pennsylvania, West Virginia and New York and that since then the \$200,000 mark has been passed with contracts for Southern and New England states.

Leading Chicago exchangemen are optimistic over the outlook for the 1920-1921 period, and basing their predictions on the bookings being signed up for fall and winter programs they declare it will be an even more prosperous season than the one just closing, which to date had been the best recorded by the moving picture industry of the central west. Reports coming in from all exchanges show that the theatre owners are alive to the necessity of putting on high-class features and are taking more interest in early booking than ever before.

Canadian Club Honors Film Players

OVER a hundred guests were present on Thursday evening, July 22nd at the Canadian Club, New York City, as guests of the organization's president, Arthur Knowlson, to greet the members of the company who will appear in Ralph Connor's "The Foreigner." Wilton Lackaye was in his usual form as toastmaster, and short speeches were made by Ernest Shipman, president of the Dominion Film Company; Gaston Glass, Anne Sutherland, Robert Haines and Hanby Schwalbe, treasurer of First National. Winnipeg Productions, Ltd., is the name of the organization which will stage the Ralph Connor stories, under the supervision of Ernest Shipman, and with Henry McRae directing. If the spirit shown at the dinner is any criterion few picture organizations have set out on their career with greater sincerity of purpose and promise of success.

McGee Clinches "Neglected Wives" for South

D. H. McGee, of Jacksonville, Florida, was so anxious to protect exhibitors to whom he had given dates on "Neglected Wives" that when a dispute arose as to the ownership of the feature in the Southern territory he quickly boarded a train and came to New York, where the matter was definitely settled this week. Mr. McGee returned South at the end of the week to begin a strong campaign on this Wistaria production, which is also known as "Why Women Sin."

Governor Smith Greeted by Exhibitors

Governor Alfred E. Smith of the State of New York, upon his arrival in the city of San Francisco recently, was met by a committee of motion-picture owners headed by First Vice-President C. C. Griffin, executive member for California, Daniel Markowitz and A. N. Jackson, who waited upon the governor as soon as he stepped from the train, as a committee representing the Motion Picture Theatre Owners of America.

The exhibitors introduced themselves to the governor and presented him with a beautifully engrossed copy of the resolution of thanks which had been adopted at the national convention in Cleveland of the Motion Picture Theatre Owners of America, praising Governor Smith for his enlightened statesmanship in dealing with motion picture legislation. The governor was surprised and touched when he received the resolution, and made a neat speech in reply.

Kessel and Baumann Return

(Continued from page 1101)

ready demonstrated unusual acting ability and they credit his personality as being responsible. He is perfectly easy before the camera, acting without embarrassment and with that naturalness which directors tell us is so difficult to secure.

"The plot of 'Headin' Home' is being as carefully guarded as a set of baseball signals and will not be disclosed until the picture is shown to the reviewers and to the trade."



Prologue number in which a double for Bill Hart took a leading part, staged by Sid Grauman at Grauman's theatre, Los Angeles, during the run of "The Toll Gate"

The Denishaven Dancers, a recognized dancing act, which presented a specialty on the same bill at Grauman's theatre, and for which an elaborate stage setting was painted by the Grauman artists

Thomas D. Soriero, Strand theatres, Lowell.
 Chas. H. Williams, Strand theatre, Providence, R. I.
 Harold B. Franklin, Shea's Hippodrome, Buffalo.
 George J. Schade, Schade theatre, Sandusky.
 H. O. Horater, Alhambra theatre, Toledo.
 Mark Gates, Dayton theatre, Dayton, O.
 Edward L. Hyman, Strand theatre, Brooklyn.
 Theo. L. Hays, New Garrick theatre, St. Paul.
 Sid Laurence, Theatre de Luxe, Detroit.
 Leo A. Landau, Butterfly theatre, Milwaukee.
 Jack Kuhn, Loew theatres, Cleveland.
 Julius L. Johnson, New Garrick theatre, Minneapolis.
 Paul Gusdanovic, Strand, Cleveland, O.
 C. Edgar Momand, Garden theatre, Flint, Mich.
 Charles C. Ferry, Strand theatre, Minneapolis.

Advisory Board Exhibitors' Service Bureau

W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
 Willard C. Patterson, Criterion theatre, Atlanta.
 R. E. Wilby, Strand theatre, Montgomery, Ala.
 E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
 F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
 C. A. Lick, New theatre, Fort Smith, Ark.
 Herbert J. Thacher, Strand theatre, Salina, Kan.
 Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Lowell W. Calvert, Managing Director, New Garrick theatre, St. Paul, Minn.
 W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
 H. M. Thomas, Strand theatre, Omaha.
 A. H. Hilton, Paramount theatre, Lewiston, Idaho.
 George E. Carpenter, Paramount-Empress theatre, Salt Lake.
 E. J. Myrick, Bialto theatre, Butte.
 Eugene H. Roth, California theatre, San Francisco.
 J. A. Farrington, Imperial theatre, San Francisco.
 Sidney Grauman, Grauman's theatre, Los Angeles.
 Louis K. Sidney, Managing Director, William Fox theatres, Denver.
 Phil. Gersdorf, Director of Publicity and Advertising, S. A. Lynch Enterprises, Jacksonville, Fla.

Atmospheric Prologues Win for Los Angeles Theatres



(Bottom cut)—An ensemble of 32 selected vocalists who are now regularly heard on the programs at the California theatre, Los Angeles, where they are proclaimed by critics as being the finest singing organization on the Coast. The ensemble is under the direction of W. G. Stewart, late of the Capitol theatre, New York

(Top cut)—View of a scene from the prologue number arranged at Grauman's theatre, Los Angeles, for the premiere of "The Prince Chap"

Duluth Theatres Print Newspaper

EVEN the shortage of paper doesn't feaze the determined exploitation man, as is evidenced by inspection of a special edition of a newspaper gotten out by P. F. Schwie, general manager of the Duluth Theatre Company of Duluth, Minn., under the title of the *Duluth Theatre Record* in the interests of the four Duluth theatres controlled by the Theatre Company; the New Garrick, New Lyric, New Grand and New Astor.

The front page of the "newspaper" was secured was headed by a seven-column banner reading "Society Girl in Frame-Up Plot to Compromise Rival," same referring to the story of Nazimova in "The Heart of a Child," booked for the New Garrick. Then under subheads followed a story written in "yellow journal" style in which the plot of the picture was set forth in detail.

Under other and smaller heads was publicity for Bert Lytell in "Alias Jimmy Valentine," playing at the New Lyric; Norma Talmadge in "She Loves and She Lies," the bill at the New Astor, and for a vaudeville bill at the Grand. Cuts of Nazimova and Lytell brightened up the front page and on the second page were four displays for the four theatres and their respective bills. Short stories about the bills at the four houses, the players and an advance story for "Why Change Your Wife?" a future attraction at the New Garrick, were also carried on the first page.

The Duluth Theatre Company houses are in the Finkelstein and Ruben string with Duluth business men in charge of the theatres. Besides Mr. Schwie, M. S. Cook

"Rigoletto" at the Capitol This Week

THE Capitol musical program this week includes an orchestral and vocal rendition of portions of the opera "Rigoletto" that does much credit to Supervising Director S. L. Rothapel.

The number opens with the orchestral introduction of the score which blends into the "Duke's Ballad" with Sudworth Frasier as "Mantova." Mr. Frasier sings from the stage, with a setting of velvet curtains draped to disclose a large French window. This set is used throughout the several divisions of the number, for all the vocal selections.

The solo is followed by the dancing of the "Minuet" by a selected cast from the Capitol ensemble with "The Curse of Monterone" given by Louis La Valle as "Monterone" following. "Away, Thou Audacious Disturber" by the male ensemble singing from the pit is the second part of division (d) of the number to be followed by "Caro Nome" with Irene Williams and Gladys Martell alternating as "Gilda."

Division (f) "Unto a Lonely Abode Directed" is sung by the male ensemble, with the number closing by the rendition of the quartette selection for Rigoletto, a role sung by Bertram Peacock, the Duke, Gilda and Maddalena (Melanie Verbouwen).

The settings are by artist Wenger, the ensemble is in charge of William Axt and the ballet number is directed by A. Oumansky.

and B. J. Cook, vice-president and treasurer respectively, are actively connected with the management of the four houses. The editor of the Record is not credited, but we suspect that Mr. Schwie and his publicity department are responsible for the text and layout of the sheet.

Collins Builds Display for "Broken Blossoms"

"BROKEN BLOSSOMS" displays for the most part have been taboo lately since most of the lobby decorations we have seen for this picture were of a type that cost quite a sum of money and this picture is now playing for the most part in the small-town theatres where expensive exploitation does not pay. However, E. N. Collins, manager of the Liberty theatre and Garden Airdome of Electra, Texas, is a small-town manager who played "Broken Blossoms" not so long ago and for his engagement built a display that is within the reach of any handy manager or his assistant and still is tasty and effective.

Mr. Collins built a lattice work of common lath over the front of his theatre and painted it white. He then pasted red tissue paper over enough openings between the lattice work so that when the letters of the title of the picture, "Broken Blossoms," were cut from a six-sheet there was a place for each letter. Strong lights placed behind the lattice work gave the Liberty a very effective illuminated sign. Artificial flowers were entwined throughout the lattice work as a finishing touch.

Mr. Collins built his display so it could be taken down and at some future time will use it again, with some changes, for another feature.

Mr. Collins is one of the too few small-town managers who belie the theory that because one is holding forth in a town of limited population it is necessary to put up a three-sheet and a few photographs as exploitation mediums and to pass everything else as too expensive and not a paying bet for short-run houses.

Grauman's Prologue for "Prince Chap"

Los Angeles Showman Uses Studio Atmosphere as Basis for Specialty Number

PURSUANT with his policy of presenting prologues in keeping with the feature picture, Sid Grauman staged a specialty number for his engagement of "The Prince Chap" at Grauman's theatre that was a revelation even to Los Angeles, where the art of picture presentation is, usually at least, a step ahead of any other city.

On pre-reviewing the picture Mr. Grauman realized the possibilities for a prologue of unusual effectiveness in the attic type of studio in which many of the principal scenes of the feature are filmed. He had his technical director construct a stage set, working from stills and scenes from the picture, and in the finished product he staged the prologue described below.

The lights in the theatre were slowly lowered, as the orchestra started playing "Auld Lagn Syne," the rattling of dishes and the sound of laughter floated out upon the audience, and as the curtains were drawn away from the front of the stage, the scene revealed the interior of a dou-

ble set of studios. Their locale was easily determined by the skylights which punctuated the ceilings; bric-a-brac, paintings, sketches, statuary and the many other bits of furnishings usually present in a studio, were placed about the premises with artistic carelessness.

One of the studios was inhabited by a quartette of young artists, who were busily engaged in preparing a bowl of punch. They were costumed in the regular artists' smock, cap and slippers, and offered a harmony vocal number that was especially fitted to the atmosphere.

The other studio was occupied by another artist, seated in a huge arm-chair before a fireplace, a beautiful little girl reclined on a couch beside him. As the quartette finished their song, the lone artist in the adjoining studio started singing the chorus of "I Know What It Means to Be Lonesome"; at the conclusion of this number the little child rose from her couch and walked over to a dressing table, where she picked up a photograph, and

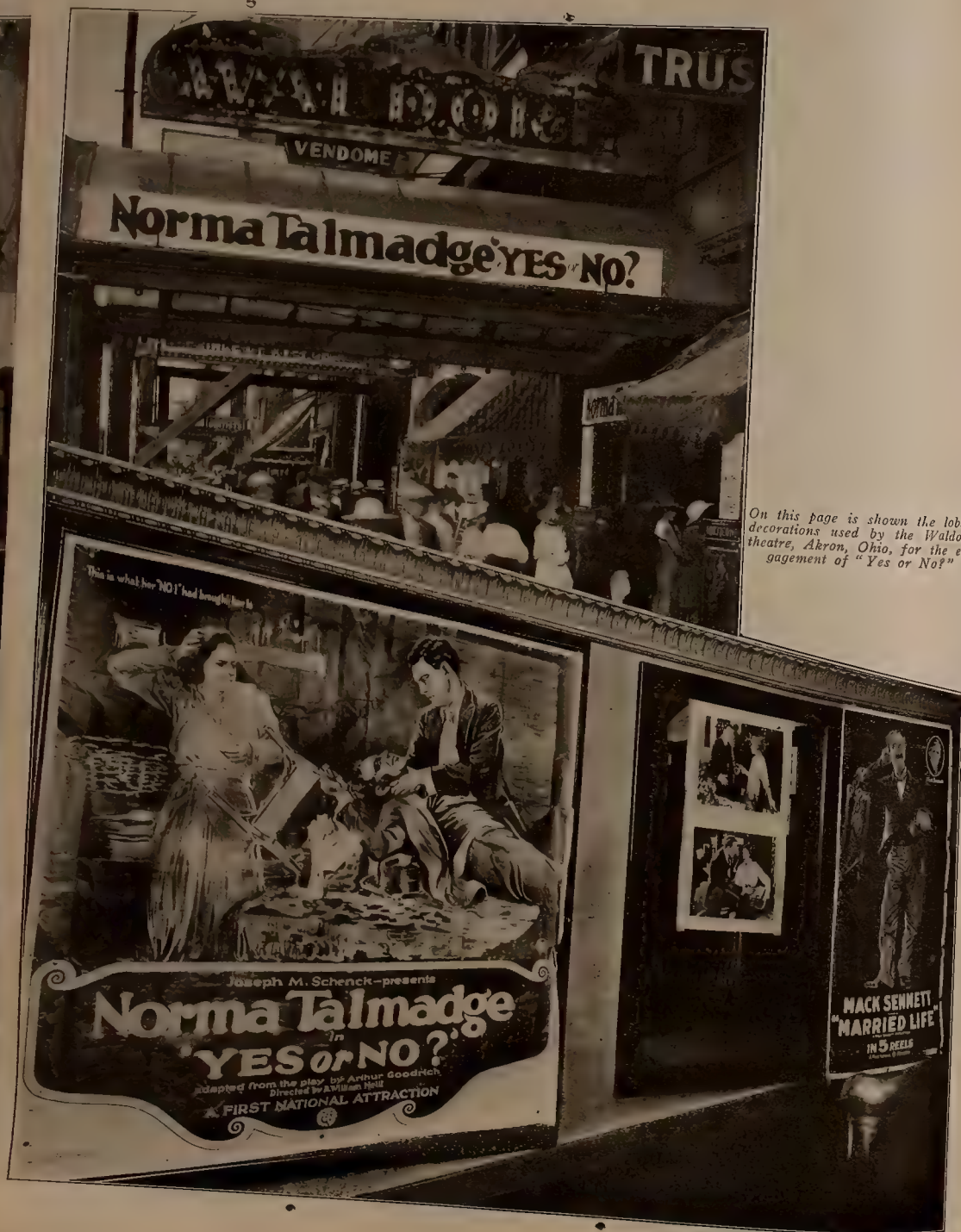
after gazing at it, kissed it, and looked wistfully toward the artist in the arm-chair. At this juncture he began the chorus of "Mother," while the quartette in the other studio hummed an accompaniment to it.

As the strains of this touching ballad died away, the artist turned to the little girl and said, "I shouldn't be lonesome, I'm your 'Daddy.'" The little girl nestled up close to him, and the organ began pealing forth the opening strains of "You've Been More than a Daddy to Me." The child, who was possessed of an exceptionally pleasing voice, sang the refrain of this number, and the effect was such that many of the audience could be seen wiping away a furtive tear.

Sid Grauman certainly understands the value of injecting heart-interest into affairs of this kind, and the example given above was one of the most effective ever presented in his big cinema temple.

A

Lobby Decorations Used by Barbian for "Yes or No?"



Lobby and Window Displays Used by Prominent Theatres

(Right)

Window display for "The Virgin of Stamboul"
by the Frolic theatre, San Francisco

(Below)

Decorations for "Bullet Proof" at the White
House theatre, Milwaukee, Wis.



Showing Reproductions of Recent Exploitation Stunts



(Left)

Publicity stunt pulled in the interests of "Up in Mary's Attic" prior to the opening of the picture at Moss' Broadway theatre, New York

(Right)

Attractive stage setting used by the Lyric Theatre, Minneapolis, in connection with the showing of "Shore Acres."



Landers Knows the Value of Exploitation

BECAUSE Charles H. Landers is an exhibitor in a small town, a live wire and a good showman, as evidenced by the fact that he is making the Fredonia opera house, which he manages, one of the best paying propositions in his village, we are using this story from his pen in spite of the fact that it has a lot more boost for a picture than we usually allow to get by in these pages. We want to encourage the "80 per centers" to write us what they are doing in exploitation. Who is the next to relate his experience as Mr. Landers has done? He tells you what happened when he hitched up to King Exploitation during his engagement of "In Old Kentucky."

"Three days may sound like a mighty short run for a motion picture production to those exhibitors who have hundreds of thousands of people to draw from, but when at the end of two days the total of your box office receipts shows that you have received an admission for every man, woman and child living within a radius of two miles of your theatre, you would figure you had done something if you packed them in on the next day. That's what we did at Fredonia and it was a successful experiment."

"I planned on having 'In Old Kentucky' for but two days. That has always been the limit for Fredonia. I figured my rental capacity business for two days, allowed myself a generous two days' wages and the rest I took around to our local printer. I had enough to buy the whole front page of the *Fredonia Censor*. The editor wouldn't sell me the whole front page so I compromised by taking the upper half and a quarter-page inside. This left enough over to pay for two separate throwaways. We made the top front page advertising look like a sensational news story. It was labelled 'Extra-Extra.' One of the throwaways was designed to play up the melodramatic features of the film, the other to emphasize the wholesome, lovable romance of the picture."

"After the matinee on the second day, I telegraphed to find out if I could hold the print an extra day, and when the arrangements were made, I announced it. The third day was as strong as the first, and in addition to having the satisfaction of having hung up a new record for Fredonia there was the third day's receipts which were pretty nearly all the profits, for the exploitation had been charged off entirely against the first two days."

"If there is anything to be added that can be of help to an exhibitor, I may say that the way to success is to figure on it and buy advertising as if money was already in."

¶ 1779 exhibitors expressed their preference in trade papers. And *The News* was so far in the lead that it equalled the votes for the next four papers combined.

Dutch Dance Rivoli Specialty This Week

INTRODUCTORY to a dancing specialty being given at the Rivoli theatre this week, under the title of "At the Mill," a short film strip showing a scene in Holland with a windmill of the Dutch type and a landscape in perspective is given place on the tag of the Rivoli Pictorial.

As the film runs out, the drapes of the proscenium opening are parted on a canvas in replica of the scene in the picture. At the left on the drop is a typical Holland windmill with the window practical. The landscape is beautifully colored and made more attractive by artistic lightings.

The male dancer, Paul Osgard, makes his entrance from the wings and after working single for a time, lifts his partner in the act, May Kitchen, from the window of the windmill where she has appeared as he began his dances.

They finish the act together, interpreting many Holland Dutch dances, accompanied by the orchestra.

Both dancers are attired in Dutch costumes and wear wooden shoes. The number is proving popular with Rivoli audiences.

Scantly Clad Girls Parade on Broadway

"Ballyhoo" advertising for motion picture theatres in New York is not so common an occurrence as in other cities, due principally to the fact that the police look with disfavor on the aspiring plans of press agents when it comes to using Father Knickerbocker's streets for any other purpose than what is legitimate, but once in the while some one does slip something by.

This "slip something by" is a correct term for a stunt which was pulled last week prior to the opening of "Up in Mary's Attic" at the Broadway theatre.

As a part of the program at the Broadway for the run of "Up in Mary's Attic" a "bathing girl" revue was planned. The company of "bathing girls" secured for this act was marshalled into a temporary dressing room in the neighborhood of the theatre and after attiring themselves in one-piece bathing suits paraded up Broadway to the theatre entrance while a gaping crowd, which increased by leaps and bounds as the march proceeded, inspected bare limbs and feminine forms.

The "bathing girls" were ostensibly en route to the roof of the Broadway theatre where a rehearsal for their act on the stage was held. This rehearsal also had an audience since a good many of the buildings about the location of the Broadway are skyscrapers and residents of the numberless offices in this vicinity were able to look down on the performance.

After the rehearsal the girls trooped back to their dressing rooms, using Broadway for their thoroughfare.

Schade Conducts Big Campaign for "Deep Purple"

FIELD exploitation man Holland of the Mayflower Corporation was detailed to assist Manager George Schade of the Schade theatre, Sandusky, Ohio, with his campaign for "The Deep Purple," and between the two, many clever stunts were put over before the feature had completed its week run at the Schade.

Working on the principle that every knock is a box-office boost, they had a "Mrs. Watson of the New York Purity League" make a house-to-house canvass denouncing "The Deep Purple" in the blackest of terms and warning all who boasted of spotless morals to keep away. That started things moving. By the time "Mrs. Watson" had planted her sinister propaganda in all sections of the city, the entire populace was buzzing about "The Deep Purple."

A few days before the opening a campaign was launched to counteract the demonstrations of "Mrs. Watson" in her anti-"Deep Purple" crusade. A private showing was arranged for the clergy, physicians, civic workers and newspaper people, and from this audience was secured testimonials which disproved "Mrs. Watson's" statements. These testimonials were printed in the papers and given prominent advertising in other ways.

Later, on the opening date of the film at the Schade, Sandusky picked up one of its favorite papers, a special edition, of course, to look for the latest in murder mysteries or news from the presidential front. Instead it was confronted with a flaring four-column head reading: "W. J. Burns Lauds Screen as Way to Fight Crime. Slander of 'The Deep Purple' by Mrs. Watson of the New York Purity League Unjustified."

Then followed a reproduction of a press book story written by W. J. Burns, ex-Secret Service head and one of the country's leading experts on crime detection, in which he exposes the methods of criminals who specialize in the badger game and emphasizes the efficacy of the screen in putting the public on its guard by the publication of films like "The Deep Purple."

The remainder of the front page was devoted to a series of feature stories and shorts, a two-column scene cut and other advertising matter for the Schade theatre, with some text matter, made up the rest of the page.

When the smoke of battle had cleared away "The Deep Purple" meant considerably more to Sandusky than it did before the Schade's exploitation campaign was started and many an extra dollar had been coaxed into the theatre by the publicity employed.

¶ If your pictures, Mr. Advertiser, were preferred 4 to 1 would you ask a price as low as the other fellows? Then what about advertising rates?

Exploitation That Attracted the Public's Attention



(Left)
A lobby display for
"Who's Your Servant?"
used by
the Strand theatre,
Wilkesbarre, Pa.

(Below)
Exploitation put
over successfully
for "Passers By"
when this feature
played the Garrick
theatre, Philadel-
phia

Boston Scene of Great Campaign for Beach Picture

THE largest exploitation campaign ever launched in Boston took place during the recent showing of "The Silver Horde" at the Majestic theatre. Packed houses proved big results were obtained by the many effective stunts used in putting the picture over. One of the novel features was the biggest poster sign ever put on the front of a theatre in the city. The Majestic has the largest front area of any theatre in the Hub and this was entirely covered with cabin and snow scenes which proved a most effective magnet to passers by and a big patron-puller.

The "Yukon Buckboard" was another big feature, and with the sign inscribed "Traveled all the way from Kalvik River, Alaska, where scenes of Rex Beach's famous story, 'The Silver Horde,' were taken." The traveler was dressed in Eskimo costume and made a unique appearance during the hot summer days of the showing.

A most effective tie-up was with the Boston *Traveler*, that ran a special aeroplane exhibition at Revere Beach, Boston's most popular summer resort. During the flight 2,000 free passes to "The Silver Horde" were dropped to the thousands of outstretched hands on the beach below. Among these was a silver pass which entitled the finder to \$50 in cash if presented at the *Traveler* office.

A stunt that caused a big sensation was a tie-up with a million-dollar shoe sale. A mysterious Alaskan artist occupied one of the spacious windows together with a beautiful model who was busily occupied trying on various styles of shoes, including Eskimo fashions used in the territory where "The Silver Horde" was taken.

Rothapfel Presenting Prologue with "Cupid—The Cowpuncher"

AS a prologue for "Cupid the Cow Puncher" at the Capitol this week, S. L. Rothapfel is introducing a quartette attired in Western togs which sings "Under the Shade of the Old Apple Tree," a song referred to a number of times in the picture's titles, while a rope artist impersonates Will Rogers with fancy lariat twirling.

A backing made up to represent the main title of the film, including the art background and the lettering of the announcement, is used with a transparent screen cut at the center in the shape of a big heart, screening the singers slightly. The prologue is lighted with spots, bringing the rope artist into prominence and illuminating the singers but dimly. The drapes close at the close of the song and the projection machines start with a strip of film used in presenting Rogers in an issue of the "Illiterate Digest," showing him twirling a lariat as has been his impersonator and talking to a number of cowboys. This bit of film fades into the film title of the picture.

During the showing a Japanese performance was arranged. Over 600 Japanese sailors from the warship *Kasuga* attended. Special Japanese films and Japanese music were part of the evening's entertainment.

A very effective prologue was arranged. Scenes, which were a reproduction of those in the locale of "The Silver Horde," special electrical effects, and high-class soloists were very well received. A special red-ink extra of the Boston *American* flooded the principal streets a day in advance of the showing.

Johnson Sends Out "Hospital" Invitations

For the showing of "The Love Expert" at the Strand theatre, Minneapolis, J. L. Johnston, publicity director for the Finkels and Ruben houses, obtained some excellent exploitation results with a little novelty in the shape of an announcement card printed in orthodox style and enclosed in a nice envelope, which read, "Miss Constance Talmadge, The Love Expert, announces the opening of a temporary hospital for broken hearts at the Strand theatre, etc." "Advice to the Lovelorn" and "Come and Bring the Ladies" was added at the bottom of the sheet.

Four thousand of the announcements were distributed in the hotels, apartments and homes of Minneapolis with gratifying results.

Novelty Poster Used by Omaha

For the showing of "Dangerous to Men" the Sun theatre, Omaha, used a very novel half sheet cut in circus style, much deeper than it was in width, on which in bold red type, mostly caps, was printed "She didn't mean to be wicked but just a little dangerous to men with that irresistible bundle of personality, Viola Dana," etc.

The unusual wording together with its gaudy flaming colors attracted more attention than a six-sheet of ordinary style would have done.

Passersby would catch sight of that "She didn't mean to be wicked" and halt in their tracks until they had read the whole bill. The Sun played the picture the week of July 4th, which made the red lettered poster doubly effective as advertising.

Get Novelty Into Your Exploitation

States Catherine Schliep, Manager of the Willard Theatre, Creston, Iowa

THE News is making every effort these days to obtain exploitation stories from the smaller cities, believing that it is the theatre in the little town which is most in need of new ideas to attract an adequate patronage for the rentals being paid.

It is therefore with unusual pleasure that we present an exploitation article by Miss Catherine Schliep, manager of the Willard theatre of Creston, Iowa, setting forth a concrete example of how she obtained results in her efforts to put over "Back to God's Country."

"An easy and effective method of exploitation which could be much more widely utilized with good effect to any theatre is the child's penchant for talking as a basis for a word-of-mouth advertising campaign. Children are easily interested in motion picture productions at small expense and they are the most persistent

boosters for pictures that an exhibitor can acquire.

"There is no set rule that can be used for arousing their interest, for novelty is one of the things they demand. There are a great many productions, however, that have features which can be turned to the purpose of gaining the attention of juveniles with the result of passing on that interest to adults. In connection with the Willard showing of 'Back to God's Country' the dog in the play, known as 'Wapi, the Killer,' was selected by me as a means of getting the cooperation of the children in advertising the picture.

"I got plenty of lithographs showing 'Wapi,' and after they were posted, I had a small streamer pasted over them reading: 'Your dog will get you free admission to the Willard. Bring him to the theatre at 11 A. M. on the opening day.' The response was far greater than I ever

expected. I really didn't know that there were so many dogs in Creston. Small boys, big boys and some girls brought canines of every size, shape and color, and for a time the house employees had their hands full to prevent the starting of a free-for-all dog fight.

"I formed them in nearly regular ranks and had the owners parade their pets through the downtown section of the city. The unique spectacle and the yappings of the dogs attracted more attention than any parade that has ever been held here. With the parade concluded I gave each of the participants a ticket to the theatre for the afternoon.

"In itself the parade was good advertising, but the bigger benefit came from the enjoyment the kiddies had in participating in it and also from the impressions of the picture they carried into their homes."

Majestic, Boston, Conducts Big Exploitation Campaign

On this page is shown the lobby decorations for "The Silver Horde" engagement at the Majestic theatre, Boston. It is said to be the most elaborate thing of its kind ever presented in the city.



How the Majestic Decorated for "The Silver Horde"



(Right)

Novelty street exploitation stunt pulled for "The Silver Horde" by the Majestic theatre, Boston

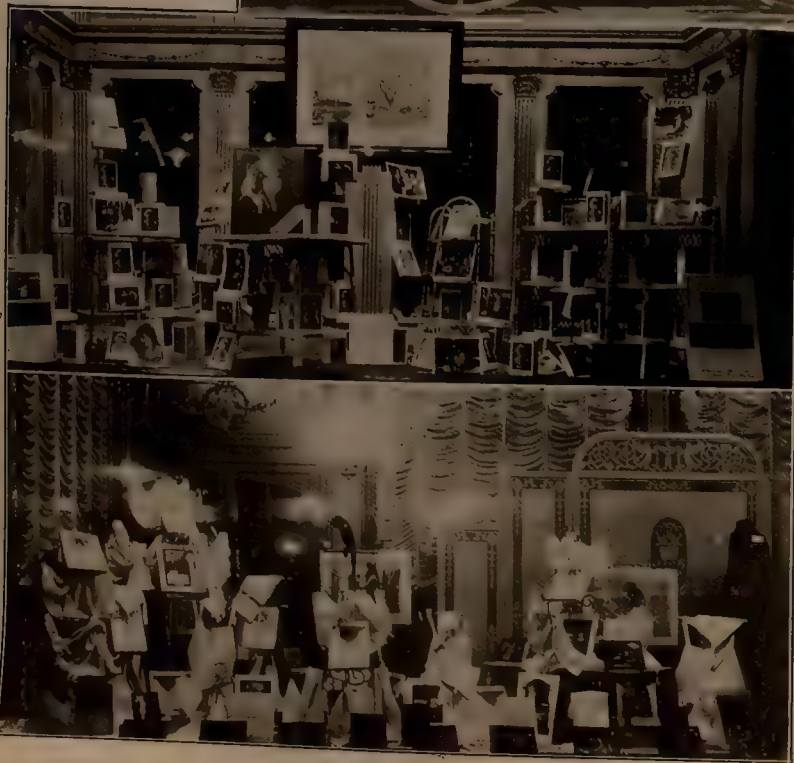
(Below)

Stage setting used for an elaborate prologue number in conjunction with the screening of the feature at the Majestic



Philadelphia Exploitation That Brought Great Results

Some of the "ballyhoo" advertising done for the engagement of "Dawn on the Farm," at the Metropolitan Opera House, Philadelphia, including a view of "Bessie," a blooded Jersey cow, which lent atmosphere to a farm yard parade which startled the Quaker City



(Left)
Two attractive co-operative
window displays secured for
the "Pollyanna" engagement
at the Metropolitan, Philadel-
phia

Boston Laundry Cooperates in Putting Over "Suds"

THE showing of "Suds" at the Majestic theatre, Boston, was preceded by an exploitation campaign which set new standards for originality and thoroughness for the Bean City.

Kenneth McGaffey, Miss Pickford's personal representative, conducted the campaign, and in addition to the customary newspaper and other orthodox methods of exploitation, put in effect a number of unique tie-ups which did much to bring the feature to Boston's attention.

The cooperation of the largest laundry in Boston was secured and entirely without expense to the attraction, a large Pickford "Suds" announcement was carried on every shirt board and every paper band that circles the shirts coming from the laundry.

The huge fleet of laundry delivery wagons carried signs on their sides advertising the attraction. The wording which made an excellent tie-up for the laundry was as follows: "See Mary Pickford in her greatest success, 'Suds,' at the Majestic theatre. We are anxious for you to do so as you will better appreciate the sanitary, modern methods of the Pilgrim Laundry."

For newspaper advertising the laundry used a three-column space carrying a letter from Miss Pickford as Amanda Affick, the character in the picture, suggesting that she quit her job in "Suds" and go to work for the Pilgrim people. The advertisement was illustrated with a picture of Miss Pickford in one of the many comedy scenes of the picture.

As there is at present great competition between the several companies making

mechanical washing machines and as these companies usually have display rooms in popular localities, it was an easy matter to secure the use of a great deal of window space for the comparison of the comedy washing methods of "Suds" and the highly efficient methods of the particular washing machine used.

For stores whose product had no direct tie-up with the attraction, a frame with four pictures of Miss Pickford was used, three being scenes from "Suds" and one being her latest photograph. Included in the frame was a small card announcing that she was to be seen in "Suds" at the Majestic.

Unusual Exploitation at Philadelphia

A street procession that would do credit to Barnum and Bailey's Circus paraded the streets of Philadelphia during the week of the run of "Down on the Farm," heralding the production in a manner that the City of Brotherly Love was entirely unaccustomed to, and something quite unusual in an exploitation idea for one of the country's first class cities.

Up and down the principal thoroughfares moved the procession, which consisted of a hay-wagon with performing clowns atop, cows, horses and chickens. The parade served a double purpose, for every time the wagon stopped the curious public was afforded an opportunity of purchasing tickets for the picture. It was quite a novel thing, different than Philadelphia was used to.

During the run of the picture many humorous letters were received by the management of the Opera House from children expressing their delight at the coming of the picture.

Isis Plays Up "Silver Horde"

Exploitation that not only brought to the fore the feature being shown but which played up the thought that inside the theatre it would be cooler, has recently been put over by the Isis theatre of Richmond, Va.

First, they gave a touch of Alaska and of Alaskan coolness to the lobby of the theatre by erecting around the box-office an imitation log cabin with drifts of snow along the edges of the logs. The box-office window was curtained to give it the appearance of a window in a small dwelling house.

Above the log cabin was spread a long net in either end of which were several salmon. The only other lobby decoration consisted of framed "Silver Horde" posters and stills.

The effect of coolness was imparted to their poster advertising by a special 48-sheet which they devised and posted on fences. At either end were a few scraggly pine trees with a snowy waste pictured in the foreground, while a range of snow-clad mountains loomed up in the background. The lettering was simple and so arranged as not to interfere with the snowy invitingness of the scene. Several hundred throwaways and a large quantity of heralds were used and they, as well as the newspaper advertising, bore down on the idea of Alaska snow and coolness.

¶ You cannot reach the majority of the exhibitors of the country with any other trade paper than Motion Picture News.

Allen Exploitation Contains Much Merit

Toronto Theatre Stages Big Campaign for "Don't Ever Marry"

EXPLOITATION of "Don't Ever Marry" at the Allen theatre, Toronto, Canada, where a week's engagement has just been completed, contained many new wrinkles and much pep and ingenuity.

The campaign began a week before the opening date with the usual newspaper displays and in addition postcards on which were written such epigrams as "Remember, the hand that rocks the cradle also dries the babies' tears," "Every Ouija board in the country fairly shouts 'Don't Ever Marry,'" and "Do you put on the brakes while your husband goes at full speed?" were distributed in the lobby.

A down-town store where popular music is sold, known as "The Song Shop," loaned a portion of its front window in which a miniature church interior was constructed and a wedding procession of Kewpie dolls in costumes, with a card, "Take our advice—'Don't Ever Marry.'"

Another music store featured the song, "There's a Little Bit of Devil in Your Eyes" with a "Don't Ever Marry" card in their window. Both these shops were at strategic points where crowds waiting for street-cars at rush hours would not fail to see them.

The lobby of the theatre was also very attractive with cards designed by the management, as shown in the photograph. And the wit of the cards got more than a passing glance from the public.

A stencil of "Don't Ever Marry" was made and whitewashed on the sidewalks of the down-town streets at intervals of about fifty feet. This was done in "the wee, small hours" of the Saturday night before the initial showing. It is said that the citizens were considerably puzzled at the significance of the words.

The "big event," however, took place in the middle of the week of showing. The management of the Allen theatre offered

a marriage license, wedding ring, and a handsome set of dinner dishes to any couple who would defy the "Don't Ever Marry" slogan. Two young couples took up the challenge and were married under a spot light on the stage of the Allen theatre on the Wednesday of the current week. Of course the house was crowded to see the "stunt." And in fact all through the week, which was very warm weather, the audiences in the Allen were much over the average. The ushers in the theatre were camouflaged to look like Wesley Barry and had freckles painted on, (those who hadn't these beauty marks naturally), and as Wesley is most popular in Toronto, this idea amused the patrons of the theatre considerably.

Mr. Cohen of the Famous Players Film Service, Ltd., together with Mr. Harrison of the Allen theatre were responsible for the planning and executing of this exploitation campaign.

Offers Reward for Stage Wedding

Miss Sylvia Grogg, manager of the Hippodrome theatre, Bakersfield, Calif., discovered the true value of exploitation when she offered one hundred dollars to the couple to be married on the Hippodrome stage.

This stunt was pulled during the showing of "Don't Ever Marry." The one condition was that the couple must first see the Neilan production.

C. F. Thomas, well known in Bakersfield, notified the theatre that he had persuaded Miss Agnes Bey to take up the offer with him. The Hippodrome advertised the fact that these two well-known residents were to be married at the Hippodrome and as a result the Hippodrome was packed with people attracted by curiosity to see the wedding as well as being drawn by the picture being shown.

Novelty Door Card Used by the New Astor

Quite an advertising novelty was originated by the New Astor Theatre of Minneapolis for the engagement of "Alias Jimmy Valentine" in a double-faced door card equipped with a string for hanging on the knob which read, "Lock Your Door. Bert Lytell is in town in 'Alias Jimmy Valentine,'" with the theatre date line following.

These cards were distributed about the city and got a lot of attention. The cards were about five by eight inches with red letters on white four-ply board.

The result of the stunt was a considerable increase in business, testifying to the effectiveness of the idea.

Hicks Holds Special Tin Can Matinee

Marion, Ill., Showman Puts Over Great Exploitation Stunt

"MARION, ILL.," might be good for a pun but since it is the home of the Family theatre and of Verner Hicks, live-wire showman, originator of a brand new exploitation idea, we forego our opportunity to attempt to be funny and relate the facts concerning Mr. Hick's latest stunt with our best compliments concerning it's novelty as an exploitation medium.

Mr. Hicks was to run the first episode of a serial on July 21st, and wanted to give the production a good start.

He racked his brain for something new, something which would cause a lot of talk about town, especially among the youngsters. Finally he evolved the big idea. He would have a special children's matinee at which the admission would be 5 tin cans and one cent for Uncle Sam. He told the children about his plan and waited for results. Did he get them? He did. The street in front of the Family looked like a

"Indian Cycle" Capitol Specialty

A S unit seven on the Capitol bill, a combination vocal, instrumental and film number is presented, under the title of "Indian Cycle."

The unit opens with the singing of "Hiawatha" by the Capitol ensemble. Division (b) is the rendition of "From the Land of the Sky Blue Waters" by the orchestra, during which a stage setting showing a woodland scene with a night sky in perspective, is unveiled. At the right an Indian wigwam is dimly seen and a campfire with kettle hanging from stick tripod is placed at center. An actor posing as an American Indian in characteristic costume stands with arms folded at center with a small red spot focused on his features.

The unit finishes with the "Indian Lament" as a violin solo and the projection of a scenic picture titled "In the Land of the Sky Blue Waters."

Benson Has New Business Getting Plan

N. A. Benson, manager of the Stadium theatre, Pittsburg, Pa., has a plan whereby exhibitors, showing a production for less than a week, may increase their audience at first night of mid-week showing and thus gain business by a word-of-mouth advertising. It consists of handing out with each ticket purchased, a coupon, five of which entitle the bearer to admission at the theatre Wednesday evening and half the regular price on Thursday. As a result the Stadium set a new record for its attendance in paid admissions for the Thursday, Friday and Saturday night and all the matinee shows, thus accomplishing bigger receipts and a greater following for the theatre.

Hyman Uses "Bride and Groom" for Sennett Feature

An exploitation campaign for "Married Life," that for novelty and effectiveness, considering the expense involved has not been equaled so far as we are able to relate, has just been carried to successful completion by Edward L. Hyman, manager of the Brooklyn Strand theatre.

The best part of Mr. Hyman's campaign is that it can be applied locally in almost any city with every chance for success. Mr. Hyman believes this stunt can be put over in great shape in a town of 100,000 people for a cost of eight dollars or less.

The campaign for "Married Life" started when a very pretty girl of the Mack Sennett type, and a lad of Ber. Turpin features were procured to dress in marriage garb. A very attractive bridal veil and outfit was provided for the girl and a typical Ben Turpin dress suit was arranged for the groom. Equipped with a suit case, a brown derby and a sign stating that "Married Life" was showing at the Brooklyn Strand, the two were sent out to tour the streets in the interests of the picture. The plan was for the driver to pretend that something had gone wrong with his car at prominent corners and while he made repairs for the "bride and groom" to stir up all the excitement they could.

The plan worked in great shape, a crowd collecting whenever the car stalled—by request.

Manager Hyman is one of the live wires in exploitation the New York districts possess and in his conduct of the Strand pulls many stunts that have brought extra dollars to the box office.

junkman's convention. One whole lumber wagon box full of cans was soon gathered and another was partially filled.

Some of the children in their haste shied their admittance ticket in the general direction of the carts and scrambled for a seat.

There were cans under the wagons and about the wagons and alongside the wagons. Big cans and little cans, bright new ones and rusty old fish bait tins were contributed. The Family ran two full shows and before night everybody in town knew about Hicks and his tin can show. Everybody had a good laugh, the children extolled the merits of the pictures they had seen and the grownups got interested and a general exodus in the direction of the theatre followed. Manager Hicks was short of seats for his night performances and everybody was pleased with the day's doings but the man who had to draw the tin cans away.

For the second episode Mr. Hicks was

planning to hold another freak matinee. This time admission was to be a rat and one cent war tax. We don't think so much of this idea except that it will cause some more talk, which is good stuff, but the tin can idea gets our official o. k. Of course there was quite a story in the Marion papers in which the humorous side of the whole affair was played up.

One of the papers in telling Marion about the proposed "rat day" headed its article "Take a Rat to the Family," and stated that Manager Hicks had made a special condition relative to the rodents in that if the "rats are dead, they are not to be too dead," which shows what a wise man Hicks really is.

The only wonder is that some enterprising newspaper man didn't remember the old story of the automatic cat farm, whereby cats were to live off rats and the rats off the dead cats, etc.

Watch for a story about the rat show.

Trenton Theatre Pulls Good Stunt for Neilan Picture

The Trenton theatre, Lynchburg, Va., staged a knockout exploitation stunt last week when a seven-passenger automobile laden with a mother and four children, and with a high-chair, a walker, pacifiers, rattles, hot-water bags and nursing bottles hanging over the sides of the car, was driven through the streets of the city.

The mother was making a noble effort to drive the car and attend to the children at the same time. Two of the youngsters were nimble to the extreme and persisted in leaving the motor car at all dangerous traffic intersections. This forced the "mother" to abandon the car and chase the kids. With the aid of traffic cops the "family" was reunited at each crossing.

After a sufficiently large crowd had gathered the mother in desperation wiped her frenzied brow and hung out signs reading, "Don't Ever Marry." See the Trenton this week.

Educational Makes Big Showing on Broadway

THE prominent factor which Educational has become in the short subject field is evidenced by an inspection of the programs at the four principal Broadway theatres this week.

At the Rivoli three Educational releases, "The Castaways," a Bruce scenic; "An Overall Hero," a Chester comedy with the clever ape, "Hubert," playing the star role, and a short scenic strip under the title of "Holland's Rustic Life and Waterways," added to the tag of the Pictorial, are on the bill.

The Capitol is showing "Some More Samoa," an educational and scenic subject, and the Strand has "One Drop Was Enough," a Chester scenic, and "Duck Inn," a Mermaid comedy, while at the Rialto "A Seaside Siren," a Christie comedy, is on the program.

According to our recollections, this is a record for any producer or releasing corporation and probably will stand as such even with Educational for many a day.

Takes Advantage of Summer Concert Season

Because of the wide publicity afforded the now-famous municipal opera of St. Louis, which is given nightly for a period of six weeks during the summer at the Forest Park open-air auditorium, local picture houses have taken advantage of the opportunity in this way.

The overtures at each of the local first-run houses is the same as opera being performed that week at the municipal theatre. In this way patrons who are filled with thoughts of the grandeur and opulence of the public opera link up in their own minds the operatic performance with the picture shown at the film house. The result has been beneficial in many ways, not only from a viewpoint of the picture shows but also in the way of continuity afforded an educational feature.

Among the operas whose overtures have been given at the motion picture theatres are: "Robin Hood," "Babes in Toyland," "Tales of Hoffman," "The Gondoliers" and "Katrinka."

Why the Lyric, of Harlan Ia., Is a Success

Iowa Showman Tells How to Conduct Small Town Theatres

YOUNGCLAUS and Latta have made a success of the Lyric theatre, Harlan, Iowa, a town of the size where most exhibitors are feeling the pinch of high film rentals to such an extent that many are wondering how long they are to last with more going out than is coming in at the box-office.

In a recital of how the Lyric was engineered out of the rut of a no-profit house into a good investment is related by William N. Youngclaus, one of the proprietors. The article should prove an inspiration to every small-town manager, especially those who look ahead with slight prospects of legitimate profits on their investment and the amount of time and energy they are putting into their business.

Here is Mr. Youngclaus' own statement concerning the rejuvenation of the Lyric:

"Pride is the biggest single element an exhibitor must have in order to make a success of the game. If I hadn't had considerable and my partner as much, the Lyric would be nothing but a nickelodeon in a country village instead of being, as it really is, the best paying business in a thriving town of 2,800 inhabitants. By pride I mean having the nerve to refrain from putting on a show that you are not actually proud of.

"When we opened the Lyric we had figured on a probable patronage and had arranged our rentals and exploitation to leave both of us a slightly larger income than we could earn as a salary by working for some one else in Harlan. The pictures we could get for the rental allowance we had made were not of the class that we could be proud of. They did not draw well

and the theatre did not get the really high class name that we had expected clean management would give it. I saw that both myself and my partner were losing prestige in the city and were going into the class of saloonkeepers and poolroom owners. Any small town knows that class, good enough fellows but in a rather low-class business.

"I got the feeling that I would like to bring in a few of the big pictures that I would like my own family to come and see and spend the remainder of the bankroll in getting them and fade out in a blaze of glory. I mentioned this feeling to my partner and was actually surprised to find out that he felt the same way about it. We went to the railroad station and got copies of all the metropolitan newspapers that are read in Harlan and sold ourselves from the amusement ads found in them, and our choice was Anita Stewart in "Old Kentucky." The rental shocked us and when the salesman took it for granted we wanted it for two days, neither of us had recovered our poise enough to contradict him.

"We found ourselves working with a vigor to put over that picture. We had something we were proud to bring to Harlan. Neither of us knew a great deal about exploitation but we borrowed a life-size papier-mache horse from the local harness shop and put it in front of the theater with a banner on each side. We put cut-outs in the lobby and then added some paintings done by a local artist. We bought more space in the local paper than the biggest mercantile advertiser and we plastered the rocks for miles around the

city with announcements of the picture.

"In Old Kentucky" established a record for the theatre. It was the first time we had ever run the same production more than one day. Our receipts were equal to those for any previous week except when the theatre was first opened. It was the starting point of a real business. Since that time we haven't run a picture that we haven't been proud of and we have run them while they were still being exploited in the papers that come into Harlan. The Lyric has developed from "the picture hall" to "the theatre"; we have grown in standing in the community almost as rapidly as has our bank account.

"We now use nothing but our respect for ourselves as a guide to what we do at the theatre. Our exploitation satisfies our own pride, our pictures are such that we can truthfully recommend them to anyone in Harlan, and we have found that the money end takes care of itself. The theatre pays more than we had ever imagined it could because we had confined our possible patronage to the limits of Harlan and some of our most regular attendants come from ten miles in the country. One regular Saturday night family party drives a little over twenty-four miles into Harlan. In Harlan itself the theatre has become so respectable that whole families are regular patrons.

"One thing which every exhibitor should know, and a thing that my partner and myself have learned, is that a theatre can never keep patrons away by being too high class, but possible patronage is eliminated in every degree it descends in the scale toward low class."

View of Three Attractively Decorated Theatre Lobbies

Lobby decorations for "On With the Dance" by the Phil theatre, St. Petersburg, Florida. The Phil is managed by Robert J. Black, Jr.

(Below)

Lobby display for "Don't Ever Marry" at the Allen theatre, Toronto, Canada

(Bottom Cut)

Dream theatre, Port Angeles, Washington, situated on the strait of Juan De Fuca, Puget Sound, in the Olympic Peninsula, the last port before sailing for Alaska. The Dream has the distinction of being the picture house located farthest in the Northwest of any in the United States



Wenatchee Theatre Sets Strong Pace in Exploitation

On this page is shown the "rube" stunts pulled by the Liberty theatre of Wenatchee, Washington, in the interests of "Down on the Farm," and a view of the lobby decorations built to make the theatre front look like the entrance to farm buildings. The whole town of Wenatchee turned out to see the "Down on the Farm" parade headed by a "rube" band.



Los Angeles Theatre Uses Original Script as Prologue Basis

Callicott Presents the Second Act of "Yes or No?" as Specialty

THE result obtained by Managing Director Jack Callicott, of the Kinema theatre in Los Angeles, in staging as a prologue to Norma Talmadge's "Yes or No?" a sequence of dialogical episodes from the second act of the original play with the two distinctly opposite settings holding the stage at the same time has been most satisfactory and somewhat of a novelty even at Gore Bros. & Sol Lesser's Grand Avenue house, where Callicott's prologue novelties have been a weekly occurrence.

In dividing the stage for the setting Callicott made good use of the width at his disposal, with the result seen in the accompanying flashlight.

The lighting of the set was unique. The short dialogue on each division was interrupted at a crucial moment by the turning out of the lights and a continuation of speech on the opposite set. Callicott banked 28 bright spots in the footlights, but departing from the manner of the original legitimate show, which utilized bright whites upon the setting, the Kinema presentation varied in that the rich home was lighted with appropriate richness in deep yellows, reds, and blues, while the tenement setting was made very effective with subdued green and grey-blue effects. The electrician had been properly rehearsed, much of the effectiveness of the act depending upon the careful watching of that department's cues.

The dialogue, written by Callicott, was excerpted from the original play and timed for five minutes. Exhibitors may find that more time utilized will spoil the effect, and the Kinema prologues have been noted to be short and to the point.

During the prologue the house was kept entirely dark. With the lights full up on one side of the double setting the charac-

ters and scene opposite could not be discovered, with a startling result upon audiences when the lights on the dark setting suddenly illumined the continuation of its action, and darkness then covering that space where a few seconds ago two characters were seen and heard. The final speech on each scene was "YES" by the Yes Girl, and "NO" by the No Girl, the picture sheet taking up the feature during the last spoken words, going directly into the picture.

Mr. Callicott's script for the prologue with speaking lines and business follows:

Scene: Rich Apartment

DERRECK: "You have every right to happiness, Margaret. Your husband means nothing to you. He doesn't appreciate you, and I love you."

MARGARET: "I want to be fair to him, Paul. I want to be frank with him and tell him. Then when I am free. . . ."

DERRECK: "I will give you a beautiful home, Margaret. I want to give you everything, luxuries, I want to . . . (Lights out)."

Scene: Tenement Home

LEACH (*coming in hands Minnie a package. She opens it while he speaks*): "I like to see a pretty woman wearin' pretty things, Minnie, and I thought perhaps you'd like to wear these?"

MINNIE: "If Jack don't mind I'll keep it, Leach. But I'll have to tell him first."

LEACH: "Some men is married to their wives and some is married to their jobs and forget the wives is doin' nothin' but mendin' and cookin'."

MINNIE: "That's a wife's job. I'm Jack's wife, and his cook and his mender."

LEACH: "Don't you ever get tired of this? Don't you want prettier things than this? I'd like to . . . (Lights out)."

Scene: Rich Apartment

DERRECK: "I want to make you happy, Margaret. You have a right to happiness, and I can see you are neglected. (Puts his arms around her.) Life is short. Who cares for the world's opinion?"

MARGARET: "If I only dared? Paul, I love luxury. Don't flatter me. This is serious. Do you really love me?"

DERRECK: "I do. You are beautiful. And you are unhappy. Why don't you forget it. Come with me. I'll lead you to happier days. Will you come with me?"

MARGARET: "If I do, you will never disappoint me? You will never leave me, Paul?"

DERRECK: "Never! Life and happiness are before you. Will you come with me?"

MARGARET: "Yes! I'll come. Yes, . . . (Lights out)."

Scene: Tenement Home

LEACH: "I know ye ain't happy, Min. I've watched you for days. Give me a chance. I'll give you everything to make you happy."

MINNIE: "Stop talkin' like that. You'd better get out before Jack comes home and throws you out."

LEACH (*advances towards her*): "No he won't. He don't care about you. He cares about his job. He forgets all about you after he's had his three meals."

MINNIE (*backs away from him*): "Leach, leave my house."

LEACH: "No you won't. (*Starts to put his arm round her while she fights him off.*) You gotta love me. I want you, and I'm goin' to have you. Come with me away from this place. I love you. Will you come, Min? Will you?"

MINNIE (*struggling in his arms*): "No! NO! NO!"

Lights go out while she cries.



NEW YORK

Capitol Theatre—

Overture—Rigoletto.
Rendered vocally and by orchestra as described on another page.

Scenic—Some More Samoa—Educational.

Special—Ballet solo "Valse Caprice" danced by Mlle. Gambarelli.

Current Events—Capitol News, including strips of the International Yacht Races.

Feature—Cupid the Cowpuncher—Will Rogers.

Given with a prelude in which a quartette attired in cowboy togs sing "Under the Shade of the Old Apple Tree" and a trick rope artist imitates the star in his original vaudeville act.

Special—Indian Cycle.
Consisting of the vocal rendition of "Hiawatha" by the Capitol

Programs of the First Runs

REPORTS BY WIRE

Feature—The Prince Chap—Thomas Meighan.

Comedy—A Seaside Siren—Christie Educational.

Organ—Selections from Faust.

Next Week—Hairpins.

Rivoli Theatre—

Overture—Pique Dame.

Current Events—Rivoli Pictorial.

Specialty—Dutch dance titled "At the Mill," presented before a special setting by May Kitchen and Paul Oscar.

Scenic—The Castaway—Bruce Educational.

Vocal—For You Alone.

Solo by Mary Fabian, soprano.

Feature—Crooked Streets—Ethel Clayton.

Comedy—An Overall Hero—Chester Educational.

Organ—Prelude in G Sharp Minor.

Next Week—The Dark Lantern.

Astor Theatre—

Feature—The Breath of the Gods—Tsuru Aoki.

Comedy—The Prohibition Monkey.

Next Attraction—Under Crimson Skies.

Broadway Theatre—

Overture—Excerpts from "The Night Boat."

Current Events—Broadway Topical Review.

Specialty—The California Bathing Girls. A girl revue number with lyrics and music.

Feature—Up in Mary's Attic—Fine Arts.

Criterion Theatre—

"Humoresque" in its ninth week.

LOS ANGELES

California Theatre—

Overture—If I Were King.



Display by the California theatre, Los Angeles, for the premiere of "The Truth." In size four columns by fifteen inches

ensemble, the playing of "The Land of the Sky Blue Waters" by the orchestra in conjunction with a tableaux as described on another page and a violin solo "Indian Lament" with a scenic picture under the title of "The Land of the Sky Blue Waters" following.

Strand Theatre—

Overture—Selections from "The Mikado."

Current Events—Strand Topical Review.

Scenic—One Drop Was Enough—Chester Educational.

Vocal—Lolita.

Baritone solo by Carlo Ferretti.

Feature—Yes or No?—Norma Talmadge.

Comedy—Duck Inn—Educational.

Organ—Serenata.

Next Week—The Jack Knife Man.

Rialto Theatre—

Overture—The Bat.

Current Events—Rialto Magazine.

Vocal—"Cielo E Mar" from "La Gioconda," sung by Cesare Mesi, tenor.

Superba Theatre—

Current Events—International News.

Comedy—His Misstep—Universal.

Feature—The Breath of the Gods—Asura Aoki.

Presented with a prologue for which a Japanese garden scene with a pagoda artistically lighted is a feature. Edna Mae Anos renders "One Fine Day" from "Madame Butterfly," as a solo.

Clune's Broadway Theatre—

Current Events—From Pathe and Selznick News.

Educational—Making Dirt Fly—Bray-Goldwyn.

Vocal—Rose of Washington Square—Sung by Suhny Howard.

Feature—The Sacred Flame—Emily Stevens.

Current Events—From Pathe, Gaumont, International.

Special—The California operatic ensemble in costume suitable for the number present "Tell Me Pretty Maiden" from "Flora-dora."

Feature—If I Were a King—William Farnum.

Cartoon—The Chinese Honey-moon.

Next Week—Cupid the Cowpuncher.

Kinema Theatre—

Overture—Musical interpretation of a trip to Coney Island with descriptive slides.

Scenic—Nature's Mirror—Educational.

Vocal—Soprano solo.

Educational—Modern Centaurs—Educational.

Organ—Down the Trail to Home Sweet Home.

Feature—Passersby—Blackton Pathe.

Presented with a prologue in which a street scene to correspond to one of London locale shown in the picture is used in which a number of people move about. An actor made up to double "Burns" of the feature sings a tenor solo, "Good-bye Forever."

Next Week—Married Life.

Overture—Swanee.

Current Events—International News.

Vocal—Selections by Ladies' quartette.

Cartoon—Judge Rummy—Bray.

Orchestral—Sweet Bunch of Dasies.

Feature—The Splendid Hazard—Dwan—First National.



Grauman's theatre display five columns by twelve inches for "The Village Sleuth"

Grauman's Rialto Theatre—

Third week of "Sud."

Alhambra Theatre—

Current Events—From Gaumont and International.

Comedy—The Vagabond—Chaplin reissue.

Feature—Common Sense—Ralph Lewis and Viola Vale.

Tally's Broadway Theatre—

Overture—Second Hungarian Rhapsody.

Current Events—International News.

Novelty—Adventures of Tired Society Dames.

Feature—The House of Toys—Seena Owen.

Next Week—The Wonder Man.

Grauman's Theatre—

Overture—Coronation March.

Current Events—International News—Topics of the Day—Pathe.

Organ—Jesse Crawford plays "A Young Man's Fancy."

Cartoon—Komedey Kat.

Special—Three usherettes attired in their theatre uniforms give a musical number on violin, coronet and drums and Ben and Phil Baker play popular songs on accordion and violin.

Feature—Lady Rose's Daughter—Elsie Ferguson.

Symphony Theatre—

Current Events—Fox News.

Comedy—Through the Keyhole—Sunshine.

Feature—The Twins of Suffering Creek—William Russell.



Here is the Butterfly's (Milwaukee) Sunday edition display for "The Prince Chap," eight inches deep and a full page in width

LOEW'S EUCLID
Presents Commencing Today
Norma Talmadge
Moviemont Joe McHenry
in
YES OR NO

A Starling New Drama Founded on the Most
Controversial Question Ever Agitated—Should
Women—With Their Talents—Accept Love—
Without Marriage in the Golden Rule of
Her Successful Future Career.

Cast: Bobby Vernon and Christie, Girl, "First Me Gerdie"

Half page by Loew's Euclid, Cleveland, for "Yes or No"

CLEVELAND

Stillman—

Overture—Here Khai—By Hubay.
Theme—"Linger Longer Letty."
Current Events—Kinograms No. —
—Will Rogers' Illiterate Digest.
Cartoon—Mutt & Jeff in "The Bare
Idea."
Comedy—Mr. and Mr. Carter De
Haven—Vacation Time.
Feature—Constance Talmadge—
Perfect Woman.
Next Week—Thomas Meighan—
The Prince Chap.

Euclid—

Overture—Merry Wives of Wind-
sor—By Nicol.
Theme—Shadowland.
Current Events—Kinograms No. 61
Pathe News No. 60.
Comedy—Bobby Vernon—Kiss Me
Caroline.
Feature—Norma Talmadge—Yes or
No?
Next Week—Norma Talmadge—
Yes or No?—Run indefinitely.

Metropolitan—

Closed until August 21 to redecor-
ate.

Alhambra—

Overture—Selections from "Chin
Chin."
Theme—"Pickaninny Blues."
Current Events—Pathe News No.
58.—Pathe Review No.—
Cartoon—The Gumps in "Andy's
Wash Day."
Comedy—Mack Sennett—You
Wouldn't Believe It.

LOEW'S
Stillman
Joseph M. Schenck
Presents
Constance Talmadge
in
THE PERFECT WOMAN

Ten inch by four column ad for "The
Perfect Woman," used in Sunday's
papers by the Stillman theatre, Cleve-
land, O.

Ten inch by four column ad for "The
Perfect Woman," used in Sunday's
papers by the Stillman theatre, Cleve-
land, O.

Feature—Eugene O'Brien—The
Figurehead.
Next Week—Douglas McLean and
Doris May—Let's Be Fashion-
able.

Strand—

Overture.
Comedy—Christie Comedy—Fit to
Fight.
Feature—"Leave It to Me"—
"Dangerous Days."
Next Week—"Silk Husbands and
Calico Wives."

KANSAS CITY

Newman—

Overture—"Zampa."
Current Events—Newman News
and Views.
Vocal—Duet "Will You Remem-
ber Me" from "Maytime,"
Naum Coster, tenor, and Florence
Clements, soprano.
Scenic—"Editorial Horse Play."
Specialty—Violin solo, "Roses of
Picardy," Dave Rubinoff, Rus-
sian violinist.
Feature—Parlor, Bedroom and
Bath.
Comedy—"The Quack Doctor"—
Mack Sennett.
Next Week—Constance Talmadge
in "The Perfect Woman."

New Royal—

Overture—"Mystery."
Current Events—New Royal Maga-
zine.
Vocal—Solo, "Little Mother of
Mine," Walter Pontius, tenor.
Feature—Thomas Meighan in "The
Prince Chap."
Next Week—One Hour Before
Dawn.

New Twelfth Street—

Overture—Popular selections.
Specialty—Will Rogers' Illiterate
Digest—Hohn.
Feature—Anita Stewart in "The
Fighting Sheperdess."
Next Week—Sand—(William S.
Hart).

Liberty—

Overture—"Mlle. Modiste."
Current Events—Pathe News.
Vocal—Helen Herbert, soprano,
popular selections.
Dancing Act—Interpretative danc-
ing to late song hits by Helen
Sullivan, child actress.
Comedy—"Little Miss Jazz"—
Pathe-Rolin.
Feature—Katherine MacDonald in
"The Beauty Market."
Next Week—Alice Brady in "A
Dark Lantern."

CINCINNATI

Walnut—

Overture—Popular Airs.
Current Events—Pathe 58.
Literary Digest 64.
Comedy—Quack Doctor—Sennett.
Feature—Sand.
Next Week—The Forbidden Wo-
man.

Strand—

Overture—Operatic Medley.
Current Events—59.
Literary Digest—64.
Comedy—Torchy—Educational.
Feature—Let's Be Fashionable.
Next Week—A Dark Lantern.

Gifts—

Current Events—Fox 55.
Feature—Out of the Storm
Next Week—Molly and I.

Palace—

Literary Digest—64.
Current Events—Kinograms.
Feature—The Flapper.
Next Week—The 14th Man.

Lyric—

Comedy—Over the Transom—Mrs.
Joe Martin.
Feature—The Green Flame.
Next Week—Sex.

Grand—

Current Events—Fox 55.
Comedy—Biff, Bang, Bomb—Chris-
tie.
Feature—The Revenge of Tarzan.
Next Week—Undecided.

Keiths—

Current Events—Kinograms.
Literary Digest—64.
Feature—Simple Souls.
Next Week—The Man Who Lost
Himself.

DETROIT

Adams—

Overture—"Hungarian Comedy."
Current Events—Adams Pictorial
Review.
Vocal—"I Want to Go 'ome," "I
Want to Spread a Little Sun-
shine," Harry Radford Allen.
Scenic—"In Flanders."
Feature—"The Perfect Woman,"
Constance Talmadge.
Comedy—"Call a Taxi."
Next Week—Marshall Neilan's "Go
And Get It."

Broadway-Strand—

Overture—"The Indian Lament."
Novelty—"Will Rogers' Illiterate
Digest."

MADISON
STARTING TODAY THE PRODUCTION
IS MARRIAGE NECESSARY?
OR SHOULD IT BE SILENT?
LIKE THE CAVE MAN OF OLD
WHO, WITHOUT ARGING, TRIED THE WOMAN HE
DETERMINED ROMANCE WAS LOVE.
Is It Love or the Craving for Possession That Man
Endures Towards Woman?
Here's the Answer!
Phonograph, Disc Records, the Calling a Snake a Snake
You'll Say, "A Great Play." So Will You Wile.
IN ADDITION
A SPECIAL BILL OF NOVELTIES NEVER
EXCELLED BY ANY DETROIT THEATRE
GREAT ORCHESTRA GREAT MUSICAL NUMBERS

Showing the Madison theatre, Detroit,
display for "Man and His Woman," in
size thirteen inches by three columns

Current Events—Broadway-Strand
Weekly Review.
Comedy—Selected.
Feature—"The Sea Wolf," Noah
Beery.
Next Week—Charles Ray in
"Homer Comes Home."

Madison—

Overture—"Dance of the Hours."
Current Events—Madison Topical
Review.
Scenic—"Toddlings, Along With
Dame Nature."
Vocal—"A Birthday," "On Miami
Shoal," Zilla Simpson.
Feature—"Man and His Woman,"
Herbert Rawlinson.
Comedy—"Babies for Three."
Next Week—Anna Q. Nilsson in
"The Fighting Chance."

Washington—

Overture—"Serenade."
Current Events—Washington Ani-
mated Review.
Comedy—Mutt and Jeff in "The
Mystery of the Galvanized Ash
Can."
Feature—"Just a Wife"—Roy
Stewart.
Comedy—"Haunted Spooks."
Next Week—Shirley Mason in
"The Little Wanderer."

SAXE'S
ALHAMBRA
SHE FACED WOMAN'S GREATEST TRAGEDY!
To See
Her Family's Honor
Her Father's Name
Her Brother's Life
ALICE JOYCE
AN HELEN REARSON DETAILMENT TO BECOME
"THE PREY"
To These Careless and Unpatriotic Em-
pire The Father's London Marriage
THEIR THAT'S WHY IT IS BEING SHOWN AT THE ALHAMBRA.
A CHRISTIE COMEDY

Half page on "The Prey," the work of the Alhambra theatre, Milwaukee

Parkway

NORTH AVE AT CHARLES



Parkway Superior Orchestra, directed by V. Nesaul
Also "FOUR TIMES FOILED" THE BEST PICTURE OF THE YEAR

This display for "A Cumberland Romance," eight inches by two columns, is by the Parkway theatre, Baltimore

BALTIMORE

Current Events—Pathe.
Vocal—Operatic Selections.
Comedy—"Edgar Takes the Cake"
—Goldwyn-Tarkington.
Special—Photograph.
Feature—"The Silver Horde."

Parkway Theatre—

Overture—"Angel Face."
Current Events—Composite of
Pathe, Pathe Review and Bray.
Comedy—"Pears and a Peach"
—(Christie).
Feature—"Out of the Storm."

Wizard Theatre—

Current Events—Topics of the Day.
Special—Paramount Magazine.
Feature—"The World and His
Wife."
Next Week—"The Sins of St.
Antony."

BUFFALO

Shea's Hippodrome—

Overture—"Cavalleria Rusticana"
Mascagni.
Stage Setting—"Venice"—a sil-
houette staged by Harold B.
Franklin.
Vocal—Aria from "The Barber of
Seville," sung by Paul Moreno,
concert tenor.
Feature—"Sick Abed"—Wallace
Reid.
Comedy—"Jigs and the Social
Lion"—Johnny Ray.
Current Events—Hippodrome Re-
view, especially edited from the
leading weeklies, together with
a Pathe hand colored subject
and Topics of the Day.
Next Week—"Homer Comes
Home" with Charles Ray.

Strand—

Overture—"The Beloved Vaga-
bond."

Current Events—Latest Pathe
News.
Feature—"The Beauty Market"—
Katherine MacDonald.
Comedy—"Ship, Ahoy!"—Al St.
John.
Special—"The Lost City."
Next Week—"Three Gold Coins"
—Tom Mix.

Palace—

"The Virtuous Model"—Dolores
Casinelli.

BROOKLYN

Strand Theatre—

Overture "Queen of Sheba"—
Goldmark. Strand Symphony
Orchestra. Direction of Alois
Kaiser.
Strand Topical Review—(Edited by
Edward L. Hyman. (a) Reso-
lute victor in 3d cup race (Kino-
grams). (b) U. S. Soldiers
bring back Russian brides
(Kinograms). (c) Topics of
the day (Pathe). (d) Gigantic
drill by Roumanian girls
(Pathe). (e) Allied Commis-
sion meets Germans for con-
ference at Spa, Belgium
(Pathe). (f) Stock and stunts
at Calgary fair (Kinograms).
(g) Calvary horsemanship at
St. Reilly (Kinograms).

Vocal—Duet, "A Perfect Day"—
Bond. Sung by Genevieve Fin-
ley, contralto, and Joseph
Callini, tenor.

Marshall Neilan's "Go and Get It."
Violin Solo—(a) Spanish Dance—
Rehfeld. (b) The Rosary—
Nevin. Played by Miss Cather-
ine Stang.

Fox Sunshine Comedy—"Through
the Key Hole."
Organ Solo—"Scherzo"—Morris
Lourdalt.

CHICAGO

Woodlawn Theatre—

Organ Selections.
Woodlawn News and Views.
Woodlawn Brighter Side of Life.
Comedy—Snub Pollard—"The
Home Stretch."
Specialty—Noel Bros. Duet De
Luxe.
Feature—D. W. Griffith's "The Idol
Dancer."
Next Feature—Norma Talmadge in
"Yes or No."

MARK
STRAND
FULTON ST. &
ROCKWELL PL.
BROOKLYN
The Sensation of the Year
MARSHALL NEILAN
presents
"Go and Get It"
GREATEST PRODUCTION
SINCE "THE RIVERS END."
SOLOISTS—NOVELTIES
REVIEW—COMEDY
STRAND ORCHESTRA

This small hand drawn display can
be used by Edward L. Hyman, manager
of the Strand theatre, Brooklyn, to ad-
vertise "Go and Get It"

Wizard
Direction Bernard Deffin, Jr.
THIS WEEK BEST
EXCHANGE FIRST ADVERTISEMENT
Wagging
Tongues
and a
Woman's
Soul—
**"The World
and His Wife"**
By Charles Froedrich-Hodges.
Featuring
ALMA RUBENS
GASTON GLASS MONTAGU LOVE
Her husband, wounded in a duel to shield her
honor, carried to the home of the man whose goons
linked with her name, he found her there in hiding!
Only one of the amazing moments in the great
romance of love at war with scandal.
NEXT WEEK: "THE SINS OF ST. ANTONY."

Nine inch double column display for
"The World and His Wife," used by
the Wizard theatre of Baltimore

Barbee's Loop Theatre—

Universal Weekly.
Comedy—Billy Rhodes in "Putting
One Over."
Feature—"Scratch My Back."
Organ selections.
Coming Feature—"The Return of
Tarzan."

Playhouse Theatre—

Scenic—"Across the Alps."
Feature—"The Fortune Teller."
Coming Feature—"The Wonder
Man."

Rose Theatre—

Organ selections.
Feature—Ethel Clayton in "Crooked
Streets."
Added Attraction—Louise Dressler
in "Tillie Makes Up."

Alcazar Theatre—

Organ selections.
Feature—"The Valley of Doubt."
Comedy—Buck Jones in "A Square
Shooter."

Randolph Theatre—

Organ selections.
Feature—Constance Talmadge in
"The Perfect Woman."
Added Feature—Harold Lloyd in
"High and Dizzy."

MINNEAPOLIS

New Garrick Theatre—

Current Events—Pathe News.
Topics of the Day—Pathe.
Educational Kingdom of the Night
and Felix Cartoon—Paramount
Magazine.
Scenic—The Log of the La Dia Jera
Bruce Educational.
Feature—Yes or No?—Norma Tal-
madge.
Next Week—Go and Get It.

SEATTLE

Clemmer Theatre—

Overture—Three Twins and In
Sweet September.
Feature—The Great Accident—Tom
Moore.
Current Events—Fox News—Will
Rogers' Illiterate Digest.
Comedy—Call a Taxi—Pathe.
Scenic—Petrified Forest—Prism.
Next Week—Old Lady 31.

Strand Theatre—

Overture—Orchestra on a Strike.
Feature—The Fighting Chance—
Paramount Special.
Educational—Pathe Review.
Current Events—Selznick News.
Cartoon—Departed Spirits—Mutt
and Jeff.
Next Week—Suds.

Coliseum Theatre—

Feature—The Orphan—William
Farnum.
Educational—Paramount Magazine.
—Burton Holmes Travelogue.
Vocal—Sylvia Fibert singing
"Sweetheart" from "Maytime."

ST. PAUL

New Garrick Theatre—

Current Events—New Garrick Dig-
est. Latest releases compiled
from Pathe and International
and a Pathe-color strip "What
Will the Music Man Play."
Cartoon—The Great Mystery—
Mutt and Jeff.
Vocal—Marjorie Pringle, soprano,
in a repertoire of special selec-
tions.
Feature—Go and Get It—Neilan—
First National.
Organ—La Veeda.
Next Week—The Great Accident.

ALHAMBRA DIRECTION GORE BROS.
TODAY
Bill "nt had nothing on "Snooky"
with the Hero Stuff—
**"FOUR TIMES
FOILED"**
A ROARING
LAUGHABLE
PILOT OF FUN
and Some Thrills
FEATURING
the greatest comic booklet of
years the screen has ever
known
A HUMANZEE!
A HORSE!
A BABY!
A BARREL OF FUN
ALSO STARTS
TODAY
for all week
Miss
**SHIRLEY
MASON**
(naughty, nice and full
o' spice)
**"LOVES
HARVEST"**

This display for "Four Times Foiled"
and "Love's Harvest," thirteen inches
by three columns, is by the Alhambra
theatre of Los Angeles

Do you want
a musician?

Are you a musician
—seeking a theatre?

A MUSICAL EXCHANGE

You are requested to send your name at once to the Motion Picture News.—Charles D. Isaacson.

That is—if you are a musician, conductor, manager of musicians, singer, etc.,—and you are seeking to connect with an engagement with a motion picture theatre—*give your qualifications.*

Also—

If you are a manager of a theatre, or a conductor, and you are seeking musical talent, musicians, etc.,—*say just what you want.*

THE NEWS MUSICAL EXCHANGE

will be built into a clearing house for musicians and motion picture managers.

There will be no charge for registration or the subsequent service.

“It’s all part of the
NEWS MUSIC SERVICE”

*Be sure and read this week’s splendid installment of
Charles D. Isaacson’s articles—see page 1228*

F. P. Lasky Announces Cast Assignments

Marjorie Hume has been selected to play the feminine lead in "The Great Day," the first motion picture to be made in the new London studio of the Famous Players-Lasky British Producers, Ltd. This young screen star has endeared herself to the British public and won the praise of the keenest of London's critics, says Famous Players.

Theodore Kosloff, Russian artist and premier male interpretative dancer, has been selected to play an important role in the cast of Cecil B. DeMille's next Paramount special. Mr. Kosloff will be remembered for his portrayal of Radinoff in the last Cecil B. DeMille special, "Why Change Your Wife?"

Goldwyn Star Making "Head Over Heels"

With Mabel Normand's comedy characterization in Goldwyn Pictures' version of George Ade's "The Slim Princess," scoring an emphatic success in the theatres throughout the country, and her next production, "What Happened to Rosa," ready for distribution in the first group of Goldwyn's fourth year releases, the comedienne is now engaged in the making of another picture at the Culver City studios. It is "Head Over Heels," an adaptation of Edgar Allen Woolf's play in which Mitzi Hajos was starred several seasons ago.

As in the past, Miss Normand is working under the direction of Victor Schertzinger.

Unique Lobby Display Aids Cannibal Film

La Salle theatre, Chicago, will hold "Shipwrecked Among Cannibals" for an indefinite run. Probably one of the reasons for the unusual attendance enjoyed by the La Salle theatre this week is the lobby display which is new and unusual to say the least. This lobby consists of six panels representing six pages taken from Edward Lammle's diary, written at the time these pictures were taken.



Ann Forest, who will play the feminine lead in Cecil B. DeMille's next special feature for Paramount release

Live News From The Producers

Webb Signs Long Contract

Young Director to Remain with
Whitman Bennett for Three Years

WHITMAN Bennett, who is making a series of Lionel Barrymore productions and certain other special pictures for distribution through the First National Exhibitors' Circuit, announces that he has signed a three years' contract with Kenneth S. Webb, as director. Apart from the contract with Mr. Barrymore, this is the first long-term contract entered into by Mr. Bennett, whose policy has been, since leaving the Famous Players-Lasky Corporation, to make only brief trial agreements in order to assure the absolute skill and efficiency of his permanent producing organization.

Mr. Webb has already completed the first of the Lionel Barrymore pictures, "The Master Mind," which was delivered to the First National about a month ago, and

in the course of the next two or three weeks will have completed the second Barrymore production, "The Devil's Garden," founded on the novel of the same name by W. B. Maxwell.

Kenneth Webb, who, through his association with Mr. Bennett, must be now accepted into the ranks of the special producing directors, is one of the youngest men to attain such prominence in the business. Although Mr. Webb is only thirty-four years of age he has had a long association with the stage. Apart from his own theatrical work in the picture business, he was reared to a knowledge of things dramatic through contact with his uncle, the late Digby Bell, for many years one of the famous stars of the American stage.

Fox Shows New Melodrama

"While New York Sleeps" Shown
to Trade in Vaudeville House

"WHILE New York Sleeps," the 1920 cinematodrama of life in the great metropolis, produced by Fox Film Corporation at heavy cost and utilizing in its scenic backgrounds various famous landmarks of the greatest city in the world, has at last been shown to the trade.

This is the first official publicity sent out by Fox in behalf of "While New York Sleeps," although it has been known that Charles J. Brabin, one of the most finished and skillful directors in the field, put in many weeks staging the picture.

Now, with the production completed and having been shown to the entire assembly of salesmen during the Fox convention some time ago, comes the initial trade screening.

"While New York Sleeps" was shown at B. F. Keith Palace theatre on Tuesday morning, July 27th, at ten o'clock. This is the third trade showing that Fox Film Cor-

poration has held at this celebrated Broadway vaudeville theatre. The arrangement is made by the film producer through the special courtesy of E. F. Albee, and is noteworthy in the annals of the industry as the first time this popular theatre has been given over to motion picture screenings of this nature.

The film is to be advertised as an all-star production and after a glance at the names in the very small cast, one recognizes instantly that the term "all-star" is rightly used. The names are Estelle Taylor, Marc MacDermott, Earl Metcalf and Harry Sothorn.

4 to 1
The Front Cover Tells
the Story and Presents
an Opportunity

William Hart to Start on New Picture Soon

William S. Hart will begin work on another Paramount production shortly, the title of which is still to be decided upon. He has recently completed a couple of productions for Paramount release, one of the most interesting of his latest pictures being included, "The Cradle of Courage" in which Hart has the role of a San Francisco policeman.

Dorothy Dalton Leaves to Work in Maine

Dorothy Dalton, star in Paramount pictures, accompanied by her director, Frank Reicher, and several members of the supporting cast, have left for York Beach, Me., to film a number of scenes in her new picture, "In Men's Eyes," adapted by Kathryn Stuart from E. Phillips Oppenheim's famous novel, "Jeanne of the Marshes." A large staff of electricians were taken with the company as there will be several exciting night scenes taken on the cliffs at York Beach and on the ocean.

Edward Small Issues Trade Announcement

The Edward Small Play Co., Inc., which has established headquarters at 1493 Broadway, New York City, announces that it will be its policy to buy, sell and lease books, plays and original stories for production on the legitimate stage and on the screen. It will also serve as the exclusive representative for many American and foreign authors, dramatists and composers, according to the statement just issued.

Story of Northwest to Be Released Soon

A new Universal production, a romance of the Northwest, called "Under Northern Lights," soon will be released. Jacques Jaccard wrote the story and also directed the picture, which centers around the activities of the Royal North West Mounted Police. Leonard Clapham, Virginia Faire and William Buckley play the leading roles.



Kenneth Webb, engaged by Whitman Bennett for his First National releases



Three scenes from "Held in Trust," a Screen Classics production, distributed by Metro. May Allison is the star

'The Girl in the Web' Makes Star Favorite

Blanche Sweet steps another notch higher in her ascent to fame, with her newest Jesse D. Hampton production, "The Girl in the Web," which Pathe has scheduled for release on August 15th. This production follows "Simple Souls," in which Miss Sweet met with the greatest favor of her entire motion picture career.

New York exhibitors showed what they thought of the young star's capacity for attracting big audiences, by booking "The Girl in the Web" in record-breaking numbers, after its pre-release showing at B. S. Moss's Broadway Theatre, during the week of July 18th. And New York critics gave their opinions of Miss Sweet and the production in flattering terms.

Kansas Crops Yield Exhibitors Harvest

The fact that the greatest wheat crop in the history of Kansas will insure continued big business for motion pictures in that state, is emphasized by Harry Taylor, manager of the Kansas City Branch of Pathe Exchange, Inc.

"Usually," said Mr. Taylor, "with the first warm days of Summer, a goodly percentage of Kansas theatres would close their doors. But business has been so unusually good this Spring that exhibitors haven't had time to think about Summer."

Aeroplane Delivery for Paramount Picture

Real service marked the delivery of films by aeroplane from the Kansas City Exchange of Famous Players-Lasky Corporation to Stanley Chambers, manager of the Palace and Regent theatres, Wichita, July 4. The unusual method of film delivery was resorted to by Joseph M. Gilday, manager of the exchange, to meet a crisis; but by repeated telephone calls and other means of exploitation the near-mishap was averted to such an extent that when the films actually arrived a crowd of several hundred had gathered outside of each of the theatres.

DEAD MEN TELL NO TALES

Cooper Story to be Filmed

Maurice Tourneur Making "Last of the Mohicans" With Big Cast

AFTER keeping the title of his initial Associated Producers story secret over a month, Maurice Tourneur is to divulge its name. It is the well known American story "The Last of the Mohicans," by James Fenimore Cooper. This thrilling and beautiful tale of the pre-war days of 1757 has been published and re-published until every man, woman and child the world over is familiar with the absorbing tale in which Red Men and White mix blood in the northern part of the U. S.

Although it was announced that work would commence soon, as a matter of fact the play has been under way nearly four weeks. Now that Mr. Tourneur is actually making independent features for the Associated Producers, he can divulge the news. This popular subject will

be finished soon, in time for early fall release, as over a third of the filming has already been done.

The cast is headed by Barbara Bedford, Mr. Tourneur's new "find" who plays "Cora Munro." Her young sister is by Lillian Hall, who will be an admirable "Alice." The whole cast has been carefully picked by the producer himself, and no time has been conserved in selecting or waiting for the best people to portray the parts.

Albert Roscoe, popular leading man and character actor, is in the role of "Uncas," the "last of the Mohicans." Jack McDowell handles the part of "Tamenund," while Nelson McDowell plays the eccentric "Gamut," the psalm-singer. Omar Whitehead will be "Hawkeye," the famous old scout, beloved by every American boy.

Metro Films Police Story

"Someone in the House" Reveals Methods of New York Detectives

JUST how far modern police methods have eclipsed the efforts of the detective of fiction will be shown on the screen for the first time with the completion of "Someone in the House," the big new all-star production now being filmed at Metro's west coast studios.

John Ince, directing the production, has torn a chapter from Former Commissioner Wood's rule book and has used all of the methods of crook trailing advocated by that New York police official in the unravelling of the crime mystery pictured in this production.

In the telling of the story every phase of New York life—from the mysterious haunts of the underworld to a luxurious summer home on Long Island—is faithfully reproduced. To accomplish this it has been necessary to bring shrubbery, flowers and even trees to the Metro studio grounds at Hollywood, California, from the east, in order to provide the background.

The great studio lots at Hollywood have been converted into a country place on which there is a spacious home that might have been lifted from its resting place on the shores of Long Island Sound. From the automobile approaches in the front to the walled-in formal garden in the rear, not a detail has been overlooked.

Roy Horniman Comedy Selected for Star

"The Education of Elizabeth," a comedy by Roy Horniman, has been selected by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation as the next Paramount Picture for Billie Burke to follow "The Frisky Mrs. Johnson," the Clyde Fitch play on which she is now at work. The scenario will be written by Elmer Harris; and R. William Neill, who has directed many Paramount Pictures, among them "Green Eyes," with Dorothy Dalton, and "The Career of Katherine Bush," will direct.

Spitz to Start Work on Feature Soon

After a year of studio management and building Eugene Spitz, owner of the Estee studios and independent producer, left this week for his annual tour of the Eastern summer resorts and the White Mountains. During the past year Mr. Spitz opened the Estee studio annex at 210 East 124th street. Madge Kennedy is working their now in a Goldwyn picture.

Just before leaving New York Mr. Spitz stated that he expected to begin work on a five-reel production in the latter part of August.

Big Press Book Issued for "Life's Twist"

The press and exploitation book which Robertson-Cole has just issued on "Life's Twist" is said to be the most elaborate to date on a Bessie Barriscale picture, and one which measures up fully to the very complete campaign books, which the Robertson-Cole Distributing Corporation has been publishing for the advancement of its productions.

The book is one which presents for the aid of the exhibitor the results of a deep study of the picture, from the exploitation, advertising and general publicity angles. The exhibitor who books "Life's Twist" will find every possible cooperative measure which will help him to make his house draw to the utmost.



A new photograph of Rosemary Theby, in support of Otis Skinner in his Robertson-Cole special, "Kismet"

Paramount Releases July 25

Robert Warwick and Alma Rubens
Featured; DeHaven Comedy, Aug. 1st



A scene from "Occasionally Yours," a Robertson-Cole super-special, starring Lew Cody

"Occasionally Yours" Is Cody Picture

"Occasionally Yours," the third of the productions starring Lew Cody, which has been produced by Gasnier for release by Robertson-Cole, is said to have all the elements of romance and artistic beauty which made "The Beloved Cheater" and "The Butterfly Man" big drawing cards, and adds to these qualities a sophisticated humor and cleverness which is peculiarly fitted to this sort of picture and destined to give it instant success.

The new picture casts Mr. Cody who holds the unique place upon the screen of a handsome bachelor, as an artist, who plays with the hearts of women of all stations and degrees of beauty, without succumbing to the lure of any.

"Arabian Knight" Can Be Well Exploited

The unusual angles of the story of "An Arabian Knight," the Robertson-Cole picture, in which Sessue Hayakawa is shortly to be seen, are said to be taken full advantage of from an exploitation standpoint by the Robertson-Cole Distributing Corporation's advertising experts, who are now working on the press book for the production.

In the exploitation section is given also a very novel teaser campaign in which unusual phrases excite the interest of the reader and hold his interest up to the last ad which reveals the name of the picture and the house in which it is shown.

Hy Mayer's "Capitol Travelaugh" in Pathe News No. 67

Hy Mayer's "Capitol Travelaugh" will be introduced in the Pathe Review No. 67, scheduled for release on September 5. The first of his series of human screen documents is "The Great Melting Pot," a story which shows the distinguished caricaturist at his best.

FAMOUS Players-Lasky announces the release on July 25 of "The Fourteenth Man," starring Robert Warwick, and "The World and His Wife" with Alma Rubens. Announcement is also made of the release on August 1st of the Paramount-Carter DeHaven comedy, "Vacation Time," which is described by Famous Players as an especially seasonal release. The statement issued in connection with the feature productions follows:

"Robert Warwick, who appears in 'The Fourteenth Man,' has the most interesting story of his career and ably interprets the part on the screen enhancing the Beau Brummel society role he made popular in such previous productions—'Jack Straw' and 'The City of Masks.' Opposite him is Bebe Daniels in the role of Marjory Seaton, the young society girl with whom Warwick, in his character as a fugitive from the police, makes by chance acquaintance. The plot takes a sudden turn for the dramatic in the continued search of Scotland yard for the fugitive and his discovery of a plot by which

the girl's relatives plan to rob her of an inheritance. In alternating roles as an adventurer, fugitive, and scion of blue blood the star brings the story to a climax by a series of adventures which include a regular prize fight in which he battles Norman Selby (Kid McCoy), the former champion, under Marquis of Queensberry rules.

"From Jose Echegeyay's famous play, Charles Frederic Nirdlinger wrote the original from which in turn the scenario of 'The World and His Wife' was prepared for the screen by Frances Marion. Robert Vignola directed, introducing for the first time in motion pictures his process to eliminate some subtlety and to speed up the action.

"The production was made with an all star cast, the featured player being Alma Rubens, who had a similar position in the sensational success, 'Humoresque.' Playing the leading role opposite her is Gaston Glass, who also played the leading male role in 'Humoresque.' Montagu Love plays the part of Don Julian, the husband."

Field Day a Huge Success

Oakland Exhibitors Boost First National; Many Players Attend

MAKING history by accomplishing an exhibitor undertaking of a scope said to be never before attempted and by putting on record the First Annual Associated First National Pictures, Inc., Field Day, E. L. Perry, manager of the T. & D. theatre, Oakland, California, brought a huge crowd to Oakland to mingle with the various stars, directors, and producers co-operating in the making of attractions for First National.

In the promoting of this event which held the attention of the Coast centered on Oakland on July 26th, Mr. Perry had the aid of the Turner & Dahlgren Exchange of San Francisco, which organization holds the franchise for Associated First National Pictures, Inc., for that territory and which company also owns the T. & D. theatre of which Mr. Perry is manager.

Mayor Davies declared a legal holiday and practically all of the larger mercantile establishments closed shop for the day. On account of the fact that Mr. Perry is an active and enthusiastic member of the local Chamber of Commerce, that body officially endorsed Field Day and co-operated heartily to make it a success.

One of the stunts that created great attention was the fact that Wesley Barry, Aenes Ayres and Marjorie Daw, stars working for position Grounds in San Francisco and the Durant Flying Field in Oakland in order to arrive ahead of time and form the reception committee for the other stars.

Among the stars who participated in the events of the day were: Charles Ray, Anita Stewart, Ben Turpin, Phyllis Haver, Carter De Haven, George Beban, Agnes Ayres, Wesley Barry, Marjorie Daw, Annette Kellerman, Charles Murray, King Vidor, Florence Vidor, Bobby Vernon, Fay Tincher, Mary Thurman. Allan Dwan and Marshall Neilan were among the directors present.

Hodkinson Sales Chief Goes to Toronto

A. W. Smith, Jr., assistant sales-manager of the W. W. Hodkinson Corporation, left Thursday, July 21st, for Toronto, for a conference with the Canadian Exhibitors' Exchange, which is handling Hodkinson releases. According to Hodkinson, a vast number of new accounts have been brought in from the Canadian territory in the past few months, and Mr. Smith expressed the opinion that there will be 150 new accounts on the books by August.

New McLean Vehicle Is Announced

"—And So They Were Married" has been announced as the working title of the new production for the Paramount-Ince star, Douglas Maclean, upon which Joseph Franklin Poland is working at the Ince studio following a brief vacation.



Conrad Nagel, leading man in a forthcoming Paramount feature, "The Fighting Chance"

Talmadge Picture to Have Fine Sets

Unusually beautiful and attractive sets will be a feature of Norma Talmadge's newest picture, "The Branded Woman," adapted from Oliver D. Bailey's well known play "Branded", by Anita Loos and Albert Parker who directed "The Branded Woman." These sets are the work of Hugo Ballin. Among the interiors are some beautiful sets for a private house in Paris and the Ritz Hotel, a New York Day Nursery, a prominent district attorney's office, a fashionable girls' school up the Hudson and some remarkable scenes in India.

Park Theatre of Boston Changes Policy

The Park theatre, one of the first houses in Boston to make a specialty of screen productions and for the greater part of the last decade prominent among the theatres catering more particularly to the admirers of the Paramount productions, has inaugurated a new summer policy—three pictures a week, screening the greatest known stars.

This is a temporary change that will continue throughout the summer months. The changes come every other day, and are a review of the best of screen productions ever presented to the public. It is understood that the Paramount interests represented in the management are responsible for the new change of policy.

Screen to Help Solve Servant Question

The Harry Levey Service Corp. has been retained by the Housewives' Economic League of New York to make a series of pictures whose purpose will be the training of "green" maids in the intricacies of housework. The pictures will illustrate sewing, sweeping, dusting, dish-washing and cooking. They will be released throughout the country and the League is arranging for school and club showings.

DEAD MEN TELL NO TALES

August 7, 1920

Christie to Arrange for Future Productions

CHARLES H. CHRISTIE, general manager and treasurer of the Christie Film Company, is due to arrive in New York this week from the Coast studios, coming East on a special mission to arrange details of several special Christie productions for the coming year.

According to Pat Dowling, Christie's assistant, who preceded the general manager's present tour of the country, Mr. Christie believes it necessary to correct an impression which has gained circulation in some quarters that Christie is undertaking special comedy productions in feature lengths. This is a mistake, inasmuch as all of Christie's special pictures which are to be greater than two reels in length, are not to be comedies but legitimate features of comedy-drama nature.

"We feel that if we are to undertake any special feature-length productions, they should be strictly feature productions rather than elaborated two-reel comedies stretched out to five-reel form," says Christie.

"Lahoma" Released by Pathe Aug. 29th

Edgar Lewis goes before the exhibitors of the country with a new production on August 29th, the date set by Pathe for the release of "Lahoma," which, in the lore of the border, is an abbreviation of Oklahoma. In "Lahoma" Mr. Lewis is said to have a picture which combines all the elements that made successes of "The Barrier," "The Great Divide," "Other Men's Shoes," "Sherry" and others of the Lewis brand.

Among the familiar faces seen in "Lahoma" are Russell Simpson, Jack Perrin, little Peaches Jackson, Louise Burnham, Wade Boteler, Lurline Lyons, S. B. Phillips, Will Jeffries, Yvette Mitchell, H. M. Lindley, and John Carlyle. The entire Lewis company was taken to the plains of Oklahoma for the filming.

Broadway Features "A Beach Promenade"

A feature of the bill at the Broadway and Hopkinson Company, called "A Beach Promenade." The picture was made with the new Stereospeed Camera, controlled by the Johnson and Hopkins Company.

The Stereospeed Camera has been developed to a point where it is able to take no less than 384 pictures a second. When these, in turn, are projected on the screen, they show the action so slowly that persons seem to float through the air.

"Big Happiness" Released Soon

Robertson-Cole Presents Dustin Farnum in a Super-Special

THE Robertson-Cole Company recommends its forthcoming release, "Big Happiness," starring Dustin Farnum, as a production possessing unusual assurances of big box-office returns. The following statement has been issued by the Robertson-Cole Company in connection with "Big Happiness" which is classed by the distributing company as a "super-special."

"It is the first of the pictures made for Robertson-Cole under the new understanding, which this distributing corporation has established with its stars, and which provides that they shall make not more than four productions a year. The first Farnum picture made for Robertson-Cole contains all the artistic, dramatic and commercial values which are to be essential factors in the entire future Robertson-Cole product. This, henceforth, is not to fall below the super-special standard."

"Aside from Farnum's established following, won through years of distinction on the legitimate stage in such outstanding successes as 'The Virginian,' 'The Ranger,' 'The Little Rebel' and 'The Squaw Man,' and his estimable career on the screen as delineator of forceful dramatic roles, there is the tremendous selling power of his versatile characterization in 'Big Happiness,' a characterization which shows him at the very peak of his power. 'Big Happiness' may be billed as Dustin Farnum's best work to date."

"Another important phase of the many selling angles which this forthcoming Robertson-Cole super-special presents is the all-star character of the supporting cast with



Dustin Farnum, star and Kathryn Adams in "Big Happiness," a super-special to be released by Robertson-Cole

which Mr. Farnum has surrounded himself. There is Kathryn Adams, for instance, a star in her own right and already known throughout the length and breadth of the country as one of the ablest and most convincing leading women of the screen.

"Who does not remember Joseph J. Dowling as the well loved patriarch in 'The Miracle Man?' Dowling was one of these personally selected by Mr. Farnum to play with him in 'Big Happiness.' Then, too, there is Frederick Malatesta, acknowledged to be the most polished villain of the screen."

"Laid in two hemispheres and showing gripping action in five countries, 'Big Happiness' afforded extraordinary opportunity for the display of novel and attractive set-

tings. Prominent among the most important is a French chateau which looks as though it might have been transported bodily from France, so perfect is its architecture.

"There are numerous shots of great power and beauty showing British drawing-room interiors. One which is sure to interest and charm and at the same time give the opportunity for some excellent exploitation is that which shows Dustin and Miss Adams in the Swiss Alps."

"When one considers that there are dozens of such sets the exhibitor can gather a comprehensive idea of the money and the care spent in making 'Big Happiness' a really big picture from the box office standpoint."

Brunton Studio Has Birthday

Productions Average Two a Week in Two Years

AT a celebration of the completion of the second year's operation of the Robert Brunton studios recently a review of the activities was given which shows the stupendous growth of this enterprise. During the two years of its existence 209 productions have been made at this big plant or an average of two completed each week.

At the time this report was made to the Board of Directors and heads of departments who were entertained at the dinner given by Robert Brunton, the guiding genius of the institution, the popularity of the studios with producers who do not have their own plants was attributed to the speed of production made possible by the Brunton service. One speaker made the statement that in his mind two innovations of the film industry had been made that meant a greater saving of time. One was the electric lamp which insures interior production regardless of climatic conditions and the other was the Robert Brunton service.

The magnitude of the plant and

the completeness of its facilities are important preventions of delay. The studios cover fifty-five acres of land, exclusive of a 500 acre location ranch. There are six large stages, a great mill, equipped with the latest machinery devices; a \$300,000 electrical plant, maintaining a staff of fifty men; laboratories, fireproof property and administration buildings; ornamental platers shops, iron foundries and spacious dressing room buildings. Over six hundred carpenters, architects, painters, decorators, electricians, draftsmen, photographers, prop men, stenographers, scenarioists, title writers and film editors are regularly employed.

There is no need for leaving the Brunton studios to film lake or river scenes. A huge water tank, properly camouflaged by shrubbery, trees or docks, prevents this delay.

Likewise, expeditions to parks or private estates for garden exteriors are unnecessary. The studio gardens, beautifully laid out in Italian style by one of California's foremost landscape artists, serve this purpose.

If a company renting space at the studios wants a thousand feet of film negative a call is sent to the stores department, where everything from nails to dynamite is handled, and delivery is made within a few minutes. If four or five autos are wanted for a location trip the transportation department, with a string of thirty machines, is on hand to serve. Should a company be in need of a continuity quickly it finds the scenario department just around the corner and ready to oblige. If an exacting director demands Chinese jade instead of old porcelain for a drawing room set the property department, with its immense stores of furniture, bric-a-brac and what-not, sends him jade at once. In short, there is nothing vitally essential to film production that cannot be obtained from the various studio departments in a surprising minimum of time.

Metro Features Help Launch New Policy

When, recently, Managing Director Jack Callicott, of the Kinema theatre in Los Angeles, decided upon a change in the policy of his house—offering his new week's program beginning with Saturday instead of Sunday—he selected two Metro productions in succession to stand the strain of this innovation.

On the week that the opening day was moved forward from Sunday to Saturday Managing Director Callicott played "Burning Daylight," the Metro release produced by C. E. Shurtleff, Inc., with an all-star cast including Mitchell Lewis, Helen Ferguson and William V. Mong. He came right back to a Metro picture the second week, showing "The Cheater," with May Allison in the stellar role of this screen version of Henry Jones's great play.

"Under Crimson Skies" Fills Utah Theatre

"Under Crimson Skies," the Universal-Jewel picture starring Elmo Lincoln, and which is said to contain one of the most realistic fistic battles ever screened, almost crowded a double-header baseball game off the boards, when it opened recently in Salt Lake City, according to word that has been received at the Universal home office.

The picture, which is a sea tale of strong characters and stirring incidents, culminating in a South American revolution, also had other strong rivals when it opened in the Kinema theatre, Salt Lake, but the picture is reported to have broken records on the opening matinee.

Play by John Colton to Be Produced by Brady

The entire scenario staff at Universal City gathered at the home of John Colton, Monday night to extend congratulations and good wishes on the eve of his departure for New York.

William A. Brady has accepted a play from Mr. Colton's pen and will produce it with Miss Alice Brady as the star. Colton comes East to discuss details of production with Mr. Brady, preparatory to the staging of the play.

Salesmanship Picture Shown at Y. M. C. A.

A film teaching better salesmanship will be shown in schools and Y. M. C. A.'s all over the country. The picture was produced for the Addressograph Company by the Rothacker Film Manufacturing Company, under the supervision of S. J. Stoughton, production manager.

DEAD MEN TELL NO TALES

"Dinty" Well Under Way Neilan Completes Exteriors in Frisco; Very Busy Week Reported

MARSHALL NEILAN and his company have just returned to the Hollywood studios after a week in San Francisco, where exteriors for the fourth picture for First National release, were staged. This production features Wesley Barry, the freckled faced youngster in the little role of "Dinty," a heart interest story of the slums, and follows in order of release, "Go and Get It," the newspaper story by Marion Fairfax.

By coincidence, Mr. Neilan secured a thrilling background to some scenes staged at the river front of Frisco, when he filmed the steamship Great Northern as it grounded in the shallow waters of the bay. The accident happened about seven o'clock in the morning just as the motion picture troupe was setting up for its early morning scenes at the docks. Half a mile out in the bay the steamer issued its distress signals, tugs and other boats came to its rescue and took off the soldiers on board ready to sail for foreign service. Other scenes of rescue were obtained by photographers Charles Rosher and David Kesson of the Neilan organization and will be embodied in the

scenario of "Dinty."

In San Francisco, states First National, Mayor Rolph extended every courtesy to facilitate the work of the motion picture troupe. This resulted in obtaining some unusual scenes about the city which have never before been photographed.

Among those comprising the Neilan organization in Frisco were four boys and their mothers, each youngster of a different type and race; Wesley Barry, the typical Yank, Walter Chung, a Chinese youngster; Aaron Mitchell, a little dorkie; and Newton Hall, a son of Ireland. Among the members of the Neilan organization in San Francisco were Marjorie Daw, Pat O'Malley, Colleen Moore, Tom Held, George Dromgold, Charles Rosher, David Kesson, Foster Leonard, Charles Smith and Pete Smith.

Upon his return to the Hollywood studios, Marshall Neilan found several telegrams of congratulations from San Francisco newspapermen who had seen initial showings of "Go and Get It," being distributed by Associated First National Pictures, Inc.

Martin Praises Americans English Publicist, in British Trade Press, Tells Impressions

The highest praise is given American showmanship by Frederick Martin, manager of publicity for the Famous-Lasky Film Service, Ltd., distributors of Paramount Artcraft pictures in the United Kingdom, in a series of articles he has contributed to British trade publications on his return to London. As a result of his investigations made during his six weeks' stay in the United States, Mr. Martin is recommending to British exhibitors the adoption of American methods of presentation of pictures. Special praise is given by

Mr. Martin to the manner in which pictures are presented in the Criterion, Rivoli, and Rialto theatres.

In Mr. Martin's latest article, published in "Bioscope," he said that "it is a mistake to regard 'presentation' as the only great novelty of the modern American cinema. It is merely the finishing touch in an entertainment that is thoughtfully organized from beginning to end.

"There are, of course, many small 'shanty' shows throughout the country, but the latest theatres in the great centres are a revelation. In every feature of the building, the decoration and the entertainment, you see the effect of brainwork.

"Such theatres as the Rivoli, and the Rialto, were erected with the deliberate intention of attracting a new class of patron. They have succeeded beyond all expectations and now rank among the smartest show places in New York. Wonderful orchestras of fifty or more performers are drawing patrons directly for the music which is blended with the pictures to form a perfect symphony of sound and scene."

Broadwest Film Seek Screen Stories

Walter West, of the Broadwest Film Company, of London, announces that he is willing to pay \$500 for an original film story which can be used by his company. Mr. West states that as many as 500 manuscripts a week pass through his scenario department, but that not two in a thousand are suitable for his requirements.



A romantic moment from "Old Dad," produced by Louis B. Mayer for First National, and starring Mildred Harris Chaplin. Irving Cummings is doing the love-making

Universal Creates New Sales District

An important re-arrangement in the alignment of its sales force has just been made by Universal, it was recently announced by H. M. Beriman, general manager of exchanges. A new sales district has been created, embracing a large section of the Atlantic seaboard, with headquarters in Philadelphia.

A new sales district, to be known as the Atlantic Division will include such important centers as Philadelphia, Baltimore, Washington, Wilkes-Barre and Richmond. Parts of New Jersey, Pennsylvania, Maryland, Delaware, and Virginia, are also included in the new territory. Later it is expected to include the Carolinas.

The new district will be supervised by E. J. Smith, as District Sales Manager.

Rothacker Film Will Improve State Roads

George Gale, Rothacker representative in St. Louis, is now directing a picture which the Missouri State Highway Commission will use in coming elections on road improvement bonds.

It is believed that a Rothacker film recently won an election on \$15,000,000 bonds for additional Detroit street railways. The success of this electioneering film influenced the Missouri Highway Commission to harness the pulling power of the picture screen to the good roads movement in the "show me state."

Dr. Pauline Consults with E. W. Hammonds

Dr. J. Robert Pauline, the hypnotist who is known for his appearance in vaudeville and at the head of his own company, and who is starred in "The Mystery Mind," the Arthur B. Reeve and John W. Grey serial, produced by Supreme Pictures and to be released through Educational Exchanges, spent this week in New York consulting with E. W. Hammonds, vice president and general manager of Educational and heads of various departments, concerning the picture.

Dr. Pauline has arranged to give a considerable portion of his time for the next few months toward co-operating with the publicity department of Educational in supplying a series of unusual articles on hypnotism to leading newspapers.

Alice Brady Start on New Realart Pictuers

Alice Brady started work last week in New York under the direction of Herbert Blache on "The New York Idea," an adaptation of Langdon Mitchell's satirical comedy of metropolitan marriage. Miss Brady took a complete rest and vacation of more than a month following the completion of "A Dark Lantern," her current Realart production and is devoting her entire time to work on "The New York Idea." Mary Murillo wrote the adaptation of the story for Realart.

Mr. Blache has selected an excellent cast to support Miss Brady. Lowell Sherman will play the lead.

August 7, 1920



Horace C. Judge, who leaves Universal to accept a position as assistant to C. L. Yearsley, director of publicity for Associated First National Pictures, Inc.

Secret Service Chief Praises Dwan Story

Allan Dwan's "A Splendid Hazard," presented by the Mayflower Photoplay Corporation recently received one of the most unique tributes ever paid a motion picture by a personage of National prominence, when W. H. Moran, Chief of the Government Secret Service Bureau, called it the most accurate portrayal of secret service work he had ever witnessed. In placing his stamp of approval upon the Dwan First National attraction adapted from Harold McGrath's novel of the same name, Chief Moran held the general run of photoplays responsible for giving the public a false impression.

"Of all the delusions under which the public labors," said the Secret Service head, "none is more strange than its conception of the secret service man."

Realart Finishes Two

The middle of July marked the completion of two important Realart productions for the coming season at the West Coast Studios. William D. Taylor's super-special production, "The Furnace," closed on July 16, while camera work on the J. H. Wanda Hawley feature, "Her Beloved Villain" (working title), as finished on the 17th.

Hudson Assistant to Williams

First National Accords Honor to Assistant to Publicity Director

EARL J. HUDSON, who for more than two years has been the assistant of C. L. Yearsley, director of publicity for First National Exhibitors' Circuit, in addition to serving First National in other capacities, became assistant to J. D. Williams, manager of the exhibitor co-operative organization, on July 26th, according to an announcement from the executive offices of Associated First National Pictures, Inc. Mr. Hudson will be succeeded in his publicity duties by Horace C. Judge, who resigns his position with Universal.

In the capacity of Editor of Contact, the official organ of First National Exhibitor Circuit, Mr. Hudson has been in touch with the various branch offices of the Circuit and has wielded influence in bringing about the policy of interchange methods.

His publicity feats date back to a period before his connection with First National. Among the list of his accomplishments is the syndicating of a series of articles by John Emerson and Anita Loos in two hundred newspapers in the United States. With a "scenarios-criticized" angle on this stunt he caused thousands of letters to be addressed to Emerson and Loos during the eight months covered by their series of articles.

One of the most interesting trade-paper investigations was accomplished as a result of Mr. Hudson's idea of canvassing the entire exhibitor field in an effort to discover whether exhibitors desired the various motion picture companies to advertise in all amusement publications or whether it was the general wish that advertising be confined to the five recognized mediums of motion picture trade news.

As a strong advocate of exploitation material as the most helpful and logical news matter for exhibitors, Mr. Hudson is well known in publicity circles. Contending that readability of publicity matter is controlled by the amount of instruction it bears for exhibitors, he encouraged stories showing in-

stances of showmanship as publicity.

Mr. Hudson's career in the motion picture business virtually began with his early days in Elgin, Ill. From cub-reporter on local newspapers he migrated to Chicago where he spent several years working for various newspapers of that city. He then accepted an offer from the Universal Company in the publicity department of that organization.

In his ability to judge picture values, box-office possibilities and assimilate them with relation to local conditions, Mr. Hudson is believed to be well fitted. His early years were spent in travels over almost every part of the country. With an acknowledged personal acquaintance with many exhibitors his friendship extends in all directions in film circles.

Mr. Judge comes to First National after a most enviable record as a publicity and advertising man. A graduate of the London, England, University, he has been associated with the various enterprises of Charles Dillingham and in the ca-

capacity of press representative has managed and published the activities of such stars as Fritz Schaff, Elsie Janis, Frank Daniels and others. His experience as a newspaper advance man includes work for practically all of the stars of Klaw & Erlanger and George C. Tyler. As dramatic critic for the Montreal Gazette, Mr. Judge attracted considerable attention and was generally conceded to be one of the cleverest writers in that part of the country.

As an associate manager with the All Star Red Cross Company which included George M. Cohan, Mrs. Fiske, Laurette Taylor, Julia Arthur, Chauncey Olcott, H. B. Warner and James T. Powers and other stars in "Out There," Mr. Judge guided this company in a three-weeks whirlwind tour that raised \$750,000 for the Red Cross.

Mr. Judge is well known as a director of publicity and combines within his experience a wide knowledge of the advertising field. He resigned as director of publicity and advertising for United Pictures theatres to join Universal.

High Hopes for "Penalty"

Goldwyn Believes Popular Novel Will Prove Box Office Picture

FOR dramatic power and intensity, with an undertone of the weird and the grotesque, the picturization of Gouverneur Morris' most famous and popular novel, "The Penalty," excels all other films of its type is the belief of Samuel Goldwyn and of Rex Beach, who have included a screen version of the novel in their Eminent Authors' Productions. The story has the haunting, vivid creepiness which Mr. Morris knows so well how to embody in his fiction.

More perhaps than any other American novelist, Mr. Morris seems to see his characters in a series of vivid actions and complications which are rapidly transferable to the screen without losing any of their value. He has the "picture" imagination which is the "making" of any artist dealing in the product of his imagination and

which is indispensable to the writer for the screen. The scenarioist found in Mr. Morris' novel a series of powerfully conceived situations and actions merely waiting to be translated into "script" language. All that was necessary for him to do was to cast the story in connected form for screen production and supply the connecting links to make it run smoothly.

The quality of "pictures" imagination revealed in "The Penalty" as a novel forms the basis for the belief of the producers in the powerful effect the picturization will have upon the minds, imaginations and emotions of spectators and hence of its enormous box office pull.

Dead Men Tell No Tales



Scenes from three new Goldwyn pictures: Left, "The North Wind's Malice," a Rex Beach production. Centre, "The Branding Iron," a Reginald Barker picture. Right, "The Penalty," from the story by Gouverneur Morris

SHE *was* YOUNG~
SHE *was* BEAUTIFUL

*And she loved fine
clothes, but she was
only a shopgirl*

*Then chance offer-
ed that she fill the
place of a wealthy
woman claimed by
death . . . They look-
ed so much alike
that the world was
deceived*

(WHAT
HAPPENED



HELD IN TRUST

Based on GEORGE KIBBE TURNER'S *Red Book Magazine Serial Story*

METRO



Starring **MAY ALLISON**

Adapted by SARAH Y. MASON Directed by JOHN E. INCE

JURY IMPERIAL PICTURES Ltd.
Exclusive Distributors throughout Gt. Britain.
SIR WILLIAM JURY *Managing Director.*



A scene from the Allan Dwan production, "In the Heart of a Fool," presented by Mayflower through First National

"The Wonder Man" Scores

Robertson-Cole Hits Second-Runs;
Exhibitors Report Great Success

REPORTS of big business and crowded houses, despite the heat, continue to flow in to Robertson-Cole in the wake of the country-wide showing of "The Wonder Man," starring Georges Carpentier, Europe's pugilistic champion.

Telegrams and letters which are reaching A. S. Kirkpatrick, vice-president and general manager of the Robertson-Cole Distributing Corporation, show that "The Wonder Man" comes in the nature of a boon to exhibitors who are "stumped" for a compelling summer attraction.

Having nearly completed playing the first run houses, "The Wonder Man" is now swinging into the second-runs with a stride which is widening and speeding up day by day, says Robertson-Cole. Most of the communications emphasize the fact that "The Wonder Man" is winning because its star is an unique figure, a man whose personality, record and ability cannot be elsewhere duplicated, and because this

man, in addition to his pugilistic and war record is an actor.

Of "The Wonder Man," Will D. Harris, who operates the Hartman and Grand theatres, at Columbus, Ohio, wired:

"Notwithstanding rainy, muggy hot weather Georges Carpentier in 'The Wonder Man' drew capacity business in three out of five shows Sunday, July Eleventh, at the Grand theatre. Had I played this picture in season it would have equalled any of the big ones and I have played them all. This is one of the feature pictures that was big enough to carry itself without added attraction. Congratulations."

Michael J. Duffy, manager of Proctor's Twenty-third Street theatre, New York City, sent this letter:

"Proctor's 23rd Street theatre ran Georges Carpentier in 'The Wonder Man,' July 12, 13, 14, three extremely warm days, and we were more than pleased not only with the picture, but our business was exceptionally good."

Metro Buys Popular Story

"Barber John's Boy," by Ben Ames Williams, Appeared in Munsey's

METRO Pictures Corporation announces the purchase for production on the screen of "Barber John's Boy," a novel by Ben Ames Williams that recently was published serially in Munsey's Magazine. The acquisition of Mr. Williams' novel is in line with Metro's policy of obtaining the best screen material available in the fiction market, as exemplified by its recently announced purchases of books and plays that passed the half-million mark. In acquiring the latest work of Ben Ames Williams, Metro feels that not only has it added the name of another eminent

author to its roster of celebrated novelists and dramatists but has obtained new material that is peculiarly adaptable and valuable for screen presentation.

"Barber John's Boy" is described as a novel of great power. It presents a network of circumstantial evidence on the strength of which two men are accused of a crime that neither committed. Tense in its dramatic situations and bewildering in the many twists and turns of its complicated and absorbing plot, the story is said to offer unusual opportunities for screen production. Plans for the presentation of the novel on the silver-sheet have not as yet been announced by Metro.

Read Effects Big Tie-Ups

Exploitation Campaign for Louise Glaum Releases Extended Abroad

REPORTS of the progress of the publicity and exploitation campaign, instituted by J. Parker Read, Jr., in behalf of the Louise Glaum releases, are contained in a statement recently received from the Read production headquarters on the West Coast. The more salient points given in the Read statement concerning the character of this international drive are submitted as follows:

"A scenario contest, the scope of which is probably unequalled by any other similar project, has been launched under the co-operative sponsorship of J. Parker Read, Jr., The Los Angeles Evening Express, The Newspaper Enterprise Association, and the London Daily Mail. The Evening Express in Los Angeles is one of the most influential organs in California, and the reach of the N. E. A. is expressed in a service religiously subscribed to by more than 300 newspapers of excellent circulation. The Daily Mail of London is known, of course, as the newspaper with the largest circulation in the world.

"The contest is based on a novelization of Louise Glaum's latest starring vehicle, "Sex", released by

W. W. Hodkinson Corporation and made by Mr. Read; and the prizes aggregate \$5,000. *Filmen*, the Swedish magazine; Japanese journals, South American newspapers and magazines of high repute have launched their respective campaigns.

"Love Madness", a forthcoming Louise Glaum release, also is published in connection with the contest which has the benefit of a central judicial committee, including the mayor of Los Angeles, a member of the State Board of Education and Louis Joseph Vance, the noted novelist and screen writer-producer.

"The tie-up effected with the Brewster publications — *Shadowland*, *Motion Picture Magazine* and *Motion Picture Classic* and arrangements in co-operation with Eugene V. Brewster for the publication through Educational Films of a monthly 'offstage screen subject', dealing with prominent motion picture personalities, to be made 'under the personal supervision of Louise Glaum', is another big item in the popularization scheme."

Ford Plans Film Library

To Provide Educational Subjects
for Class Rooms Throughout World

THE Ford Motion Picture Laboratory is engaged in the production of an educational film library, to be known as the "Ford Educational Library," that will provide for the public and private schools and colleges of every nation in the civilized world films distinctly for class-room use. By placing at the service of every educational institution a product based on the principles of sound pedagogics and edited by leading professors of the universities of the United States and competent authorities in screen instruction in the schools Henry Ford not only will supply school needs but will fulfill the ambitions of the pioneer professors and instructors.

On September 1, the first issue of this Library will be available. The subjects will be specially prepared for use in any class-room by members of the headquarter profession and the units as arranged will be distributed under a plan that will fully meet all conditions in each school. The Library will further offer to every university and college in the United States facilities for the production by their own professors, of films for world-wide school use in any quantities that may be necessary to meet the constantly increasing demand.

Doctor S. S. Marquis, former dean of St. Paul's Cathedral, Detroit, Mich., who has represented Henry Ford for a number of years, will have general charge of the Ford Educational Library. Dr. W. H. Dudley, Chief of the Bureau of Visual Instruction, University of Wisconsin; Professors Charles Roch, Visual Instruction Service,

Iowa State College of Agriculture and Mechanical Arts; J. V. Ankeney, Visual Presentation Department, University of Minnesota, and W. M. Gregory, Director of Visual Instruction, Cleveland, Ohio, Normal Training School, are associated and actively engaged in the editing and final review and approval of the films. Distribution and general subscription arrangements will be supervised by Messrs. Fitzpatrick & McElroy, 202 So. State street, Chicago.

New Comedy Company Formed in London

Announcement is made of the formation of a new British producing company under the title of The Minerva Film Company, Ltd., with headquarters at 110 Victoria street, S. W. 1. The newly formed company will specialize in producing short comedy films "that an ordinarily intelligent person will appreciate rather than just accept for lack of something better," says the announcement.

Adrian Brunel has been made director of production and scenario editor. He will have associated with him Aubrey Smith, Leslie Howard, A. A. Milne and Nigel Playfair, all of whom are well known in the English theatrical field. "Twice Two," one of a series of scenarios by A. A. Milne, is now under production. Mrs. Hayden Coffin, Barbara Macfarlane, Sir Simeon Stuart and Ivan Samson are included in the cast of this comedy.



Blanche Sweet as she looks in "The Girl in the Web," released by Pathe

Cohan Classic Will Be Spread Broadcast

One of the valuable "pulling" qualifications of Charles Ray's picture version of George Cohan's stage success, "Forty-five Minutes From Broadway", as seen by the Arthur S. Kane Pictures Corporation, is that thousands who have never seen the stage-play during its road tours but have been delighted with its attractive melodies and humorous dialogues which have been spread broadcast since their publication, will now be enabled to see the production on the screen.

Then, adds the Kane statement, there is the additional feature of seeing a popular star in a play that has won an immense popularity among the theatre-going public. In interpreting the part of "Kid" Burns, says the Kane statement, Mr. Ray retains the inimitable character-drawing of the author. It is Ray's "humaness" that has won for him his present popularity, and it was "Kid" Burns's "humaness" that won the hearts of the admirers of the Cohan success.

Pathe Renews Two Contracts

EMINENTLY satisfied with the treatment accorded their product during last year, W. W. Hodkinson, Inc., and the American Film Company have renewed their contracts with Pathe Exchange, Inc., for the distribution of their pictures during the forthcoming year. Contracts were signed by W. W. Hodkinson, for the organization bearing his name; by Samuel Hutchinson, president of the American Film Company, and by Paul Brunet, vice-president and general manager of Pathe Exchange, Inc.

Following Mr. Brunet's departure for France, Elmer R. Pearson, director of exchanges of Pathe, held conferences with representatives of American and Hodkinson and settled upon arrangements for their distribution during the coming year.

In renewing their distribution

To Continue Hodkinson and American Film Distribution

agreement with Pathe, the Hodkinson and American organizations pledged themselves to continue releasing pictures of even higher calibre than they issued during the last year.

The efficiency of the Pathe Exchange system is attested by the fact that complaints about the shipment of films and other details in the physical distribution of reels were virtually eliminated so far as American and Hodkinson were concerned. Elmer R. Pearson, director of exchanges of Pathe, in discussing the renewal of the contracts, expressed the opinion that the same

cordial relations between these organizations and Pathe will continue to mutual advantage.

"Greater distributing facilities will be accorded the American and Hodkinson companies, during the 1920-1921 season," said Mr. Pearson, for Pathe will continue to broaden its exchange system as it did during the last year. We now have thirty-two exchanges and two sub-exchanges, which come pretty near faultlessly covering the entire United States. But we contemplate additions to this chain of exchanges as the demand upon our facilities increases. We aim to obtain the greatest efficiency in distribution, and will leave nothing undone to maintain our present status with the increasing demands we know will be made upon us this Fall."

Universal Has New Sales Plan

A FAR-REACHING method of combined film selling and picture exploitation was arrived at by Universal officials in a pow-wow recently held in Chicago, and which was attended by a score or more of sales managers, exploitation specialists and salesmen, headed by Harry M. Berman, general manager of exchanges for the Universal sales organization.

A new departure in the presentation of photoplays to Exhibitors was inaugurated and will be instigated with "Shipwrecked Among Cannibals" the Universal feature filmed in the wilds of New Guinea. Henceforth, projection-room presentation will be accompanied by elaborate exploitation, including lobby displays. In this way, the exhibitor will be able to see various ways of exploiting the picture, at the time he books it.

Arrangements have been completed to make the initial exchange showings of "Shipwrecked Among Cannibals" a model of exploitation suggestion. Among the added displays available for the use of the exhibitor on this feature are six oil paintings 20 by 68 inches, of the most unusual type of Kia Kia

Exhibitors to See Exploitation While Viewing Picture

cannibals, and four attractive signs, also 20 by 68. There also are display cards bearing excerpts from the diary of William F. Alder and Edward Laemmle, the two cameramen—who were shipwrecked among the Kia Kias.

It is planned to put in the hands of each exhibitor who will use it, a lobby display exactly similar to those used during the initial showing of the picture, in the Astor theatre, New York City, and duplicated at the La Salle theatre, Chicago. These lobby displays attracted great attention and resulted in greatly enhanced box office receipts.

The assembled Universal sales managers saw a pre-view of the Cannibal picture while in Chicago. All were enthusiastic over it and united in saying that the country is ripe for a screen novelty such as the two Universal camera-men brought back from the South Seas. Among those present at the con-

ference were Art Schmidt, and Louis Baum, district managers for Universal exchanges in the middle west, Cleve Adams, manager of the Cincinnati exchange, Ralph Abbott of Indianapolis, W. D. Ward of Detroit, M. A. Chace, of Buffalo, J. H. Calvert of Kansas City, H. F. Lefholtz of Omaha, I. Gittleman of Minneapolis, Edgar B. Haines of Des Moines, George Levine of Milwaukee, I. L. Leserman of Chicago, Barney Rosenthal of St. Louis, as well as the exploitation men of the various exchanges.

Upon returning from Chicago, Mr. Berman spoke with great enthusiasm of the success of "Shipwrecked Among Cannibals" at the La Salle theatre in that city.

"I now am convinced," he said, "that the New Guinea picture will be one of the film sensations of the year. It promises, in Pittsburgh, Philadelphia, Boston and elsewhere, to duplicate its successes in New York and Chicago. I expect the picture to rival our phenomenal success with 'The Heart of Humanity'."

DEAD MEN TELL NO TALES

CARL LAEMMLE OFFERS
THE MOST UNEXPECTED PICTURE EVER FILMED.

SHIPWRECKED AMONG CANNIBALS

THE HAIR-RAISING EXPERIENCES
OF TWO DAREDEVIL CAMERA MEN
WHO NARROWLY ESCAPED BEING
DEVoured ALIVE

WHERE
CHLORINE'S TOOTH
ARE
SHOWN SELLERS

WHILE HARRY'S FILM IS
THE ONLY REEL
A MILLION DOLLAR BLANKING
IN EVERY REEL
THOUSAND FEATS ATTEST
WOMEN'S BODIES ARE BEING
WITH SLANDER, THEIR BEAUTY
TO JUDGE

THE FACT OF A BARE LONES
SWIFT FEELS OLD
THE SLIGHTLY REVERED THE
LIVING DEMONSTRATION OF
THE TERRIBLE MOUTH
FROM WHENCE WE CAME

UNIVERSAL JEWEL

Bessie Love's Picture in Great Demand

Announcement in the trade journals of the series of pictures to be shown by Bessie Love is said to have brought upon Andrew J. Cullaghan Productions, Inc., a great number of demands for distribution and exhibition rights. These have come not only from every section of the United States, it is stated, but also from many points abroad.

Miss Love and her mother have just returned to their home near Hollywood, after passing four weeks in New York. Having completed the production of "The Midlanders", Charles Temney Jackson's novel, just before coming East, she will be working on Charles Dickson's "The Old Curiosity Shop" soon.

Eva Novak to Star in a Universal Feature

Eva Novak has been signed by Universal to star in a series of comedy dramas. Miss Novak is a younger sister of Jane Novak.

For two years she played ingenues and leads in popular comedies; then she was engaged by Vitaphone. Tom Mix next engaged her as leading lady for three features. She next appeared with House Peters in "Silk Husbands and Calico Wives". Then followed her appearance in "Up In Mary's Attic", after which William Hart engaged her as his leading woman. Her first feature for Universal will be "Kate Plus Ten." Stuart Paton will be the director.

"Pirate Gold" Bookings Include Big Theatres

With the release of each succeeding Pathe serial, the episode pictures have continued to widen their field; but, not since the "Daredevil Jack" picture, in which Jack Dempsey is starred, has any one offering collected so many bookings in houses, where previously the continued-next-week pictures were not included on the programs, as has "Pirate Gold." Pathe's new serial, starring George B. Seitz with Marguerite Courtot.

This ten episode thriller is to be released August 15th. One month before its date of issue Pathe announced that the attraction had contracts in excess of 50% of the total on "Bound and Gagged" when that production commenced its run.

Goldwyn Product Sold in West Indies

The entire third-year product of the Goldwyn Pictures Corporation has been sold for Cuba, Porto Rico and San Domingo by Arthur Ziehm, foreign sales manager for the Goldwyn Distributing Corporation. Capital Comedies released through the Goldwyn organization during its third year were also included.

Another deal closed by Mr. Ziehm last week, places Edgar Rice Burroughs' "The Revenge of Tarzan" in Italy.

Ruth Roland Serial Ready

Pathe to Release "Ruth of the Rockies" and "Pirate Gold" Soon



Ruth Roland, appearing in the new Pathe serial, "Ruth of the Rockies"

PATHE will release two serials during the month of August, it was announced this week. August 25 has been set for the date of issue of "Ruth of the Rockies," the fifteen episode production starring Ruth Roland; and "Pirate Gold," in ten episodes and starring George B. Seitz with Marguerite Courtot is to be released on the fifteenth of the month.

"Ruth of the Rockies" will be Miss Roland's seventh serial play

for Pathe. It is a mystery melodrama with a Western setting and was adapted from Johnston McCulley's novel "Broadway Bab." The Ruth Roland serials have always been one of Pathe's greatest attractions. Due to the following she has built among the regular patrons of the films, this star has commanded special interest on the part of exhibitors.

In the new play Miss Roland will be supported by a company of players familiar for their work in the episode pictures. Herbert Heyes, whose appearances in leading roles are numerous, is Miss Roland's leading man in "Ruth of the Rockies." Heyes played the heroic role in "The Adventures of Ruth."

Thomas Lingham is the leading "heavy." He has had wide experience in the serials. His last part was "The Hound" in "The Adventures of Ruth." Norma Nichols, who began her screen career in Sennett comedies, has played some important parts in big feature productions, notably of the South Sea native girl. Jack Rollens, Fred Burns and others as well known as Western screen characters make up the balance of the supporting company.

Extensive advertising has been mapped out. Pathe announces that this serial will be given a campaign wider in scope than has been employed in the past.

Screen Authors of Prestige

Hodkinson Emphasizes Work Done by Grey and Sullivan for Screen

A STATEMENT issued from the headquarters of the W. W. Hodkinson Corporation emphasizes the position of prestige now occupied by two authors whose pens have turned out some of the best stories recently produced for release by the Hodkinson organization. These writers are Zane Grey and C. Gardner Sullivan. Concerning Mr. Grey's work, the Hodkinson statement reads as follows:

"Zane Grey is foremost among the novelists of the day. Millions of his books have been sold since the publication of his first novel in 1913, and now he is finding a still larger public through the films. Two of his stories, 'Desert Gold' and 'The Desert of Wheat' (retitled on the screen 'Riders of the Dawn') have already been produced and released through the W. W. Hodkinson Corporation. A third, 'The U. P. Trail', is being made ready for screen production."

It is safe to assert that no other modern American novelist has found such ready acceptance with photoplay fans as has Mr. Grey. His novels have needed hardly any of the adaptation to screen methods and requirements that has been found necessary in the case of other novelists. And he has a wealth of material to draw from

for he comes of a family that has figured prominently and adventurously in the frontier history of our country.

"One of the shining lights among the men and women whose energies have been bent towards the creating of screen material is C. Gardner Sullivan. Mr. Sullivan has been responsible for the starring vehicles used by many of the most popular artists in the eye of the camera and the public."

"J. Parker Read, Jr., is one who thinks most highly of Mr. Sullivan's work, 'for,' as he says, 'Mr. Sullivan seems to get a sympathetic insight into the nature of the particular star for whom he is creating a story and builds that story directly around her.' This is most evident in the last two startling successes of Miss Louise Glaum, 'Sex' and 'Sahara', released by Hodkinson. Both of these were the work of Mr. Sullivan's pen, and it has been said that never before has Miss Glaum had any vehicles which fitted so admirably her exotic personality."

"Miss Glaum is at present at work upon another story of Mr. Sullivan's. 'Love Madness' it is called and it will be released by the Hodkinson organization in the early fall. It is said to exceed in magnificence and in all-around appeal even the two great productions named above."

Walsh Makes Progress on Second Picture

According to an announcement from Mayflower Photoplay Corporation, R. A. Walsh is making rapid progress with the filming of his second independent production to be presented by Mayflower through First National. The title and origin of the Walsh offering to follow "The Deep Purple" are being withheld for the present.

The past week saw the completion of practically all of the important interior scenes, one of which was a reproduction of the famous Old Bailey courthouse, in London. The producer together with a large cast of players and his complete technical staff is now working in upper New York state, filming exterior scenes.

The cast of the new Walsh film consists of a trio of prominent screen players including Miriam Cooper, Anna Q. Nilsson and Conway Tearle.

"The Prince Chap" Gets Run at Rialto

Due to demands from patrons who failed to see William DeMille's "The Prince Chap," with Thomas Meighan during its week run at the Rivoli Theatre, New York, July 11-17, Hugo Reisenfeld, managing director of the Rialto and Rivoli Theatres has booked the picture for the Rialto the week of July 25. Manager Reisenfeld is sponsor for the statement that the demand for the picture was so great that he was practically forced into showing it at another of his theatres for an additional week.

"Always Audacious" to Star Wallace Reid

"Always Audacious" is the title of the next picture, in which Wallace Reid will star for Paramount, following the completion of "The Charm School" the production on which he is now working. Under the direction of James Cruze the latter vehicle is rapidly nearing completion. A cast of 50 pretty girls headed by Lila Lee, who has scored a success in the leading feminine role of "The Prince Chap," is one of the features of "The Charm School."



Benjamin A. Prager, president of the Mayflower Photoplay Corporation.

DEAD MEN TELL NO TALES



Dagrmar Godowsky, who will support Frank Mayo in "Hitchin' Posts," a new Universal feature

Wm. DeMille Starts on Hamilton Story

William DeMille has started work on the Cosmo Hamilton story, "His Friend and His Wife," the scenario for which is the work of Olga Printzlan, who provided the screen versions of "The Prince Chap" and "Conrad in Quest of his Youth" both William DeMille pictures. Conrad Nagel, will be the leading man of "His Friend and His Wife" and Ora Carew leading woman. The remainder of the cast will be virtually of all star calibre.

Two Added to Cast of "Roaring Oaks"

John Hopkins, the player of "leads" and director of several productions, has been added to the cast of "Roaring Oaks," the serial now in production at the Seitz studio under the direction of Bertram Millhauser. Another addition to the cast is Stephen Carr, the fifteen year old boy actor who has been playing in the recent De Mille productions.

"Roaring Oaks" will be Juanita Hansen's second starring vehicle for Pathé.

Adele Kelly in Broadway Musical Show

Adele Kelley with Will Morrissy's Revue, "Buzzin' Around," is another of the young screen actresses to desert the screen for the stage. "Adele" is a dancer now, and general understudy for the dancers in the "Revue."

Miss Kelly will be remembered as Harry Morey's leading woman. In her last picture, Sterling Feature Pictures, Inc., "The Fighting Kerkadians" she played the "heavy."

Mary Miles Minter to Be an Aviatrix

Mary Miles Minter, Reartist, has announced her intention of buying an aeroplane to use to reach locations for her future productions. She also plans to obtain a pilot's license and fly the machine herself.

Goldwyn Managers Appointed

SAMUEL GOLDWYN and his business advisory staff have selected the supervisors and branch office managers for the season of 1920-1921 for the Goldwyn Distributing Corporation. In a few instances the men are new, but the majority have been retained from the past year because they have proved their value to the organization. The new men have demonstrated in other positions their fitness to supervise the branch offices or to direct the methods of sales and the staff of salesmen at the twenty-two Goldwyn exchanges.

They are all men who can take up with the exhibitor the special problems of advertising, booking and exploitation which confront him in his own town and work with him until the problems have been satisfactorily solved. Exhibitors have had business relations with many of these men for years and know that they will receive from them the fair, helpful, courteous treatment which the Goldwyn Distributing Corporation demands from all of its employees. They will find the new managers just as eager to aid them in every possible way—just as keen as the managers retained from former years to see the exhibitor prosper and just as helpful in thinking up ways that will make his Goldwyn

Many New Names in List for Forth-Coming Season

film purchases bring in even more money than they have in the past three prosperous seasons.

Three supervisors are named in the Goldwyn announcement. Jean J. Crandall continues in charge of the eastern territory, embracing the exchanges in Washington, where he has his headquarters, Philadelphia and Boston. A. S. Aronson exercises supervisory control of the exchanges in Los Angeles, where he maintains headquarters, San Francisco, Seattle, Salt Lake City and Denver. E. C. Jensen, with headquarters in Chicago, covers the Chicago, Kansas City, St. Louis, Minneapolis and Omaha exchanges.

The managers of the twenty-two branch exchanges are: A. S. Dickinson, 111 Walter Street, Atlanta, Ga.; D. J. Horgan, 42 Piedmont Street, Boston, Mass.; George M. Hickey, 200 Pearl Street, Buffalo, N. Y.; Cecil E. Maberry, 207 South Wabash Avenue, Chicago, Ill.; Jack Stewart, 217 East Fifth Street, Cincinnati, O.; W. J. Kimes, 403 Standard Theatre

Bldg., Cleveland, O.; L. B. Remy, 1922 Main Street, Dallas, Tex.; Ben Fish, 1440 Welton Street, Denver, Colo.; J. E. Flynn, Film Exchange Bldg., Detroit, Mich.; W. E. Truog, Seventeenth and Main Streets, Kansas City, Mo.; M. Wolf, 912 South Olive Street, Los Angeles, Calif.; Robert Cotton, 16 North Fourth Street, Minneapolis, Minn.; S. Eckman, Jr., 509 Fifth Avenue, New York City; Felix Mendelssohn, 1335 Vine Street, Philadelphia, Pa.; Nat Barach, 1201 Liberty Avenue, Pittsburgh, Pa.; G. C. Parsons, 985 Market Street, San Francisco, Calif.; Jack Weil, 1312 Lindell Boulevard, St. Louis, Mo.; J. A. Koepel, 2018 Third Avenue, Seattle, Wash.; Walter F. Hayner, 714 Eleventh Street, N. W., Washington, D. C.; J. W. Pope, 714 Poydras Street, New Orleans, La.; E. J. MacIvor, 1509 Howard Street, Omaha, Neb.; W. E. Banford, 135 East Second South Street, Salt Lake City, Utah.

These branch managers will be greatly aided in giving the exhibitors the best of service during the new season through the announced plan of placing a far greater number of prints of Goldwyn pictures in the exchanges than has been the case in the past.

Metro Prepares for Special

Alice Terry Signed for Big Part in "Four Horsemen"

gram, and when he began casting for "Hearts Are Trumps" he chose the little blonde actress for the leading feminine role, that of Dora Woodberry.

Because of the fact that "The Four Horsemen" is to be an elaborate production, a large staff of assistants is working with Director Ingram, picking out locations and attending to the multitude of other details incident to the production. Walter Mayo has been selected by Bayard Veiller, the dramatist who is chief of production at the Hollywood studios, to assist Mr. Ingram in the direction of the super-picture.

Amos Myers will be the supervising art director for "The Four Horsemen." Mr. Myers is supervising Metro art director on the west coast and director of stages as well. He has been with Metro for more than a year, having done the art work on "Please Get Married," starring Viola Dana; "Should a Woman Tell?" featuring Alice Lake and "Old Lady 31," starring Emma Dunn. He is now aiding Mr. Ingram in the selection of locations for the many tremendous outdoor scenes of the production.

Just one detail of the preliminary work now being carried on by Director Rex Ingram is the rearing of a French town, complete from its quaint architecture to its equally characteristic war time population, on a big ranch near Hollywood. The town will have a population of more than 5,000 when peopled with

extras now being selected by the director. The town hall, a historic old castle, the business houses so familiar to members of the A. E. F. abroad and row on row of the little French homes that were the lodging places of American soldiers, will make up the town. The entire cast for "The Four Horsemen" will, it is said, total nearly 12,000 men and women.

First camera work on the production is scheduled to be started in the very near future.

Metro Pictures Are in Demand in Baltimore

Metro announces that for the third consecutive week, two or more of its productions have been shown at first-run theatres in Baltimore. The latest instance mentioned is the engagements of "The Cheater" at the New theatre and "Old Lady 31" at the Parkway for the week of June 28. Metro points to this as a proof of the growing popularity of its releases among the Baltimore audiences.

"Food for Scandal" is Titled and Cut

Cutting and titling have been completed on "Food for Scandal," the second Wanda Hawley starring vehicle for Realarth which will be released in September under the Realarth Star Franchise. Will M. Ritchey, supervising director of the West Coast studios, is enthusiastic over the offering.

DEAD MEN TELL NO TALES

Exchange Changes Name to Jans Film Service

Announcement has just been made that the name and scope of the New Jersey-Rolfe Film Company have been changed. Hereafter the exchange will be known as Jans Film Service and will take in not only the New Jersey territory but New York state as well. The company will be greatly enlarged in many ways.

Jans Film Service is in the market to buy the New York and New Jersey territorial rights to any feature picture of high class; ones that will have a powerful appeal to the general public and which are real and not fancied box office attractions. The company will be glad to look over any feature of merit that may be available for the territory supplied by the New York and New Jersey exchanges of Jans Film Service.

"Snapshots" Have New Value, Says Cohn

Jack Cohn, who with Lewis Lewyn, produces "Screen Snapshots," the bi-monthly single-reeler, has issued a statement in which he claims all the news value of the news weeklies for this "all-star" reel.

"The tremendous popularity achieved by moving pictures," said Mr. Cohn, "has developed a host of armies of movie-curious people. They want to know how this or that star lives; how they spend their spare time; what their directors look like, and what goes on behind the scenes. 'Screen Snapshots' has come as a boon to this army of movie fans."

Seventh Talmadge Picture Is Completed

Director R. William Neill is now cutting and assembling the seventh of Constance Talmadge's First National pictures, "Good References," by E. J. Rath, adapted for the screen by Dorothy Farnum, and at present running in five installments in the All-Story Magazine. Vincent Coleman will be seen as Miss Talmadge's leading man.

Olive Tell Completes Third for Jans

"Wings of Pride," the third of the series of Olive Tell features being produced by Jans Pictures, Inc., under the personal direction of B. A. Rolfe of the Jans organization, has been completed, cut, titled and assembled ready for public presentation.

**DEAD MEN
TELL NO
TALES**

New Lloyd Comedy Titled Recently Completed Two Reeler Will Be "Get Out and Get Under"

WHILE "High and Dizzy" is further establishing Harold Lloyd as "America's favorite comedian," word comes from California that he has just completed the second of his new series of comedy specials for distribution by Pathe. Under the title of "Get Out and Get Under," this production had a pre-view at the Strand Theatre, Pasadena, Cal., and, according to reports from the West Coast, received a hearty ovation. This pre-view follows a custom, established by Lloyd, with "Bumping Into Broadway," of showing the production before a regular audience, and in the event of necessity, tuning it up in spots that might not meet with approval, before forwarding it to the Pathe Home Office.

Pathe has not as yet set a release date on the new comedy, but it will be an early Fall issue.

Lloyd had virtually completed the production before he made his last trip to New York, filming only a few scenes upon his return to Hollywood. Hal Roach, who has supervised all of the Lloyd two-reelers since "Bumping Into Broadway," acted in a similar capacity for "Get Out and Get Under." Mildred Davis, as usual, has the leading feminine role.

"Get Out and Get Under," as the title indicates, is an automobile satire, and from all accounts will furnish audiences with the same abundance of laughter earned by "High and Dizzy." It is eighth in the line of Lloyd two-reelers. The first series was comprised of "Bumping Into Broadway," "Captain Kidd's Kids," "From Hand to Mouth," "His Royal Snyssness," "Haunted Spooks" and "An Eastern Westerner." "High and Dizzy" was first of the second series.



A scene from Robertson Cole's special feature with an all star cast headed by Edith Storey, "Moon Madness."

Carpentier to Return to America Soon

Robertson-Cole announces that Georges Carpentier, Europe's boxing champion and central figure in this company's special production, "The Wonder Man," which is now being widely shown, will return to America within the next three weeks to begin training for his fight with "Battling" Levinsky, which will take place on October 10th in all probability in the city of New York. This contest will be for the light heavyweight championship of the world.

According to the best information obtainable, the contest for the world's heavyweight championship between Jack Dempsey and Carpentier will take place in Madison Square Garden early in 1921.

W. P. Carleton Continues F. P.-Lasky Contract

William P. Carleton has returned to continue his contract with the Famous Players-Lasky Corporation, and is playing the leading role opposite Dorothy Dalton in her newest film, now in course of production. The company have gone to Portland, Maine, for a cool two weeks, and, incidentally, exteriorists. Mr. Carleton was recently released temporarily by Famous in order to play leading roles in the International production of "The Inside of the Cup" and the Associated Exhibitors' filming of "The Riddle Woman," starring Geraldine Farrar.

Corinne Barker Is Now Mrs. Hobart Henley

A statement from the W. W. Hodkinson offices contains the announcement of the marriage of Corinne Barker to Hobart Henley which took place on Friday evening of last week. Mr. and Mrs. Hobart Henley set sail for Europe on last Saturday, July 24. Miss Barker has become well-known as a feminine "heavy" on the screen. Her most recent work was done in "The Silent Barrier," a Louis Tracy production which is shortly to be released by the Hodkinson organization.

Mermaid Comedies Scoring "Duck Inn," Second Release, Finds Advance Bookings in All Cities

ACCORDING to a statement from Educational Films Corporation, the release of the second Mermaid Comedy, "Duck Inn" starring Lloyd Hamilton of "Ham and Bud" fame finds advance first and second run bookings that will compare favorably with any comedy series, without regard to the period that they have been before the public.

"We believe," says the statement from Educational, "that Mermaid Comedies have made the most remarkable record of any series of comedies ever launched. The reports from our exchanges are unanimous in that the first of the series, 'A Fresh Start' has been booked by every exhibitor to whom it has been shown. When such theatres as the Strand, New York, the Euclid, Cleveland (where it ran

two weeks) the Rialto, Washington, and theatres of equal standing in other cities put in an immediate demand for the second of the series, it is a mighty good sign that the quality is there.

"'Duck Inn' sets a high mark for advance bookings, but we are not asking any one to play this picture until they have seen it. We want everyone to see this picture and then to see the third of the series, 'Nonsense,' and the fourth, 'Dynamite,' to prove to them that we were correct when we promised them the fastest moving comedies of action and pretty girls that they have ever known. In three months the name 'Mermaid' will be firmly in the minds of motion picture fans everywhere as representing the funniest in two reel comedies."

Franklin a "Keystone Cop"

Bebe Daniels' Director Started in Slapstick Comedy at \$15 Per

CHESTER FRANKLIN, who is at present engaged in directing Bebe Daniels in "You Never Can Tell," her first production as a Real-art star, broke into motion pictures as a "Keystone Cop" at \$15 a week, after having given up the position as cartoonist on a San Francisco newspaper at \$100 a week.

Ten years ago Mr. Franklin had established himself as one of the ablest young cartoonists in the country. But he saw in motion pictures a good gamble for the future and appealed to Mack Sennett, the comedy king, then in the early days of his success, to aid him in breaking into the new field of work.

"At the start," Mr. Franklin stated, "my confidence was shaken several times. I was getting \$100 organization.

a week as a cartoonist, and it seemed an awful blow to come down to \$15 per. But after several lean years my belief in the great future of motion pictures was justified."

"There was something about the tall, good-looking young fellow that seemed to make instantaneous hit with children and it was not long before he graduated from the Keystone police to direct "kid" pictures. With \$500 and a camera he and his brother "shoe-stringed" their way through a one-reeler that won them both a job with D. W. Griffith.

After making a series of children stories for Griffith he was promoted to the production of five-reelers. His first picture was "Let Katy Do It," featuring Tully Marshall



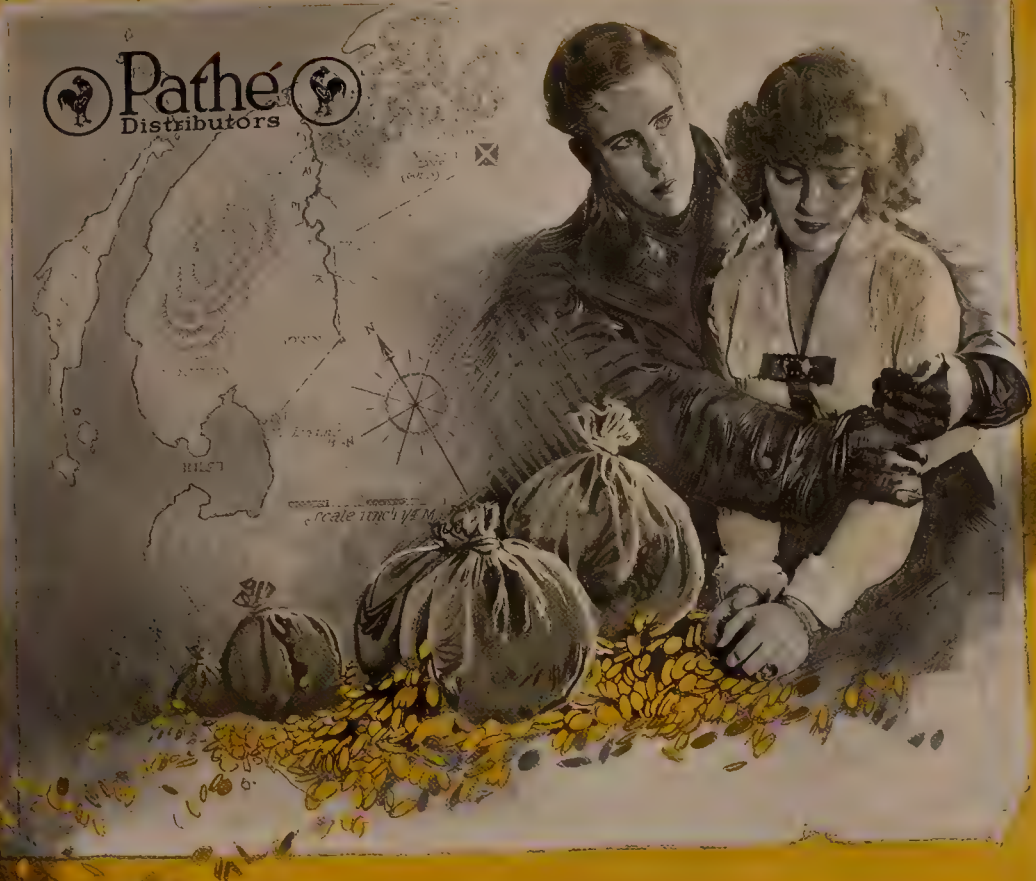
Jesse Hampton
presents
BLANCHE SWEET
in
THE GIRL IN THE WEB
*from the story "Miss Maitland, Private Secretary"
by Geraldine Bonner
Directed by Robert Thornby*

In the role of a woman at bay—a woman accused of stealing not only jewelry, but the other woman's husband—Blanche Sweet is seen at her best.

Exhibitors may book this with full confidence in complete success and satisfaction for their patrons. It is a powerful story with a great star and superb construction.

A PATHÉ SERIAL
GEORGE B. SEITZ
in the feature serial
PIRATE GOLD
with
MARGUERITE COURTOT





George Seitz has introduced a new (and better) kind of serial.

"Bound and Gagged" proved that it is possible to write and produce a motion picture serial of the same high grade as the best features, and thereby not only hold the typical serial audience but attract and *hold* the highest type of feature audience.

"Pirate Gold" is a better serial than "Bound and Gagged," good though the other was. It is a serial for *any* theatre, because it was made for the best.

High-power drama; delicious comedy; sensational incident, all compounded by an expert who is an artist, Mr. Seitz himself. And through all the engaging personality of a star who has come up with a meteoric rush,—the same Mr. Seitz.

10 PERFECT PARTS

Directed by
Geo. B. Seitz

RUTH ROLAND

in

RUTH OF THE ROCKIES

From the novel "Broadway Bab"
by Johnston McCulley

Teeming with adventure, thrills, and the spirit of the West "Ruth Of The Rockies" is another great contribution to the serial successes so well known to American exhibitors and so thoroughly identified with the personality of Ruth Roland.

This dynamic favorite of the masses has been seen in "Who Pays?" "The Red Circle," "Hands Up," "The Tiger's Trail," and "The Adventures of Ruth." They have all been tremendous money makers.

Her latest production is aflame with the ardor and dash of the romantic land of the Rockies and beyond. Her remarkable aeroplane stunts, great fights in the open country, and her dominant girlhood through it all set a new mark in serial acting and production.

Produced by Ruth Roland Serial Productions, Inc.





Pathe
Distributors



APATHÉ SERIAL



H.B. WARNER
IN ONE HOUR
BEFORE DAWN

Splendid actor in a splendid story;
perfect production and direction;
sensational without being wildly melodramatic.

Any one of three different men might have been guilty;
each of them could be proved to have a motive, and yet—
evidence points most strongly to one;
Who was the guilty man?

 **Pathe** 
Distributors



Lucy Cotton, who will appear with Bert Lytell in Metro's forthcoming production of the famous stage farce, "The Misleading Lady."

Two Popular Players Signed by Metro

George Spink, widely known actor as well as a writer of popular songs, has been added to the cast of "The Misleading Lady," starring Bert Lytell, which Metro is now picturizing at its New York studios in West Sixty-first street, from the stage play by Charles Godard and Paul Dickey. Mr. Spink will enact the role of Parker, the bookworm, in the Bert Lytell Special production.

Fontaine La Rue is another addition to the Metro forces. She has been signed to enact an important role in the production of "Body and Soul," the successful stage play by William Hurlburt, which is now being screened at Metro's west coast studios in Hollywood, under the direction of Charles Swickard. In this production Alice Lake will be featured.

Gowns a Big Asset to "Heart of a Fool"

Gorgeous clothes and beautiful women—acknowledged by showmen as an unrivaled money-getting combination—are features of Allan Dwan's "In the Heart Of a Fool" that are expected to contribute substantially to the picture's box-office success. The new Dwan offering, which is his fifth to be presented by the Mayflower Photoplay Corporation, is described as a veritable fashion pageant, with three of the screen's most beautiful leading women—Mary Thurman, Anna Q. Nilsson and Maryland Morne—acting as models.

Mann Comics Sold for Almost Whole Nation

With the closing of contracts for the territory of Minneapolis, North and South Dakota, Washington, Idaho, Oregon, Montana, Iowa and Nebraska within the past week, the Arrow office announces that 98 per cent of the entire territory in the United States has been sold on the Hank Mann two-reel comedies.

Educational Scores New Record

WITH two-reel comedies at three of the four big New York motion picture theaters this week Educational Films Corporation claims to have set another new record.

At the fourth theatre there is one of the company's scenic, and two of the three theatres playing Educational comedies are two other scenic.

In addition to this, one of the houses is playing three different reels from Educational this week, giving the company the whole of the picture bill with the exception of the feature and a portion of the pictorial.

"An Overall Hero," second of the Chester Comedies, is the release at the Rivoli and it is expected that it will follow in the footsteps of "Four Times Foiled," the first of this series which first played at the Rivoli for a week and then went to the Rialto for another week. Mr. Riesenfeld thinks so highly of these Chester Comedies which feature Snooky, the "humanzee," Arthur Nowell, the child actor, and a number of animals, that he has contracted for the entire year's output.

"Duck Inn," featuring Lloyd Hamilton of "Ham and Bud" fame and including in the cast Mar-

Has Three Comedies and Scenic in Four Broadway Theatres

vel Rea, Monte Banks and a number of favorites in the Strand offering. This is the second of the Mermaid Comedies. "A Fresh Start," first of this series, scored one of the biggest comedy successes in the history of the Strand and Managing Director Joseph Plunkett has called especial attention to this second one in his advertising.

"A Seaside Siren," second of the new two-reel Christies featuring Fay Tincher, is the comedy offering at the Rialto. It is rather remarkable that this is the second of the new two-reel Christies to be played at the Rialto in as many weeks, "Kiss Me Caroline" having been shown last week. These two pictures are said to be typical of the quality of Christie Comedies that may be expected under the producer's contract with Educational.

"Some More Samoa," a Chester-Outing, is given such a prominent place on the bill at the Capitol this week that the New York Times gives this picture first attention in

its review and comments on its genuineness by saying that "it demonstrates that scenes of semi-savage life can be entertaining without the embellishments of home-made thrills."

"One Drop Was Enough," another Chester-Outing, is at the Strand, in addition to the comedy, and the Sun-Herald calls it "exceptional."

It is at the Rivoli that there are three Educational subjects given prominent places. Besides "An Overall Hero," "The Castaway," a Bruce Scenic Beautiful which tells the story of a man shipwrecked on a desert isle who finds life there so wonderful that he refuses to leave, is given a special musical setting.

"Holland's Rustic Life and Waterways," an Educational de luxe picture, is used at the end of the Pictorial and as an introductory for the "Dutch Dance," one of the most attractive elements of Dr. Riesenfeld's bill.

A number of the Marcus Lor houses are this week featuring "Modern Centaurs," one of the Educational Specials, while four Bruce scenic and two Outing-Chesters are also contributing to the enjoyment of Loew patrons in the Greater City.

Ince Studio Launches Drive

Arranges Big Tie-up for Three-reel Studio Film

CAPITALIZING on the irresistible appeal of motion pictures to the people of the world, and anticipating newspaper enterprise and interest in a news-feature service of extraordinary merit, the Exploitation Department of the Thomas H. Ince Studios has successfully launched a three-cornered co-operative drive that will likely eclipse all previous publicity achievements, according to news received this week from the West Coast.

By special arrangement with one newspaper in each city and town of the United States and Canada, Thomas H. Ince has produced a three-reel photoplay which depicts for the first time, every phase of on and off stage activity in the Thomas H. Ince Studios, of Culver City, California.

The novel production, released under the title of "A Trip Through the World's Greatest Motion Picture Studios," will be distributed to exhibitors by, and under the exclusive jurisdiction of, the newspapers for which it was especially filmed under the personal supervision of Thomas H. Ince, and the direction of Hunt Stromberg, Director of Publicity and Advertising for the Ince Studios, who conceived the idea and negotiated its acceptance by scores of powerful metropolitan dailies throughout the country.

Contrary to all precepts, "A Trip Through the World's Greatest Motion Picture Studios," sidesteps the casual star and player "snapshot" glimpses found in some magazine and special supplements devoted to "behind the screen" moments. The Thomas H. Ince production is dis-

tinct and original in that it presents, in conventional story and continuity form, the full day's work in a representative American cinema institution, from sunrise to sunset.

Under the existing arrangements between the Thomas H. Ince three-cornered tie-up, the advance and current publicity pledged for the promotion of "A Trip Through the World's Greatest Motion Picture Studios," will, it is believed, result in the greatest, most far-reaching volume of collective newspaper space ever accorded to a single exploitation project.

When the Thomas H. Ince Studios first approached the press with the nucleus of the plan, letters and telegrams of enthusiastic acceptance and co-operation were returned by the photoplay and managing editors who promptly recognized the circulation and news-gathering possibilities attached to an enterprise which brings the ever-alluring Shadow-land to the very doors of the fans, and provided the newspapers with a feature service that appeals directly to all classes of people. Communications with large and small theatre owners in every locality also disclosed the exhibitor-approval and demand.

At the suggestion of the majority of the newspapers, the coming of the picture will be announced on successive days at least two weeks prior to the release of the film and its first-run exhibition in

the local theatre. Boxed bulletins, news announcements, and feature "spreads," will herald the newspaper's arrangements with Thomas H. Ince. During the exhibition of the picture in the first-run theatres, and the subsequent-run houses, columns of news and feature publicity will be accorded its presentation.

In all publicity, advertising, and exploitation, the photoplay will be billed as "The... (name of newspaper).... Thomas H. Ince Production," thereby negotiating a mutually profitable advertising partnership between the newspapers and the Ince Studios with the various exhibitors, also companionable partners in the enterprise, receiving the three-reel photoplay without rental cost, and reaping the full benefit accruing from the tremendous extra newspaper support and publicity and the hundreds of extra admissions made inevitable through the presentation of a decidedly unusual attraction which strikes at the hearts of all.

Gertrude Atherton Is Busy Learning the Ropes

Gertrude Atherton, one of the Goldwin Eminent Authors, arrived at the Culver City studios this week from the East and at once got busy studying screen technique. While she has already contributed to Goldwyn's screen literature, she has not hitherto written directly for the screen. Now, however, she is engaged upon writing a scenario and will remain here several weeks until it is finished.



Pioneer Preparing for Big Fall Campaign

All the departments of the Pioneer main office in New York are running overtime getting all the details of the fall campaign in order. It has always been the practice of the Pioneer to lay its work out far in advance, so that last minute rushes and delays will be eliminated and deliveries made long before release dates.

Pioneer's fall season will begin with "What Women Want," with Louise Huff as the star, while "Where Is My Husband?" with Jose Collins and Godfrey Tearle, will follow. "The Place of Honey-moons" in which the leading roles are played by Emily Stevens and Montagu Love will be released as a special early in September.

Later fall releases will be Alma Rubens in "Thoughtless Women," and the first of the new Pioneer productions starring Violet Mercereau and Edmund Cobb.

Copperhead Series Has "Robin Hood" Theme

Much curiosity in the trade has been aroused as to the nature of the story running through the Copperhead series of dramas, made by the Breed-Howell Corporation and released by the Photo Products Export Company, 220 West 42nd street, New York city. Jim Freeman, the "Copperhead," is a character not unlike that of the outlaw Robin Hood famed in the history and romance of the twelfth century.

Jim Freeman is the Robin Hood of the Blue Ridge section of North Carolina and so he often "gets in Dutch." A price is on his head; he is captured; but escapes to confound his pursuers. Of course he has many love adventures.

W. H. Wright Writing Titles for Chester

William H. Wright, a New York newspaper man and magazine writer has succeeded Katherine Hilliker as title writer for Chester Outings and Chester Screenies. Mr. Wright came to C. L. Chester from the New York World. He has had considerable experience in newspaper work in New York, being a member of the New York Tribune staff for five years before he entered the magazine field as associate editor of *Outing Magazine*.

Blackton Finishes Another

Pathe Says "Passers By" Sets Hot Pace for "Man and His Woman"

COMMODORE J. STUART BLACKTON, who has given Pathe two big releases since June, in "Passers By" and "Man and His Woman," each of which had a Broadway premiere, has just completed another production titled "The House of the Tolling Bell." In this production he will introduce a new male star in Pathe pictures, Bruce Gordon, English actor who was engaged because of his special fitness for the leading part in "The House of the Tolling Bell." May McAvoy, whose appeal was a big factor in the popularity of "My Husband's Other Wife" and "Man and His Woman," is cast opposite Gordon.

While preparing his next release for Pathe, Commodore Blackton has been kept informed of the success being gained by "Passers By" and "Man and His Woman." The former, a screen version of C. Hadson Chambers' great stage play, is

setting the pace for "Man and His Woman," having been released some weeks before. The pace is a rapid one, too, says Pathe, for "Passers By" is the most successful of the entire Blackton series released thus far by Pathe.

Among the prominent first-run houses that have booked the all-star production, since its premier at the Capitol, in New York, are: Signal Amusement Co., Chattanooga; Isis, Houston; Rialto, El Paso; Orpheum, Rockford; Auditorium, South Bend; Avoy, Moline; Fisher, Danville, Ill.; Family, Davenport, Ia.; Bijou, Pawtucket; Broadway, Springfield, Mass.; Capitol, Springfield, Mass.; Park, Boston; Strand, Hartford, Victory, Providence; St. James, Boston; Loew's Garrick, St. Louis; Pantages, San Francisco; American, Troy; Strand, Amsterdam; Albany, Albany; Strand, Syracuse; Palace, Schenectady; and Avon, Utica.



Scene from Arrow's five-reel comedy, "Bachelor Apartments," in which Georgia Hopkins is starred

National Distribution on Guaranteed Plan

"Guaranteed Circulation" is to be one of the big assets of the Harry Levey Service Corporation releases, according to plans made public by Harry Levey, president of the company. Industrial and educational motion pictures produced by the company are to be given nation-wide distribution on a guaranteed plan.

Having had wide experience in the distribution of this type of picture, Chester C. Kleber, secretary of the company, has been placed in charge of this end of the work and has already perfected plans along this line.

"By careful study of exhibitors' needs, Mr. Kleber knows how to fit into their program such educational pictures as will round out to best advantage an evening's entertainment," says a statement from the Levey Service headquarters.

Notes Here and There

Eileen Percy is beginning work in the film version of the Edgar Franklin story "Beware of the Bride" under the direction of Howard M. Mitchell and the Lieut. Looker Company is at San Francisco shooting aerial scenes over the city for "The Skywayman" leading woman. Upon completion of this subject Miss Lovely is to be starred by the Fox organization, stories for the Lovely productions having been selected.

Hampton del Ruth, supervising director of the Fox comedy section since his return from New York, where he went with his big special comedy which has been titled "Skirts," has been making the necessary preparations for the filming of another super-comedy.

Sylvia Breamer Starts Franklin Directing

Sylvia Breamer has started work on the second production under her contract with Sidney A. Franklin, the director-producer. Miss Breamer will be featured in "Parrott and Company," a screen version of the novel by Harold MacGrath. The production will be filmed at the Hollywood Studios.

Goldwyn on Capitol Screen Company Has Had Five Weeks in Big Playhouse and More Coming

FIVE solid weeks of Goldwyn productions on the screen of the Capitol theatre is the record which Samuel L. Rothapel, manager of the Capitol theatre has handed to Samuel Goldwyn. Two more Goldwyn features have been booked for later showing and another, Mabel Normand, in the screen version of George Ade's "The Slim Princess," was shown there the last of June and the first of July.

The five solid weeks of Goldwyn pictures was started on Sunday, July 18, with "Going Some," based on Rex Beach's novel. It was a laughing success, the high standard of which was maintained by Will Rogers in "Cupid, The Cow-puncher," founded on Eleanor Gates' comedy of cowboy life. For the week of August 1 the Capitol silversheet will reflect the new Goldwyn stellar vehicle for Tom More, "Stop Thief!" made from Cohan & Harris' production of the

Carlyle Moore spoken farce of the same title. The week of August 8 will be devoted to the new Mary Roberts Rinehart comedy of "prep" school days, "It's a Great Life," based on her own story of "The Empire Builders."

On August 15 a picture that the Goldwyn staff confidently expects to score a sensational knockout will begin a week's showing. It is "The Penalty," based upon Gouverneur Morris' novel of San Francisco's underworld.

After a week's interval the Capitol's screen will again show a Goldwyn feature with Madge Kennedy in a dual role in "The Girl With the Jazz Heart." Sometime in the early fall Pauline Frederick will be seen in the picturization of Alexandre Bisson's famous play, "Madame X." The Goldwyn staff expect it to be one of the dramatic sensations of the coming film season.

Equity Film Wins Praise State Right Men Enthusiastic After Seeing "Keep to the Right"

THE officers of Equity are gratified at the reception being accorded its "Keep to the Right" production—a five-reel Edith Taliaferro picture, the second of Equity's state-rights releases. From the verdict of the many buyers who have seen the picture, it appears that the name of Edith Taliaferro, associated with many Broadway successes whose fame has traveled the breadth of the country, is one of the chief features of interest. While it was known that the connection of a Broadway star with a production immediately carried weight with exhibitors and fans, the popularity of Edith Taliaferro was never estimated

as optimistically as the judgment of state-rights buyers indicates.

The gist of the opinion expressed on "Keep to the Right" is that the picture is "different"—in the sense that it deals with a subject that is far above cheap sentimentality. Although its theme is romantic, the story is an appealing tale of love—it teems with action and dramatic intensity. The side-lights introduced occasionally stand out in excellent relief, while the main plot is so handled by the director, John G. Adolph, that it carries the spectator's interest with full force up to the very last.

Charles Urban Acquires Rare Russian Views

Cutting and titling of the Admiral Kolchak pictures, brought back from Russia by Lieutenant Carl von Hoffman two weeks ago, is practically completed by Charles Urban who bought them for his Urban Popular Classics.

The unusual value of the pictures rests in the fact that they are the only ones in existence. Lieutenant von Hoffman says that no other cinematographer except himself ever had an opportunity to take any pictures while the Kolchak expedition was in action, so the ones he brought back to America constitute the only pictorial record there is. Von Hoffman says he was able to bring home only 2,500 feet out of 18,000 exposed. The rest fell into the hands of the Bolsheviks and was destroyed, he states.

National Film Officer Gets Many Contracts

After several weeks' stay in New York, arranging for the release of several recent National Film Corporation of America productions, C. A. Willat, vice-president and general manager of National, has returned to the Hollywood, Cal., studios of that concern with a large number of contracts for the release of a series of special feature photoplays, production on which will be started as soon as the National's board of directors has ratified the agreements.

According to "Doc" Willat's information bureau, the National is planning the production of a series of eight features, adapted from the literary works of one of the best known and popular American authors.

Art-O-Graft Completes Scenic Drama

The scenic wonders of the West in all its unsurpassed beauty will be displayed to the East in the Art-o-graf's latest production "Out of the Depth." Otis B. Thayer, with his staff is busy finishing this picture, which will shortly be sent East for trade showing.

Paramount November Schedule

FOLLOWING the announcement of a big release schedule for September and October, Famous Players-Lasky Corporation have just announced for the Paramount November release schedule eight productions said to be superlative even to the features of the two preceding months. Of special interest on the November program are "Behold My Wife," George Melford's picturization for Paramount of Sir Gilbert Parker's novel "The Translation of a Savage"; and "Idols of Clay," the third of the George Fitzmaurice productions, featuring Mae Murray and David Powell.

"Behold My Wife" takes first place chronologically as it will be released early in the month. "It was adapted to the screen from its literary form by Frank Condon and shows the masterly direction of George Melford in the acting of a capable cast headed by Milton Sills, Mabel Julienne Scott and Elliott Dexter. The plot deals with the struggle of an Indian girl, married to a "remittance man," to acclimatize herself to the ways of the old country after she has been sent to the ancestral estate, unaccompanied and friendless, by her husband.

Fifty pounds of beads, closely identified with the story and used for comely ornaments of dress, feature a part of the plot of "The Sins of Rozanne" which stars Ethel Clayton. The story, dealing with South Africa, was adapted by Mary O'Connor from Cynthia Stockley's novel "Rozanne Ozanne." Tom Forman directed.

For the second week's releases Paramount offers Enid Bennett in the Paramount Ince production "Her Husband's Friends" adapted from the Marjorie Benton Cooke story, and Wallace Reid in "The Charm School." "Her Husband's Friends" offers a new angle of the eternal triangle, not without considerable humor in this surpris-



Scene from Ethel Clayton's current Paramount picture, "Crooked Streets"

ing vehicle for Enid Bennett, which was directed by Fred Nible.

"The Charm School," it was stated, was a picture which was so adaptable to Wallace Reid's well known humor that it was pronounced to be his next picture the minute the story was read by the scenario department of Famous Players-Lasky Corporation. The plot follows closely the original story by Alice Duer Miller, showing the tribulations of the young man who suddenly inherits a young ladies' seminary. Tom Geraghty prepared the scenario and James Cruze directed.

Perhaps the most spectacular production of its year is promised in the third George Fitzmaurice production "Idols of Clay," the lavish exposition of South Sea Island life depicting also the charm of Bohemian Soho and the artists' colony. The cast will be featured in the

main by the same players who popularized the other two Fitzmaurice productions. Ouida Bergere wrote the scenario. The picture will be released during the third week of the month. The same week will see the release of "A Romantic Adventure," Dorothy Dalton's third picture under her new Paramount contract.

"Burglar Proof," in which Bryant Washburn appears, and "The Frisky Mrs. Johnson" starring Billie Burke, are the releases for the fourth week. Major Maurice Campbell shows his hand again at directing Washburn while Tom Geraghty was responsible for the adaptation of "Burglar Proof" by William S. MacNutt.

Billie Burke takes up a new and more serious vein of acting in the adaptation of Clyde Fitch's play "The Frisky Mrs. Johnson." Edward Dillon directed the production.

Realart Release Wins Favor

IN a statement just issued by the Realart Pictures Corporation, exhibitors and reviewers of the South and West are reported to have passed favorable comment on the latest Mary Miles Minter starring vehicle being released by Realart, "A Cumberland Romance." This comment followed a number of pre-release showings in those sections of the country. The Realart statement, which follows, embodies some of the verdicts rendered by staff reviewers of the various big dailies.

"The best Mary Miles Minter picture yet is the general opinion among the exhibitors while the reviewers wax much more enthusiastic," reads the statement. "Mary Miles Minter demonstrated in this picture what we have long suspected—that she is really a fine little actress as well as a beauty," says the Chicago Post in a review of "A Cumberland Romance." In a full column about the picture, Mae Tinee of the Chicago Tribune says:

"A Cumberland Romance" Is Well Received in West and South

Miss Minter continues to round out and perfect herself in her art. She has always been appealing but she is so much better an actress than she was. This new picture of Mary Miles Minter's is an exquisitely set little tale of simple mountain folk.

"Among the many praiseworthy reviews Miss Minter and 'A Cumberland Romance' received in the South, bits of the one in the Tampa Tribune are quoted because they best express the general opinion. Those who saw the fine work of little Miss Mary Miles Minter in the opening performance of 'A Cumberland Romance' at the Alcazar theatre last night, remarked two things: the steady advance in acting

ability that she has made since she first began to work for the screen and the total absence, in this entire picture, of the fine feathers and royal raiment upon which so many actresses depend to make an appealing picture. All in all 'A Cumberland Romance' is a picture worth seeing and pretty little Miss Minter is a star worth watching, for her work, while finished and satisfying, shows promise of even bigger things when she really grows up."

Billy Ruge Comedies Are Not Revivals

The Photoplay Products Export Company of 220 West 42nd street, New York City, writes: "In a recent news item mention is made that we are about to market a series of Billy Ruge revivals. These are not revivals; they are absolutely new and original comedies that have never before been released. There are six of them."



And Bebe Daniels, now a Realart star, inquires "How Come?" when her leading man, Jack Muhlail, in "You Never Can Tell," evidences so much solicitude for her comfort.

With the bases full you're next at the bat

With Apologies to K. C. B.

DO YOU know why Babe Ruth is worth
ONE HUNDRED and twenty-five thousand
DOLLARS TO the New York Yankees?
BECAUSE HE clouts home runs when there
ARE MEN on the bases. It's the man
WHO STEPS in and meets the ball and
PUTS OVER the wallop while his
OPPONENTS ARE sleeping that gets the
MONEY IN the baseball business or
THE PICTURE business, makes no difference.
THE WIDE awake exhibitor books his
MONEY GETTERS from the wide awake
STATE RIGHT man and the wide awake
STATE RIGHT man looks to the wide awake
RELEASING COMPANY that has the winners.
EQUITY CLAIMS to be wide awake to the
INTERESTS OF both state right men and
EXHIBITORS AND if that's the kind of a
COMPANY YOU want to deal with, write or
WIRE TO Equity for terms, territory and
PRICES ON "Keep To The Right" the
SUREST FIRE state right winner on the
MARKET TODAY. With "Keep To The Right"
AND THE remarkable exploitation and
POSTERS DVERTISING and other helps, any
EXHIBITOR ANYWHERE can make a clean-up.
IT DOESN'T REQUIRE any extraordinary
SHOWMANSHIP AT all, for we have prepared
THE MOST unique exploitation any state
RIGHT PICTURE ever had and the picture
DOES THE rest by itself.

YOUR LOCAL censors will shake you by
THE HAND for bringing such a fine
TYPE OF production to your town and
YOU'LL GET expressions of delight
AND SATISFACTION from ninety-nine
OUT OF every hundred of your patrons
FOR PROVIDING this class of choice
ENTERTAINMENT. "Keep To The Right"
IS A DIFFERENT kind of a picture.
IT PACKS a wallop in every reel and
IS AS clean as a whistle throughout.
IT'S THE kind of a picture you want
YOUR OWN family to see and enjoy,
AND IT'S a repeater because it sends
AUDIENCES AWAY happy, inspired, charmed.
"KEEP TO THE RIGHT" is a big picture
WITH BIG exploitation and big
PROFITS. If that's what you are
LOOKING FOR for your town and your
THEATRE, write us and we will tell you
WHERE YOU can book "Keep To The Right"
IN YOUR territory. State right men
WRITE OR wire direct to Equity.

I THANK YOU.

J. B. H.

State Rights now being sold by

EQUITY PICTURES
CORPORATION
Aeolian Hall New York

P. S. Send for a copy of the big new advertising campaign book.

August 7, 1920

Will Tell Releasing Arrangements Soon

IT is expected that an announcement of great interest will soon be forthcoming from Jans Pictures, Inc. It will concern the method of release of that organization's much talked about super-feature, "Madonnas and Men," offers for which have been considered for the past several weeks.

"Madonnas and Men" is the photodrama from the original story by Carey Wilson and Edmond Goulding concerning ancient and modern times. It scored a distinct success when recently given its premier showing, and numbers among its all-star cast Evan Burrows Fontaine, Edmond Lowe, Gustav Von Seyffrittz, Anders Randolph and Raye Dean.

"Love's Flame" Now on Independent Market

"Offers have been received from every territory covering United States for the purchase of state rights on "Love's Flame", a six-part feature, starring Thomas J. Carrigan, supported by Vivienne Osborne." This announcement comes from the offices of the Fidelity Pictures Co., which is releasing the production through the independent market.

After a screening for Bernard Mills, general manager of Elk Photoplays, Inc., of New York, Mr. Mills immediately purchased the rights for Greater New York and Northern New Jersey. The territory of Eastern Pennsylvania was sold to 20th Century Film Co., of Philadelphia, Pa.

"The Mystery of Washington Square" will soon be ready for distribution over the state right market. The picture, which is in six parts, is a detective drama. The theme of the story is based upon life in the Greenwich Village section of New York. The picture, according to Fidelity Pictures, announcement, is in the cutting rooms, and within ten days will be ready for showing.



An interesting scene from the third of "The Son of Tarzan," the new serial controlled by David P. Howells

Activities of the Independents

STATE RIGHTS—EXPORT

Flora Finch to be Starred

Film Frolics Pictures Corp. to Start on Series of Two Reelers

THE dean of motion picture comedy stars, Flora Finch, returns in a stellar role, under the banner of the new "Film Frolics Pictures Corporation," a New York State incorporation of the past week.

The new company was especially organized to provide suitable vehicles for and produce pictures featuring the only remaining star of the "sure fire" comedy days of filmdom when Flora Finch and John Bunny played opposite to each other and reigned supreme in the hearts of the movie fans all the way around the world.

A series of six two reel comedies are in preparation. It is announced that "shooting" will begin on the

first of the series with the coming of August.

The new corporation has no definite plan to outline at the present time, as bearing on their future activities, excepting to say that Miss Finch is under a three year contract, to star in no less than six two-reel comedies yearly.

A great many stories for scenario purposes have been under consideration for some length of time and it was only after innumerable conferences between Miss Finch and the executives of the corporation, which stretched along into "the wee small hours of the morning" before the company and the star decided that the time was ripe to make the advance announcements of the new enterprises.

Hallmark Output is Sold

Gorham Photoplays Buy Specials, Serials and Triangle Re-Issues

ARRANGEMENTS have just been completed whereby the Gorham Photoplays, Inc., a new independent distributing corporation of which P. E. Meyer is president and general manager, has taken over the Hallmark New York Exchange.

In talking over the exchange, the Gorham Photoplays, get all the Hallmark Specials and Serials now booking and also the Triangle features including forty-seven Fairbanks, Hart, Keenan and Norma Talmadge re-issues, twenty-six new recreated Triangle special subjects starring Charles Ray, Lillian Gish, Billy Burke, Louise Glaum, and Olive Thomas, twenty-six re-issues with H. B. Warner, Constance Talmadge, Gloria Swanson and Dorothy Gish, and also twenty-six recreated Keystone comedies. All the above material will be distributed in the New York and Northern New Jersey territory.

In placing the Triangle re-issues, Triangle special subjects, Keystone comedies on the market, the Gorham Photoplays, Inc., will serve the exhibitor with new prints and a new line of advertising accessories.

Masterpiece Film Has Heavy Bookings

The rise in cost of picture production which increases the rental of features, has given a stimulus to the re-editing, re-titling and re-issuing of such features as were regarded by exhibitors as big money getters. This condition of affairs is being taken advantage of by the Masterpiece Film Distributing Corporation. Although this company has been in business only a few months, the results obtained with the new issues of eight Clara Kimball Young pictures which include "Hearts in Exile," "The Feast of Life," "Savage Instinct," "Without a Soul," "The Dark Silence," "The Yellow Passport," "Marrying Money," and "The Rise of Susan" are said to have been little short of wonderful.

The Stanley Circuit of Philadelphia, the William Fox houses in New York, the Isis theatre in Indianapolis have booked the eight features. Lubliner and Trinz of Chicago have booked "Hearts in Exile" for all their theatres.

Seiter Contracts Again With National Film

William A. Seiter has renewed his connections with the National Film Corporation of America. Under the new contract with National which puts an option written into the previous contract in force, that concern has first call on Mr. Seiter's services for three years, with a further option for two additional years. A heavy increase in salary, according to the National's information bureau, is included in the new agreement, which also provides Mr. Seiter with his choice of productions.

Victor Nulty Works on "The Son of Tarzan"

Victor A. Nulty, production manager at the West Coast studios of the National Film Corporation of America, is devoting himself wholly to the task of looking after the producing detail of "The Son of Tarzan," now being filmed by that concern for David P. Howells, who will distribute this feature serial.



Gaston Glass, who will play the lead in Ralph Connors' "The Foreigner," to be produced by Dominion Films, Inc.

E. R. Champion Joins Arrow Sales Staff

Further evidence of the large plans which Arrow is making for the coming year is furnished in the announcement this week from W. E. Shallenberger, president of Arrow, of the appointment of E. R. Champion as special sales representative.

Mr. Champion was formerly with Pathe as branch manager in Washington, D. C., and assistant branch manager in New York City for the same company. Prior to his association with Pathe he toured the Orient with the picture, "Civilization."

Gale Henry Closes Big Deal

To Produce 12 Two-Reel Comedies
a Year for Special Pictures Co.

GALE HENRY, the well-known eccentric comedienne of the screen, this week signed a contract with the Special Pictures Corporation whereby she will make twelve two-reel comedies a year for the Los Angeles organization, which specializes in the production and distribution of short subjects. Details concerning the contract were given out on the West Coast this last week.

Miss Henry will maintain her own producing company and will deliver the negative and one sample print of each of her dozen comedies to Special Pictures Corporation.

The deal was closed between legal representatives of the comedienne and President Louis W. Thompson of Special Pictures Corporation. According to the terms of the contract, Miss Henry will receive for her comedies a sum which will make her the highest paid comedienne in the films, says Special Pictures.

Several years ago Miss Henry deserted the musical comedy and burlesque stage to enter films, and she was given her start by Carl Laemmle, president of Universal. She developed a new type of feminine character portrayal and soon became a leading comedy star. Later she formed her own company, and now she has made arrangements to release her output through Special Pictures.

This makes eight releases a week which will be distributed from Los Angeles by the new organization, including "Comedyart," "Comi-classic," "Sunset-Burnd scenes," Clayplay comedies in Animated Mud, and three comedies weekly from Premier productions, Inc. The company started in the short-subject field about four months ago with Comedyart release, made up of a 1,400 foot comedy, 400 foot scenic, and a 200 foot novelty film, and have been maintaining a policy of rapid expansion ever since.



Two views of Doraldina in "The Woman Untamed," which will be released through the State Rights market by Elmer J. McGovern

Story and Cast Sells Film

Titles Cannot Draw Crowds, Says
Photo Product Export Official

PHOTO Products Export Company, 220 West 42nd street, New York City, are issuing a number of pictures which are as yet neither cut, titled, nor named, but experienced and expert buyers have praised the quality of the productions—the photography, the acting, the story presented, and have contracted for the output on that appraisal. This has led an official of the Photo Products Export Company, a man who has been identified with pictures for many years, to make some remarks with regard to the mania for names of "best sellers" and "Broadway successes" that has recently characterized the industry.

"In very many cases," he said, "the names of best sellers and Broadway successes, when applied to pictures, have meant nothing except disappointment. You cannot make pictures to titles of books or plays. I can recall the name of one book which is said to have sold several million copies. A film was made to this book; it was a good film as far as it went, but it is on the shelves today. People do not pay money to see a title. As to the number of plays that have been presented between 42nd street and 50th street in recent years, and of which movies have been made, their names are legion but the number of successes is not so big."

Well Ahead of Production

Adaptation of Animal Serial is
Six Episodes Ahead of Filming

THE work of adapting Edgar Rice Burroughs's book to the screen under the title of "The Son of Tarzan" is being kept considerably ahead of the actual filming so as to insure the company against all delays in the matter of releasing the big animal serial. Roy Somerville, who is carrying on the adaptation, has completed the tenth episode. This puts him six episodes in advance of the production work as Director Harry Revier is now engaged in the cutting and the editing of the fourth episode. The picture is being produced under the auspices of the National Film Corporation and will be distributed by the David P. Howells Company. The following statement has been issued by the Howells' organization in connection with this chapter-picture:

"Several innovations have been adopted in the production of this serial. Among these is the close and intimate cooperation in which Director Revier and Roy Somerville

are working. When Somerville went west to start work on this picture he and Revier engaged a bungalow together, so that they would be able to work together without unnecessary delays. This arrangement has worked out with great effect as the two spend their days on location and their nights working out the script for the future episodes. By director and scenario writer working with such intimacy and in perfect harmony some very unusual results have been achieved that will be apparent on the screen.

"One of the most important of these will be the method by which the synopsis preceding each episode has been worked out. In place of the usual sub-title synopsis which was so long that no one ever took the trouble to read it, Revier and Somerville have worked out a pictorial synopsis that will lead off each episode and in a few feet of film give the salient features of the action which has gone before."

Aywon Announces Release

Features, a Farce and Joy Brand
of Comedies on List Published

AN announcement has just been issued by Nathan Hirsh, president of the Aywon Film Corporation. It concerns the releasing of the names of the features and comedies now ready to be put on the market or to be released by Aywon in the near future.

The first feature, in which Florence Chase will star has been completed. It is "The Woman Above Reproach" and is in seven parts. It presents the star in an emotional role.

Another feature is "The Evolution of Man," said by Aywon to be a most unusual story played by a strong cast. Mr. Hirsh will also present and distribute through Aywon, "The Woman of Mystery," a five-reel production with Grace Cunard and Francis Ford in the

leading roles; and "The Charming Deceiver," the story of a young girl who marries a man twice her age.

At present the Aywon Film Corporation is distributing Gerald Bacon's photodrama "Blind Love" with Lucy Cotton. The company also is releasing the travesty reel, "When Quackel Did Hide," a burlesque on the great drama, "Dr. Jekyll and Mr. Hyde." In the travesty Charlie Joy plays the dual role, and he is also the chief comedian in the Joy Comedies, which are being released by Aywon.

In addition to the fifteen two-reel Joy Comedies, Mr. Hirsh announces that he will shortly release a series of fifteen two-reel Western features, in which Harry Carey is starred, supported by an all-star cast.



From left to right: Edward Hemmer, president of Hemmer Superior Productions, Inc., Fred Laurence, and Charles Laurence, of the Submarine Boat Corporation. Between the two is Maud Sylvestre, who is playing the lead in the first production



Grace Davison, star of "Man's Plaything," who has begun work on a new picture at the Glendale studios under the direction of Charles Horn

Brandt and Cohn Join Forces

JOE BRANDT, former director general of the National Film Corporation, and Jack Cohn, producer of Screen Snapshots and the Hallroom Boys Comedies, have become associated in the formation of the C. B. C. Sales Company. The organization will serve as a distributing medium and will deal exclusively in independent productions. Mr. Brandt left for the Coast last Tuesday, following the announcement of the establishing of the new company. Mr. Cohn, who is well-known in the state-rights circles and who has had a wide experience in the production and marketing of short-length subjects, will be in charge of the New York office, which will be maintained at 1600 Broadway. A statement just issued from the New York headquarters of the C. B. C. Sales Company follows:

"The C. B. C. Film Sales Com-

C. B. C. Sales Company to Handle Independent Products

pany will deal directly with the independent producer with a view to the efficient and equitable marketing of his product. Contracts have already been closed for a number of feature productions and a series of short subjects and novelty reels. Others will be contracted for as time goes on.

"The new company claims to have perfected an arrangement whereby their contracted pictures will have good distribution in all territories. The company will handle the publicity, advertising and exploitation on every film contracted for. Brandt will be in direct charge of the selection of productions which the C. B. C.

Company will undertake to market. Jack Cohn states that he will shortly announce the list of pictures which the firm has already contracted for.

"Brandt's present trip to the Coast will keep him away for at least three months, it is said. He will supervise the production of 'Thunderbolt Jack,' a serial for Arrow on which he will start work immediately.

"Brandt also announced that he had already signed six other contracts, among which are one for the production of six five-reel westerns for Invincible Photoplays; a contract with the Marion H. Kohn Productions for the making of a series of two-reel slap-stick comedies; the making of arrangements for the production of next year's series of Hallroom Boys Comedies; and the buying of a few pictures for C. B. C. Film Sales Co."

Moving Day for Warner Brothers on Coast

The Warner Brothers have leased the studio at Culver City and this week moved their producing equipment and organization to that place from the Horsley studio where they have been operating for the past eight months. In resuming the producing activities at the new location the Warner Brothers have inaugurated a new policy respecting the making of Monte Banks comedies for Federated Exchanges.

The new system provides that two directors shall be maintained for the one comedy organization, the advantage to this being that one director is editing the film just completed and preparing his next story while the other director is working with the producing unit. The two directors are Gilbert Pratt and Herman Raymaker, both of whom have had wide experience. Pratt has for the past six months been directing Lloyd Hamilton in comedies for Educational and Raymaker was formerly with the Hank Mann comedies as director.

Aywon Buys Rights on Fine Arts Picture

Nathan L. Hirsch, president of the Aywon Film Corporation has purchased territorial rights for New York and Northern New Jersey for "Up in Mary's Attic," the comedy drama being distributed through state right exchanges by Fine Arts Pictures, Inc.

Territory previously sold includes: Florida, Georgia, Alabama, North and South Carolina, Tennessee, Washington, Idaho, Oregon, Montana, Texas, Oklahoma, Arkansas, Colorado, Utah, New Mexico, Wyoming, Louisiana, Mississippi, Eastern Pennsylvania, Southern New Jersey, Minnesota, North and South Dakota and Wisconsin.

Preacher's Grandchild Makes Screen Debut

Margaret Beecher, nineteen years of age, granddaughter of Henry Ward Beecher, has entered the movies as a member of the cast of Hemmer Superior Productions, Inc., of which Edward Hemmer is president. The initial production has been completed and will be read for release at an early date.

THE verdict of States-rights buyers on the announcement of the second release of the Joan Film Sales Co., "The Invisible Ray"—a serial starring Ruth Clifford and Jack Sherill, is a favorable one. While it was originally the intention of the Joan Co. to specialize on long subjects, like "She Played and Paid," a Fanny Ward production now being sold by Joan on a States-rights basis—this policy was broadened in the case of the 15-episode serial now released on the States-rights market.

In the first announcement last week, much was made of this serial as a new sensation in this field. The result was that States-rights buyers made inquiry, some rather skeptical of the achievements described as part of this 15-episode picture. Those that entertained any doubts about the quality of "The Invisible Ray" are now its staunchest enthusiasts, for the serial is said to have lived up to the expectations of the most hardened critics.

One reason for the unusual interest displayed in this serial is in the extreme need of serials at the present time. It was conceded that no stronger argument can be advanced to an exhibitor to induce him to book a production than that which guarantees him steady business for fifteen weeks—which is the chief attraction of a serial. Nothing better for summer booking could be desired than a series of thrills that a serial provides. In season and out was the view expressed by States-rights buyers that the serial is the one "old reliable" to count upon for a regular patronage—especially a serial that bristles with thrills and mystery such as "The Invisible Ray," which has Ruth Clifford and Jack Sherill as its main poration for the United Kingdom. The London organization accedes to the agreement, also proposes to acquire Continental films as well as many British productions which will be disposed of in the United States through its American representatives. Inter-Ocean Photo-

State Righters Welcome New Thriller, "Invisible Ray"

pense of mystery and the supernatural—were exhibited and found to meet the test of approval. The sensations of science that are played up with startling effect in "The Invisible Ray" serial, also came in for their share of praise from States-rights men.

It was a curious fact that all in-

terested parties, without exception, asked to see more episodes of the serial than they originally intended to view. Instead of reviewing two or three episodes, there was not a spectator among the States-rights buyers who was not desirous of seeing at least six of the fifteen chapters. And the surprise of the session came when they realized that the serial, unlike many others, gains interest, instead of losing it, with each additional episode. The spectators found new thrills with each reel—many of them never attempted on the screen before.

Inter-Ocean Acts as Agent

To Represent British Firm Here; Contract Is Mutually Operative

INTER-OCEAN FILM CORPORATION, exporters, with offices at 218 West 42nd Street, New York City, specializing in the distribution of American films and motion-picture accessory products in foreign film markets, have been officially designated as American representatives for the newly-established Inter-Ocean Photoplays, Limited, of London, according to a statement issued this week by Paul H. Cromelin, president and general manager of the Inter-Ocean Film Corporation.

Under the terms of an agreement made by Mr. Cromelin with Horace G. Harper, Managing Director of Inter-Ocean Photoplays, Ltd., while the former was in Great Britain, the London organization will distribute the American productions acquired by Inter-Ocean Film Corporation.

All the sensations and novelties set forth in the first announcement were found to be there in full measure. The aeroplane leaps, automobile feats, high-rope walking, high diving, fist-fights, explosions, underground crime—all the sus-

pects, Ltd., will also act as the sales agents in the United Kingdom for a number of motion picture accessory products controlled by Inter-Ocean Film Corporation for exclusive foreign distribution.

Inter-Ocean Photoplays, Ltd., according to cable advices just received has already taken over the three commodious floors in the Thomas A. Edison Building at 162-164 Wardour Street, London, where it will maintain its headquarters in the United Kingdom. Plans it is reported, are well under way for the establishment of branch offices in the various motion picture distributing centers throughout Great Britain.

Horace G. Harper, managing director of Inter-Ocean Photoplays, Ltd., is a film man of a wide and varied experience. He has travelled extensively throughout the world in the interests of the film industry, and by virtue of his many motion picture connections both here and abroad he is said to be well-equipped to guide the destinies of the New British organization.



William P. Carleton, now playing opposite Dorothy Dalton in a forthcoming Paramount picture

Ruth Clifford Signed by Frohman Corp.

Ruth Clifford who has heretofore been starred in feature productions, and whose last appearance was in the 15-episode serial, "The Invisible Ray," has signed a contract for two years, to be starred in feature productions to be produced by the Frohman Amusement Corporation. These productions are not to exceed five in number a year and are to be produced and marketed as special attractions. Productions will start September 1st.

Miss Clifford's preliminary education was acquired at St. Mary's Seminary and afterwards at the Ursuline Academy, New York City. Her first work in motion pictures was with the Edison Company. She thereafter starred in twenty Blue Bird features under the direction of Rupert Julian and thereafter by Republic and Vitagraph.

The method of distribution of the Ruth Clifford productions has not yet been determined upon.

Directors of Capital Film Co. Meet

The Board of Directors of the Capital Film Company of Chicago met at Frankfort, Ind., on July 21, and elected C. N. Comedale as president, in place of Hugh Woody; E. A. Crull as vice-president; Markwood Slipper, treasurer, and re-elected E. D. Bergen as secretary.

The directors also confirmed contracts made through Russell, Greiver and Russell, exclusive agents for Doubleday Production Company, Los Angeles, Cal., for the latter company's entire product for the ensuing year, which will consist of a single-reel comedy weekly, featuring Bobby Ray, and two-reel bi-monthly Westerns, featuring Fritz Ridgeway.

Renorts made at the meeting showed the finances of Capital are in excellent shape, and it is the intention of the company to materially increase the scope of operations in the near future, both by the acquisition of numerous other pictures and the addition of strong exchanges throughout the country.

"Voices" Is Kremer Feature

Photoplay Deals With Spiritism But is Free of All Propaganda

"VOICES" is the title given to the first big feature attraction about to be released by Victor Kremer, Inc. The title is in keeping with the thought, feeling and sentiment which sparkles from every scene. While the photoplay deals with Spiritualism in a certain phase, the producer desires all to bear in mind that it is not propaganda but instead the "strangest love story ever told."

Of course, as an officer of the company said, "If making one think, if comforting the heart of the bereaved, if thrilling one to the nth degree of thrilldom is propaganda, well then 'Voices' is propaganda, and," continued the speaker, "I should like to see the screen filled with such propaganda pictures."

In presenting "Voices" as the first of the big pictures, Mr. Kremer feels that it will tend greatly

towards the establishment of confidence among exchanges and exhibitors as regards the quality of future product. It is worthy of great emphasis that in the universal story which is told in "Voices" the spectator will be impressed with the rare artistry of certain scenes necessary for the development of the plot.

Chester De Vonde, playwright and producer of not a few big Broadway successes, is author as well as director of the picture. In the production of "Voices" Mr. De Vonde attempted to make it an artistic, perfect production and quoting him, "never losing sight of the title and therefore, the spirit that pervades throughout the story, I feel that I have succeeded in presenting the 'Great Love Passion,' its joys, its hopes, its pathos, its disappointments, its all controlling power."



Charles Giles, male lead in "Voices," the new Victor Kremer six-reel production

Independent Films Has Unusual Press Book

In fulfillment of its promise to back up all its productions with exploitation campaigns, Independent Films Association of Chicago is issuing the first of a series of campaign books, which is declared by all who have seen it to be one of the most elaborate books ever offered as an aid to exhibitors. It is also described as "full of valuable ideas."

This first example of what Independent Films Association plans to do is a press book on "Hell's Oasis," the first of a series of eight Pinnacle Productions starring Neal Hart. It is a sixteen-page book in three colors, with an extra heavy overlapping cover of real beauty, and is illustrated with sixty-eight striking drawings. The advertising cuts and special exploitation layouts are of marked originality and many exploitation and startling publicity stunts are outlined.

The entire book is the creation of the Master Advertisers, Chicago, with particular credit for its distinctiveness going to Messrs. Joe Fischer, Al Dezenels and Sam Gold, all members of Master Advertisers' staff.

Pinero Play Is Completed

Equity's "Mid-Channel," Starring Clara Kimball Young, Finished

FROM the Garson studios in Los Angeles comes word of the completion of Equity's fourth Clara K. Young production, "Mid-channel." A drama from the pen of the English playwright Sir Arthur Pinero, which scored a hit on Broadway with Ethel Barrymore in the leading role and which has been adapted to the screen with the author's supervision.

The news of the release of "Mid-channel" is of special interest to exhibitors for various reasons. In the first place, the theme of the play is one that leaves no doubt about its popularity with patrons of every class, it deals with the crucial period of married life, and is considered by many as Pinero's most powerful play on modern life. Its fame during its Broadway run at the Empire theatre, and the opinion of the multitudes of Pinero's readers, assures the popular interest in the

picturization of the play.

Of special interest is the success of full-voiced speech used in the filming of "Mid-channel." Last month, when the announcement was first made in this paper that the cast of "Mid-channel," at the suggestion of Miss Young, was to memorize the lines of the play, and speak them with full voice before the camera, much conjecture was expressed in the industry and the press in general at the result of this innovation. The first private showing of "Mid-channel" which took place a few days ago proves that this step was a decided success. The sincerity and power of dramatic portrayal resulting from the use of full speech throughout the play, and particularly the inspiring lines of the author which were learned by heart by the cast, more than made up for the extra effort involved.

Plan "Tarzan" Exploitation

To Time Publication of Animal Serial Story With Its Release

WHAT is said to be an entirely new method of exploitation for the states rights buyer has been worked out in conjunction with "The Son of Tarzan," jungle serial love story that is being produced by the National Film Corporation for distribution throughout the world by David P. Howells.

In the past the exploitation of a states rights picture by the distributor has been confined and limited to the selling of territorial rights. Little or nothing has been done to aid the states rights buyer in putting the picture over with the exhibitors of his territory.

The D. P. Howells organization has decided to devote its exploitation facilities as a direct aid to the states rights buyer when he

starts booking the picture in his territory. This, it is believed, is a distinct innovation. Arrangements have been completed with Edgar Rice Burroughs whereby his consent has been obtained to the syndication of the story of "The Son of Tarzan," as told in the picture, in the newspapers throughout the world. In putting out "The Son of Tarzan," a complete layout of the syndication will be provided. The state right buyer will have the option of arranging for the syndication of the story in his territory or all arrangements will be made by the D. P. Howells organization, the plan of campaign so timed that it will start at the same time at which the picture is released in that territory.

"Movie Chats" Go Big in South, Is Report

Carl H. Pierce, vice-president of the Kinetograph Company of America, submits a letter received from A. Harrison, head of the Harcol Film Co., which distributes the Kinetograph product in the Southern States. Mr. Harrison writes:

"We thought you should know of the success we are having in our territory with the distribution of Charles Urban's 'Movie Chats.' 'When one of the 'Chats' was shown to Mr. Julius Saenger, president of the Saenger Amusement Co., which controls the bookings or owns outright sixty per cent of all the theatres in a portion of our territory, Mr. Saenger remarked that it was the best short reel subjects he had ever seen. The result was the booking of the 'Chats' over the entire Saenger circuit and these bookings will start July 31 at the Strand theatre in New Orleans."

Reelcraft Completes Six

Alice Howell, Billy Franey and Billy Van Featured; Heavy Sales

THE general office of the Reelcraft Pictures Corporation announces the completion of six more productions for distribution on its exclusive short-subject program.

Alice Howell has arrived at the Hollywood studio of Reelcraft, after working for the past six months at the Chicago studio, and under the direction of Dick Smith completed another two-reel comedy for the Alice Howell series, to be titled "Good Night Nurse."

Four more single-reel comedies, featuring Billy Franey and directed by George Jeske, are titled "Dry Cleaned" (which was given a pre-release showing at Cline's Broadway in Los Angeles), "The Kidnapper," "The Snitch" and "The Moonshiner," all of which have been shipped at the New York office.

The first two-reel comedy, featuring Billy B. Van, has been edited by Tom Bret and will be distributed

under the title of "Snakes." This picture is the second release of the Royal Comedy series new being distributed by Reelcraft, Leon Errol was the star of the first release in a two-reel comedy titled "Buggins." All of these are scheduled for release through the Reelcraft and allied independent exchanges.

The sales department of the Reelcraft Pictures Corporation reports a heavy sale of the new Royal Comedy series now being prepared for its exclusive short-subject program.

Numerous state rights territories of the United States have already been sold, and negotiations are now pending for the remaining open territories. All foreign rights will be sold to one corporation. Reelcraft officials expect to be able to announce the Royal Comedy series as sold one hundred per cent for the entire world before August 1st.

Japan Wants R. C. Vignola

Tokio Company Makes Offer to Director of Cosmopolitan Films

ROBERT G. VIGNOLA, whose first special Robert G. Vignola Production for Cosmopolitan-Paramount, "The World and His Wife," has just been released, is in receipt of a letter from Tokio, Japan, offering him the director-generalship of the Kinkikan Cinematograph Company. The letter is signed by K. Takahashi as president and gives as references any bank in the empire of Japan.

"The gentlemen comprising the syndicate," reads the letter, "have been contemplating this step for a long time. They have watched several American directors—you among them—very carefully for the past two years and have decided that you are the one man wholly fitted to undertake the important post of director-general with this organization. They of-

fer you a splendid opportunity, financially and otherwise, to place motion picture Japan on the map.

"Japanese literature is rich in folk-lore that would make interesting material for the screen, and it is these gentlemen's plans to produce these stories with Japanese casts in Japanese atmosphere, amid Japan's unexcelled natural scenery.

"They, therefore, offer you this post which will require you to take complete charge of all productions, coach Japanese artists and directors in the most approved American production methods, and otherwise exercise supervisory powers over the studio department of this organization."

Director Vignola has no comment to make on the Japanese offer.

Arrow Closes Large Sale

Features, Comedies and Westerns Are Sold in Middle West States

WHAT is said to be one of the biggest sales ever made in the independent field was closed last week by Arrow and the National Film Company of Minneapolis. This sale, which includes eight feature productions, two series of comedies and one series of Westerns, takes in the territory of Minnesota and North and South Dakota.

Arrow closed the deal with E. A. Kellert, manager of the National Film Company, which is a new organization in Minneapolis. Mr. Kellert is one of the best known film executives in the Northwest and he has plans under way which will make his independent exchange one of the largest in that section

of the country. The eight features contracted for are in the majority of cases of five reels in length. Arrow has announced the names of the productions named in the contract, as follows: "Love's Protege," "The Chamber Mystery," starring Claire Whitney; "Daughter of the Don," "Wolves of the Streets," "The Law of Nature," starring Vincent Coleman; "The Hushed Hour," starring Blanche Sweet; and the revised six-reel edition of "The Million-Dollar Mystery."

The Ardath series, sometimes called the "Xint" comedies, which comedian, was included in the sale as was the series of twelve "Arrow" comedies.



Aeroplane view of the Robert Brunton Studios, Inc., Los Angeles, Cal.

Price Handles Perry Series

Mack Swain is Star of Two-Reel Comedies; First Release Aug. 15

THE new two-reel Mack Swain Comedies which are being made by Jean Perry will be distributed by C. B. Price Co., Inc., on the territorial plan. The first release will be made on August 15th. The title of the initial picture is "Full o' Spirits."

Mack Swain, or "Ambrose" as he is sometimes known, is one of the well-known screen comedians. For a number of years he appeared in Chaplin Comedies. He was with the Keystone Players and later with Sennett. His three hundred pounds and six feet three has been seen on the screen throughout America. Jean Perry is producing these Mack Swain comedy pictures.

Mr. Price, president of the C. B. Price Co., Inc., who will handle these subjects on the territorial basis, has issued the following statement:

"I believe that the Perry Comedies, starring Mack Swain, will be

regarded not only by the state-right purchasers throughout the country but also by first-run exhibitors as comparing favorably with any comedies on the market today. There is absolutely no questioning their quality, and we would have no trouble whatever in placing them with some program if we desired. We, however, have made our mark in the state-right field, and feel that when something so good as these Mack Swain Comedies come along we should give our purchasers the benefit.

"Already we have had requests from a number of the bigger first-run exhibitors throughout the country for a screening of these comedies. We know that they are of a calibre that will play the very finest houses.

"The Mack Swain Comedies will be released as a series one month commencing August 15th with 'Full o' Spirits'."

Trophies Put on Exhibition

Weapons and Implements Gathered by Film Men in Far East on View

AN entire room in the Southwest Museum in Los Angeles has been set aside for an exhibition of the native weapons, implements and utensils of all kinds gathered by William Alder, F.S.C.A.S., and Edward Laemmle during a thirteen months' trip, including sojourns with the headhunters of Borneo and the cannibals of New Guinea. One of the fruits of their trip was the six-reel feature "Shipwrecked Among Cannibals," just released.

Alder and Laemmle made the trip in the interests of the Southern California Academy of Sciences and of the Universal Film Manufacturing Company. Alder, who is a member of the American Association for the Advancement of Science, has also been elected a Fellow of the Local Academy.

During the thirteen months of their trip Alder and Laemmle

visited Japan, China, Indo-China, Siam, the Federated Malay States, the Straits Settlements, Java and Borneo. They traversed the longest diameter of the latter island—480 miles—traveling over a months in the interior with the Dyak headhunters, from which they procured a number of human skulls as souvenirs. They also

The final work of the trip was at New Guinea, where they landed at Merauke, a town of 100 natives and five whites. The whites are hunters and traders in Paradise plumage. The Dutch government here loaned them a schooner, which was wrecked on a coral reef after voyaging 280 miles. They abandoned the ship and after living for several months among the Kia Kia cannibals a Dutch patrol conveyed them to Merauke.



Harry G. Keenan, who has forsaken the legitimate stage for a prominent role in the Nick Carter Detective Series being filmed by the Broadwell Productions Company

Advertising Quickens Interest in Reel

During the past week the Kineto Company of America has received inquiries from distributors in California, Washington, D. C., and New England in regard to Charles Urban's "Movie Chats." For each territory two inquiries were made by Independent Exchanges which went to handle this release. Carl H. Pierce, vice president of the Kineto Company of America, said that he considered the quickening of interest to the advertising campaign in the trade papers.

Al Santell Leaves the Artclass Staff

Al Santell, prominent West Coast director, who came East under contract with the Weiss Brothers of the Artclass Pictures Corporation, has resigned from that organization. Santell supervised and personally directed a comedy feature for the Artclass people which will shortly be released. Before coming East Santell was with the Universal as directing manager of comedy productions and will probably return to the Coast to undertake the supervision of three producing units.

"Back on the Farm" is Hallroom Comedy

Following the trend of the season, Jack and Harry Cohn, producers of the Hallroom Boys Comedies, in which Percy and Ferdie are featured, have announced that the next release of this series will be a very timely offering entitled, "Back on the Farm."

Capitol Film Exchange Has Keeney Pictures

Mr. John S. Clark of the William L. Sherry Service has disposed of the Frank A. Keeney productions, handled by the Sherry Service, to the Capitol Film Exchange, Inc. of 729 7th Ave., New York City, for Greater New York.



Marjorie Hume is playing the lead in the first Famous Players' Lasky picture made in the new London studio and which has been titled "The Great Day"

Stanton Makes Feature for Government

Richard Stanton has completed his latest Fox special feature, a special Americanization film made in conjunction with U. S. Government propaganda against the spread of Bolshevism. Mr. Stanton was selected by the Government to make this special American epic picture. The authorities at Washington turned over Fort Meyer, Va., to Mr. Stanton to be used as the locale for certain parts of the story.

Mr. Stanton is now supervising the cutting of the feature to seven reels, which, when finished will be released as a special feature under Government auspices. The completion of this feature marks the end of Mr. Stanton's four years affiliation with William Fox. In that time Stanton has been engaged exclusively in the production of special features.

Billy Franey Will Not Leave Reelcraft

In a statement just issued from the headquarters of the Reelcraft Pictures Corporation, a formal denial is contained of a statement declaring that Billy Franey, the star of a series of one-reel comedies for Reelcraft, was to appear in a series for another producing company. The following telegram from Franey, received by the New York office of the Reelcraft Pictures Corporation, was included in the Reelcraft statement:

"Please retract statement crediting me with Comedy Art. They have made me several offers which I have refused. I have no intention of joining them and never have had. Am satisfied with my present arrangement with Reelcraft."

Berwilla Film Ready for Fall Schedule

With a \$100,000 plant at its disposal, completely equipped to accommodate seven units, the Berwilla Film Corporation, of which Ben Wilson is president, is putting the finishing touches to its fall production schedule, which will commence about August 5th, according to word received from William La Plante, who is general manager of that concern.

By that time, states Mr. La Plante, Jack Hoxie will have finished his current serial, "Thunderbolt Jack," for the Arrow Film Corporation, while the rest of the featured players on the Berwilla payroll, including Ben Wilson himself, will have the continuity and other production details in shape to resume work on serials and features already contracted for by several of the largest distributing organizations.

"Nobody's Girl" First Issue of Federated

Announcement is made from the headquarters of the Federated Film Exchanges of America, Inc., at the Candler Building, New York, that the first release of the new national organization is "Nobody's Girl," starring Billie Rhodes. The release date has not been set, but it is announced that the feature will be available in the near future. In view of its splendid production and the popularity of its stellar principal, confidence is expressed on the part of the Federated officials that this will serve as a fitting premier release for the new organization.

"Nobody's Girl" was produced by the National Film Corporation, was directed by Francis Grandon, and includes in its supporting cast the names of Mary Alden, Melbourne MacDowell and Lloyd Bacon.

Lewis of Dallas Buys Arrow Releases

Arrow announces that it has closed contracts for Texas, Oklahoma and Arkansas on "The Law of Nature," "Before the White Man Came" and "The Profitier" with the R. D. Lewis Film Co. of Dallas, Texas.

Singapore Conditions Are Described

In a letter just received from J. F. Pestana of Singapore there are some interesting details given concerning the picture conditions existing in the Straits Settlements. Mr. Pestana has been engaged in the exhibition of pictures in Singapore for more than nine years. American pictures are away ahead of the others in popularity, he said, their "punch and pep" satisfying the demands of the average Singapore "fan." Serials and western drama are especially in demand. The society drama, problem play and heavy melodrama come next. In comedies, preference is shown for the slapstick brand.

A large number of serials have come under the censorial ban, hold-ups, murders and like scenes being particularly eschewed. Though no statistics have been offered in support of the theory, movies have been held largely responsible for the commission of violence. American films are handled generally by local exchanges which act merely as agents of large film-renting concerns having their headquarters elsewhere. Much "junk stuff" is being used, but the demand is so great that no difficulty is experienced in running it.

Pioneer to Have Five New Exchanges

General Manager Hoffman announces that Pioneer will soon have exchanges in Washington, D. C., Baltimore, St. Louis, Kansas City and Omaha. The first of the two Pioneer exchanges to begin operations will be the office at Washington which is situated at 525 Thirtieth street, N. W., and the exchange in Baltimore at 412 E. Lexington street.

Ed Price will be in charge in Baltimore. Both of these exchanges were taken over by the Pioneer from the Screen Art Pictures and in addition to handling the Pioneer output in these territories, it will also exploit the Screen Art Productions.

The office at St. Louis will be situated at 3134 Olive street, Kansas City at 1712 Main street. The location of the Omaha office has not as yet been determined.



A scene from "The Mystery of Washington Square," a states rights release produced by Fidelity Picture Co.

Statement by William Fox, President of the Fox Film Corporation

"FOX FILM CORPORATION extends greetings to the trade at the beginning of its seventh year. To exhibitors everywhere it wishes to say that never before has it been so well equipped to serve both the trade and the public.

"Fox Film Corporation has laid its plans fully conscious of the fact that never in the past has the exhibitor been in the assured position of influence which he now oc-

cupies. It recognizes that the exhibitor of today is his own boss, whether he be a "big" or a "little" exhibitor. And right here let me say that no exhibitor is big except the one who progresses, and that no exhibitor who progresses long remains a little exhibitor.

"This independent position of the exhibitor is due in great measure to the wide range of material from which he is at liberty to choose in making up the program which he will offer to the patrons of his theatres. Furthermore, it places upon him an obligation to examine fully before selecting: he is in duty bound to do so.

"The wise men of the commercial world are very frank in stating their belief that this country is on the eve of a period of great prosperity. A period which, according to all signs will be of long duration. The ensuing profit-making will extend to all — men and women in every walk of life and in every trade.

"The prosperity will reflect upon the box office of the exhibitor who shows worth while pictures to his patrons. Bearing this in mind, the exhibitor should examine the

screen products at hand, and should arrange his plans for a year ahead.

"In other pages in this magazine we have tried, in a small way, to portray the great variety, the magnitude, and the importance of Fox Attractions for the coming season. These pages show, in light manner, less than ten per cent of our product for the year 1920-1921.



William Fox, president of the Fox Film Corporation



Winfield R. Sheehan, vice-president and general manager of Fox Film Corporation

Winfield R. Sheehan's Statement on Future Fox Film Releases

"NEVER in the history of Fox Film Corporation have we entered the year so splendidly equipped to furnish exhibitors sure-fire productions of the biggest calibre as we are today," says Winfield R. Sheehan, general-manager of the Fox Film Corporation, in a statement just issued from his office.

"Massiveness is the keynote of the great group of Fox specials which already have been prepared for the new season just before us. In the past, the Fox product has embraced a few specials each season. For the year 1920-1921 we have ready a group of special attractions such as never before offered the industry by any producing concern. These are twelve in number and are dealt with in detail elsewhere in these pages.

"The phrase 'no expense has been spared' is frequently on the lips of producers, but it happens to fit the case this time. Fox showmanship, trained and tested in past seasons, made accurate through many past successes, has been applied to the production of the great list of attractions which will be distributed under the Fox banner this year. 'Showmen's pictures' is the term which aptly describes the Fox output for the new season. I have every confidence that throughout the world exhibitors showing Fox pictures will find that we have prepared for their artistic success and financial profit a group of screen productions unequalled by any past record.

"Both as regards its splendid special pictures and the superb list of star attractions released in series, the Fox output for the year at hand must impress one with its unusual opportunities for successful exhibition purposes. Theatres, no matter where located, no matter what the class of their patronage, will find their needs catered to in this long list. In accordance with its well established policy, Fox Film Corporation has produced screen attractions which every type of house can play. All along the line, however, these pictures are stronger and more massively produced than ever before.

"With William Farnum, Pearl White and Tom Mix at the head of our series of star pictures; with William Russell, Shirley Mason and George Walsh; with the splendid popular entertainment afforded by our new series of 20th Century brand productions, presenting Eileen Percy, Buck Jones, Louise Lovely and others; with the first Fox serial, 'Bride 13,' ready for release; with Fox News firmly established and Fox Sunshine Comedies and Mutt & Jeff cartoons more popular than ever; and especially with our great group of specials, we feel that Fox is undeniably and pre-eminently fitted to supply the needs of the motion picture exhibitor throughout the world for the season 1920-1921."

William Fox's Stellar Combination of Players



A Gallery of Fox Stars—Reading left to right: Top—Louise Lovely, William Farnum, George Walsh; center row—William Russell, Pearl White, Shirley Mason; bottom—Eileen Percy, Buck Jones

Fox Expands Exchange System : : : : :

EXCLUSIVE of the progress shown by expansion in the European markets, Fox Film Corporation, with its new headquarters in the big studio and administration building in New York, has enlarged and improved its Sales and Distribution facilities in this country with great strides.

For the past six years William Fox, president of the corporation which bears his name, has extended each year the chain of Fox exchanges throughout the country in order to handle the steady increase in demand for Fox films, until with the advent of 1920 this firm now occupies a leading position as regards this branch of the industry as well as for production output.

Many of the older Fox exchanges in the United States and Canada have been enlarged during 1920. This has been an absolute necessity, because the former quarters had become too small to accommodate the rapidly growing business.

But even with the additional space thus gained, it has been found necessary to open brand new exchanges, which for the time being was classed as auxiliary branches. These, however, are now full-fledged exchanges and at this writing are four in number.

The first of these to open is the Albany, New York office, which takes the overflow from the Buffalo exchange and the enormous new business which is steadily flowing into the Fox company from that territory. U. Spandau, formerly with the Buffalo exchange, has been placed in charge of the new exchange in Albany—which news doubtless will please greatly those exhibitors in the territory who have known him and his willingness to give the exhibitor co-operation at every turn.

In New Haven, William Fox has opened another Exchange, which will supply the territory through Connecticut, which has been receiving service from both New York City and Boston. Everything is being put in readiness to take care of the theatres in that district for the Fall season from the New Haven exchange, but the announcement of the identity of the manager is not yet forthcoming.

Oklahoma City will have a Fox exchange of its own, under the management of B. E. Edwards, who has been identified with the Fox entertainments from the Kansas City exchange. This office will be fitted up in accordance with the standard layout of Fox exchanges, and will be equipped with every facility for the exhibition and distribution of films to the section assigned to it.

At 125 West Broadway in the city of Butte, Montana, Fox has opened the fourth of his new Exchanges this year. At this point the Sales Department of the Fox firm, under the general management of Herman Robbins, has placed L. McGinley as manager. Mr. McGinley is known to all the theatre men throughout the central western territory through the good work he formerly did as assistant manager of the Fox office in Cincinnati.

The purpose of establishing these new branches of the Fox sales force is explained by Herman Robbins as an essential part of the general expansion policy of Fox, which aims at concentration of the sales forces at each of the points in order to cover more thoroughly

the territory allotted to each. An even greater extension of exchanges is planned, by sub-dividing some of the larger territories now covered by one central point.

Announcement of the additional new offices will be made public within the next two months, during

which time negotiations now open for new sites will be closed and erection of the new buildings started.

Among some of the Fox exchanges enlarged this year to cope with the increased activities of the sales department are those at Chicago, under the management of Clyde W. Eckhardt; the Omaha branch, Sidney Mayer, manager; the Philadelphia office, George F. Dembow, manager; and the Cincinnati branch under the management of Rudolph Knoepfle. At each of these points Fox has more than doubled the original space occupied by the branch, equipping each with facilities for handling and shipping of film with the least possible delay and effort.

Extensive alterations, improving and enlarging many of the other exchange branches, have been and are being made at this writing, and report has been received at the home office that the reconstruction of the present Kansas City office will be completed in a few days.

Fox Film Corporation, in its progress, has now established exchanges and district sales offices in practically every film center in this country and in Canada. Under the district management of such veterans as Harry F. Campbell, Howard F. Sheehan, Clayton P. Sheehan, E. H. Wachter, George Allison and Louis Rosenbluth those six districts into which the Fox firm has divided the United States for sales purposes are now registering an enormous demand for Fox entertainments which keeps the exchanges running at capacity day and night.

The exchanges which are now operating on the Fox specials, the Farnum series, the Mix series, and the forthcoming Pearl White films, as well as the films featuring Shirley Mason, Buck Jones, William Russell, George Walsh, Louise Lovely and Eileen Percy are located in the following cities: Albany, Atlanta, Boston, Buffalo, Butte, Chicago, Cincinnati, Cleveland, Dallas, Denver, Detroit, Indianapolis, Kansas City, Los Angeles, Minneapolis, New Haven, (new) New Orleans, Oklahoma City (new), Omaha, Philadelphia, Pittsburgh, Salt Lake City, San Francisco, Seattle, St. Louis, Washington, D. C., and New York City.

In Canada, Fox still is operating six exchange branches, one of which has been recently removed to entirely new quarters to give the staff additional space for increase of output. This branch is now located at 162 Union Street, St. John, N. B. The other offices are situated in Montreal, Toronto, Calgary, Winnipeg and Vancouver.

With the new season approaching, heralded by the announcement of the big special films, the new series for the Fox stars, and the newly made stars, these exchanges will be called upon, it is predicted, to meet the biggest year's business in the history of Fox Films Corporation—as is evidenced by the reception already accorded the first two of the new Fox specials shown to the Trade Press in New York at the Palace theatre—"If I Were King", and "The White Moll".

Louise Lovely a Fox Star

Official Confirmation of Rumor Received; First Picture Named

OFFICIAL confirmation was received this week from Fox Film Corporation of the widely circulated rumor that Louise Lovely had been elevated to the ranks of Fox stars. In a statement issued regarding the promotion of Miss Lovely, the producer outlines his plans for the introduction and exploitation of her first vehicle.

The selection of Miss Lovely's first starring vehicle has already been made by Fox, and is announced under the title of "The Little Grey Mouse"—which, if titles count for anything, suggests appeal and immediate interest.

It is understood, through reports from the Hollywood studios, where the picture has already been started, that James Hogan has been re-

tained by Fox to direct Miss Lovely's initial starring production. Mr. Hogan, according to general film news from the colony in Hollywood, has just finished the direction of a special feature for Fox in which an international film hero is the star. The name of neither star nor picture has been made known as yet, and considerable interest is felt throughout the industry as to when this film will be shown.

Already Louise Lovely is receiving the congratulations of thousands of admirers from all parts of the country who have heard rumors of her good fortune and she is setting forth with a determination to justify the opinion of Mr. Fox and her host of well-wishers.

Herman Robbins on Fox Exchange Facilities

"IN keeping with the magnitude of the Fox product to be released during the season 1920-1921, Fox Film Corporation has encompassed an extension of its distribution facilities in the United States which will permit of an even greater measure of service to Fox exhibitors than in the past," says Herman Robbins, general sales-manager of Fox Film

Corporation, in a statement just issued from his office.

"The unprecedentedly wide distribution which Fox attractions attained during the past season have pointed to the necessity for a very considerable addition to the chain of our exchanges in this country. In order to maintain the high standard of service which we have hitherto given exhibitors, and to even better facilitate the handling of the Fox product, new Fox Exchanges will be in operation in Albany, New Haven, Oklahoma and Butte. The majority of these new branches have already been inaugurated; all will be in operation within a few weeks.

"From a sales standpoint, the Fox organization faces the new season happy in the supreme confidence that it has the handling of a group of productions, the magnitude and attractiveness of which have never been equalled by the Fox output of any best year."



Herman Robbins, general sales-manager of Fox Film Corporation

Talented Members of the William Fox Directorial Staff



(Left to right)—Hampton Del Ruth, Paul Cazenue, Lynn F. Reynolds, Charles Giblyn, Richard Stanton, Charles J. Brabin, Roy Del Ruth, Scott Dunlap, Delmar Lord.



(Left)—J. Gordon Edwards



Howard M. Mitchell



(Above)—James P. Hogan, Thomas N. Heffron, Edward J. LeSaint, J. G. Blystone. (Left)—Emmett J. Flynn



Harry Millarde



Del Henderson

William Fox in Serial Field ::

ON the heels of six years of marked success in the realm of feature productions, William Fox's announcement of the release on September 5 of his first serial picture comes with striking appropriateness. To those who have followed the course of Mr. Fox in the industry to the front rank, the news that he has gone into serial production is rife with promise of newer and better things in that line of screen endeavor.

"Bride 13," the first serial, is only the first of serials that will bear the imprint of Fox Film Corporation, Mr. Fox advises. Its release will mark the launching of a definite and continuous serial policy. A second story has already been written and production has begun, the plan being to release the first episode of the second serial one week after the release of the concluding episode of "Bride 13."

In explaining why he embarked on serial production, Mr. Fox says that the impulse originated with the exhibitors themselves. For a year or more theatre owners have addressed themselves to the president of Fox Film Corporation along these lines:

"You are supplying me and other exhibitors with an excellent array of feature pictures. You likewise furnish first-class two-reel comedies in your Sunshine brand, a very popular split reel subject—'Mutt and Jeff' and since last October a high-class news reel—'Fox News.' I also run serial pictures in my theatre, finding that my patronage demands that type of entertainment."

"To furnish my audiences with the latter class of pictures I have been forced to go into the market and get what was available—and the releases I obtained left much to be desired."

"Why doesn't the Fox Film Corporation furnish serials? I am certain that the exhibitors would welcome them, knowing the high standard set by your present productions."

Messages in this tenor naturally had their effect upon Mr. Fox and the other executives of the corporation. The matter was carefully weighed, and the serial field was thoroughly explored before any decision was reached.

As a result of painstaking study and assiduous effort "Bride 13" was evolved. The corporation is convinced that the quality of its achievements in feature production is abundantly evident in the first picture and will be equally reflected in all of the subsequent serials.

People in every walk of life are interested in adventure serial stories. Fiction of this nature is published in the best American and foreign magazines and is intently followed by the most intellectual folk. With the ground thus prepared, Mr. Fox is of the opinion that "Bride 13" will create an insistent call from moving picture patrons for high-class serials.

"Bride 13" is said to be unique in many ways, but its one outstanding advantage," says Fox, "lies in the fact that the serial was made with the fullest co-operation of the United States Navy. An entire fleet

of warships was ordered to work with Director Richard Stanton, the aim of the Navy Department being to bring home to the American people the importance of the operations of their warships and the activities of the men afloat and ashore," says William Fox in a statement just issued. "Never before was there such a privilege granted to a motion picture concern and 'Bride 13' amply fulfills all of the opportunity the co-operation of the Navy afforded."

"It should be understood," continues the Fox statement, "that the serial is in no sense a war play; nor is it a propaganda picture. It concerns itself with the depredations of a band of pirates operating from a submarine on the American coast and the Navy plays the part of the rescuing force."

"The requirements of the serial demand the finest type of adventurous heroism—the ruling spirit of the youth of this country—interwoven with distinguished and engrossing realities of our national life. For the latter the performances of the ships and men of the Navy were considered essential. The preparation of a scenario calculated to win the co-operation so valuable while sustaining the peculiar interest belonging to masterly fiction, was a task requiring months to perform. The results await the verdict of motion picture patrons and Mr. Fox looks forward to their verdict with confidence, certain that he is presenting a serial that will thrill and entertain millions."

In the production of "Bride 13" two names stand out prominently. They are Richard Stanton, director, and Commander A. L. Bristol of the U. S. destroyer Breckinridge, who commanded the ships and men of the motion picture fleet and who was himself the leading actor in several vital scenes.

Mr. Stanton's most recent pronounced success was "Checkers," in which he notably demonstrated his passion for convincing, intense realism which has so quickly brought him to the forefront in direction. "Bride 13" is the eighteenth important Fox release directed by Mr. Stanton.

It was by a most fortunate chance that these two men were brought together in staging the naval scenes of

"Bride 13." In personality and in his professional activities Commander Bristol represents the spirit of the U. S. Navy at its best. Also he has imagination. He saw at once how this scenario practically united the sternest, most inspiring realities of life with the world of adventure and romance. That a crew of pirates, directed by a master mind veritably uncanny for the resourcefulness of its villainy, manned a submarine and made a descent upon the homes and wealth of America, was romance. But the stolen submarine was a reality and was to be operated against real warships and sailors exactly as in the case of actual piracy in American waters.

The story of "Bride 13" was written by E. Lloyd Sheldon. The scenario was written by Edward Sedgwick. There is mystery of an inexplicable weirdness and horror—to set the perilous adventures going and to call for the assistance of the U. S. Department of Justice and the U. S. Navy. The mystery deepens with the disappearance of thirteen beautiful, young and wealthy brides. Only a bunch of orange blossoms and a note demanding millions in ransom are found to indicate the brides are still alive—but in whose fearful hands?

The scenes in the early and middle episodes of the serial were set and photographed aboard the destroyer Breckinridge and on the submarine R-1, commanded by Lieut. Commander George W. D. Dashiell. Commander G. W. Steele of the Shawmut, mother ship of the seaplane squadron, superintended the essential contribution of the seaplanes, the flying squadron itself being under direct command of Lieut. Commander B. G. Leighton, senior pilot.

Submarine Chaser 177, under command of Chief Boatswain's Mate Wortham, exercised its energetic functions as in real warfare. It was designated as the "flagship" of Director Stanton. Other vessels of the fleet went here and there as required by the continuity.

Out at sea from the harbors of Newport and Gloucester the air was rent day after day with the crash of naval gunfire. Depth bombs were dropped from destroyers and huge charges of explosives from seaplanes and "blimps." The destroyers, the chasers and the submarines participated time and again in bombardments.

Officers of the Navy expressed the highest admiration of the qualities of courage and resourcefulness displayed by Mr. Stanton's company. Men and women alike "played the game" and never flinched.

Picture Marguerite Clayton, the charming, gentle, amiable, blue-eyed blonde heroine, furiously pulling the hair and scratching the face of the pirate pilot of a seaplane a thousand feet up in the air—her life depending upon the coolness and skill of her victim. Imagine her undergoing repeatedly the very painful experience of being dangled by her pirate captors over the side of a jagged precipice pounded by tremendous waves.

As the heroine escapes along a rocky ledge fifty feet above the boiling surf a shell from the deck gun



Estelle Taylor, a featured player in William Fox's special production, "While New York Sleeps"

of the pirate submarine bursts against the submerged rocks beneath her and deluges her with sea water. These are only samples of the strenuous work Miss Clayton performed and she did them all with a winning smile.

That accomplished actress, Greta Hartman, well-known in several picture successes, dancer vampire of "Bride 13," shared the dangers of her outlaw companions unperturbed. Before her daring feats and after she would be found in a quiet spot among the rocks or on deck singing sentimental ballads to her own ukulele accompaniment.

Day after day for weeks the hero—big boyish, smiling John O'Brien, his clothes worn and torn down to a ragged shirt and tattered trousers, was in hand-to-hand fights with pirates among the rocks, on submarine decks, aboard seaplanes and struggling in the sea.

Standing out sharply is William Lawrence, dapper in his uniform of a lieutenant of naval aviation, iron in every smooth muscle, with nerves of steel and a fine contempt of danger. He is the hero's comrade, tried in stress and true to the core.

The sinister, swarthy countenance of the Mahdi, the villain of the picture, illuminates the art of the accomplished heavy man of a score of dramatic productions, Edward F. Roseman. In his long black coat and red fez, he stands out with the clearness of a cameo. In spite of his Oriental dignity he shirked no moment of personal danger.



First view of William Farnum's "If I Were a King," a Fox special



From "Shirts," a Fox Sunshine comedy directed by Hampton Del Ruth

Famous Authors Who Have Contributed to Fox List



(Top Row)

(Left to Right)

Charles Neville Buck, Israel Zangwill, Marcel Allain, Thomas Burke,
Richard Harding Davis

(Second Row)

Will Carleton, Edward Knoblock, Pearl Doles Bell, Thomas T. Fallon,
Henri Bernstein

(Left)

David Belasco

(Right)

Max Marcini



(Second Row Above)

Justin Huntley McCarthy, Frank L. Packard, Clyde C. Westover, Louis Tracy (C.) Underwood and Underwood, Forrest Halsey

(Bottom Row)

Max Brand, Julius G. Furthman, Samuel C. Clemens (Mark Twain) (C) Brown Brothers, Ralph Spence, E. Lloyd Sheldon

Fox Exchanges Girdle the Globe: : : :

PROVIDING film entertainment in every nook and corner of the globe—this is the enviable fruit of five years of persistent painstaking effort by Fox Film Corporation.

Six years ago—in 1914, to be exact—the name Fox still occupied a very modest place in the then youthful motion-picture industry. But William Fox, with keen judgment, a fine artistic sense and a laudable ambition, had also a well-developed bump of "stick-to-itiveness."

Despite all discouragement he had "stuck" after embarking in the business of motion-picture distribution. His business had prospered until, with shrewd foresight, he had decided to enter the producing field as well.

He established branches in a number of important cities of this country, and ere long he concluded to extend his activity to foreign lands, which he regarded as fertile fields for American-made photoplays. He sent special representatives to Europe to study and report on conditions, preparatory to establishing Fox exchanges abroad.

The war proved a big stumbling block, and for nearly a year this work in the belligerent countries was held up. The result of the investigations made, however, bore out the contention by Mr. Fox that foreign countries were prepared to welcome American films. After several months of arduous work, the first Fox foreign exchange was established at Montreal, Canada, in October, 1915.

Since then the success which Fox films have achieved in the Dominion have resulted in five other exchanges being opened in various sections of that vast territory.

Other American film organizations followed Fox into the foreign field, but for a long time they simply sold their products to foreign companies for distribution.

Although Fox photoplays were shown throughout Great Britain during the latter part of 1914, when the war was but a few months old, it wasn't until April, 1916, that the Fox Film Company, Ltd., was formally established there. Fox pictures were successful in England

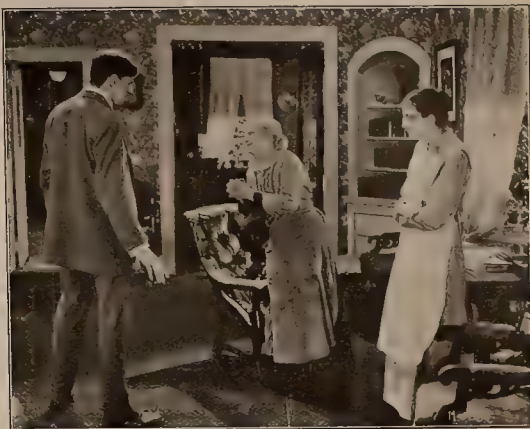
from the start, due to the general excellence of the productions offered and to the fact that they appealed to all classes of patronage. Mr. Fox and Mr. Winfield R. Sheehan, general manager of Fox Film Corporation, were quick to discern, after an intensive study of cinema conditions in Great Britain, the likes and dislikes of a vast majority of the motion picture public. Consequently they were able to arrange the types of stories containing the strongest appeal to the British people.

During the past five years the motion picture "fever" has spread rapidly through South America, Europe and Asia. The success of Fox productions in the British Isles had reached the ears of alert business men in other countries. Fox branches were opened in December, 1915, in Argentine and Brazil, which now are the leading film centers in South America.

The popularity of Fox pictures in South America was attested recently at the Fox annual convention in New York, through Alberto Rosenvald, branch manager in Brazil. "The success of Fox stars throughout South America has been such as to make it almost impossible for us to meet the demand of the exhibitors," said Mr. Rosenvald. "Tom Mix, William Farnum and Shirley Mason are acclaimed everywhere while Pearl White's popularity speaks for itself—she has the largest following of any motion picture star in Latin-America." Seven branch offices are now required to take care of the corporation's business in South America.

With the signing of the armistice in 1918, Mr. Fox and Mr. Sheehan went abroad and, following observations of conditions then existing, established a branch in Paris. This is called the Fox Film Societe Anonyme. Since 1918, however, the success of Fox productions in the French republic has been such as to compel additional exchanges, which now includes Marseilles, Strasbourg, Lyons, Lille, Bordeaux; still others to be established in the near future.

On this same trip Mr. Sheehan and Mr. Fox visited Belgium and established an exchange at Brus-



A dramatic scene from the Fox special, "Over the Hills to the Poor House," from Will Carleton's famous poem

sels. Offices also were opened in Algiers, in Holland, Spain, Switzerland, Portugal and Italy.

Even in beleaguered and suffering Russia, one will find Fox entertainments. The Russians—at least many of them—were quick to realize the educational value of Fox film and sought them despite the continued internal trouble and warfare which has practically paralyzed business in general.

Further evidence of the girdling of the globe with Fox exchanges will be found even in the far reaches of the South African Veldt where the natives are said to have gone "wild" over the strong and rugged roles enacted on the screen by that famous star, William Farnum. It was only a few months ago that Fox was able to take care of the big demand for pictures which came from this territory.

At the close of the war three special Fox representatives were sent to make a complete investigation of film conditions in Germany, Austria and Hungary.

The result of the report of these representatives, together with facts gathered by General Manager Sheehan during a personal investigation by him, was the formation by Fox of a company to care for the business in those countries. In Berlin will be the principal branch office for Germany, while Vienna will have the Fox distribution headquarters in Austria. The investigators found that, despite the fact that German motion picture producers had achieved notable success in both Germany and Austria-Hungary, there was a big field for the American product.

The success of Fox entertainments in India is remarkable. This fact was brought home strongly a few weeks ago by E. Lloyd Sheldon, author and scenario writer of numerous stories for Fox pictures. Mr. Sheldon who recently returned from a tour which embraced Europe, Asia and India, said he was amazed at the interest which the natives of India have taken in the motion picture. He reported that a majority of the larger theatres in the principal cities, including Bom-

bay and Calcutta, are running Fox productions almost exclusively. Seeking to learn from the proprietors of important screen theatres the reason for this, he was told that the Fox productions not only were clean and educational, but that the stars were in high favor with the patrons.

During the past year the demand for Fox products by Japanese exhibitors has grown so rapidly that a branch office will be established in Tokio in the very near future. Similar conditions exist in China. Innumerable letters received by the home office—and by Fox stars from their Oriental admirers—attest the success of Fox features in China. Result, a plan for a Chinese exchange.

And the American navy is doing its part in carrying Fox films around the world. They are shown on every warship, wherever the ship may be stationed. The rise of Fox pictures to their present high level of popularity in this country is due largely, aside from their inherent merit, to the remarkable system and policy which William Fox has maintained in his organization from the outset. After all, the producer must satisfy the exhibitor, and Mr. Fox has done this. Whether the exhibitor be in a big city or in a so-called "towntown," Mr. Fox's consideration has always been the same.

An exhibitor and showman himself, as well as a producer, Mr. Fox has been able to learn the needs of the theatre owner. The rapid and continuous growth of Fox film Corporation in the United States and its insular possessions is the result of a policy to give the exhibitor and his patrons what they want. In every city, town, village and hamlet Fox entertainments may be found—in the million-dollar city theatre and in the weather-beaten village hall.

Twenty-five branch offices now are taking care of the enormous business built up in the United States during six years of Fox Film Corporation's existence. This number will be increased to twenty-eight before October 1.



Scene from "The Face at the Window," a Fox special directed by Richard Stanton

"Skirts"—Sunshine Super-Comedy : : :

"WITHIN a few weeks," says a statement from the William Fox headquarters, "there will be released a motion-picture comedy which, in its way, will stand as a milestone in the progress of industry. It is a Fox Sunshine Comedy special in six reels—a Sunshine de luxe affair."

"To William Fox," continues the statement, "goes the credit for conceiving the idea and converting it into a reality. To Hampton Del Ruth, supervising director of the Fox Sunshine Comedy organization, belongs the honor of writing the story and controlling its production."

"Skirts" is the feature in question, and when it is released exhibitors throughout the country will have the opportunity of observing for themselves the enormous amount of toil and effort which it demanded of every one of the people who had a hand in its making."

"It was last November that the idea of 'Skirts' was born. A report of the steadily increasing popularity of the two-reel Sunshine Comedies was placed before Mr. Fox by his general sales-manager, and so impressed was the head of

the organization with the demand for this type of entertainment that he promptly decided upon a multiple real production of a nature which not only would surpass the existing type, but would set a new standard."

"A list of the directors engaged to assist Hampton Del Ruth, who was given a free hand and a staggering amount of money to spend, will perhaps give an adequate idea of the calibre of ability which was soon busily engaged in making 'Skirts!' They were Roy Del Ruth, Eddie Cline, Jack Blystone, Delmar Lord and K. G. MacLean."

"The sixteen principals engaged were Chester Conklin, Alta Allen, Polly Moran, Jack Cooper, Billy Armstrong, Ethel Teare, Slim Summerville, Glen Cavender, Harry McCoy, Bobby Dunn, Tom Kennedy, Ed Kennedy, William Franey, Harry Booker, Laura La Varrie and Alice Davenport."

"Determined to make 'Skirts' an offering that would go down in motion picture history as unique and the most lavish of its kind, Mr. Fox conceived the idea of a ballet of hippodromic proportions. Orders were issued to the casting director at the Hollywood studios to provide a chorus of not less one

thousand of the most beautiful women obtainable. Although the mecca of all aspirants for movie honors, it was realized that Los Angeles alone could not begin to provide the combined beauty of face and form demanded. As girls after girl was rejected, it was feared that the necessary number of perfect types could not be secured."

"As a last resort, 'Perfect Form Contests' were instituted in cities throughout the United States and Canada where Fox Film Exchanges are to be found. Six weeks of contests presently brought together the group required."

"About this time Mr. Fox chanced to attend a circus performance. One of the most attractive features of this aggregation of noteworthy talent was a group of artists that for years had been a headliner in vaudeville and which, with the opening of the circus season, was in great demand by the big tent troupes in the country."

"The feature in question was the Singer Midgets. Nineteen persons comprise the troupe. The tallest is forty-six inches and weighs sixty-five pounds. The shortest is thirty-five inches. The youngest is eighteen years old, weighs thirty-

nine pounds and is thirty-seven inches in height."

"So impressed was Mr. Fox with the manner in which the Singer Midget performance was received, that he immediately arranged to close their season with the circus. The cancelling of their contract with the circus in question required the payment of a substantial bonus, plus the salaries demanded by the midget outfit to appear in 'Skirts.'"

"Incidentally, the Singers brought with them their entire menagerie of midget animals. The latter are as freakish and unusual in the way of stature as are their owners. This menagerie consists of four elephants, sixteen ponies, a monkey, a deer with fawn, seventeen hounds, four Dogenburg goats and a midget lion. These animals are highly trained and in themselves present an act of unusual interest."

"Thrills too are to be found in 'Skirts.' A flood scene, an express train thundering through a blazing forest fire and going headlong to destruction on a fire-ridden bridge, a submarine rescue at sea, a parachute descent and other similar scenes are said to answer a thrilling element of real action to this Sunshine Special."

"While New York Sleeps," Special : : :

ONCE in a while—not too often—comes a motion picture of merit sufficient to arouse the discriminating picture public of the world to genuine enthusiasm. Any lover of the best in motion pictures can probably enumerate on his fingers all the really great photodramas ever produced and still have a finger or two left over."

William Fox, president of Fox Film Corporation, gives warning to loosen up one of the remaining fingers and be prepared to tally one more count. For mid-September he promises the release of a special production entitled "While New York Sleeps." He promises further that the picture loving world is going to receive a most gratifying shock and surprise in this big cinemadrama of night life in New York."

"In construction this picture is an innovation," says the statement

from the box offices. "While New York Sleeps" is really three enthralling photoplays in one—each division of the picture being distinct and presenting in an overwhelmingly dramatic way a different phase of New York's night life. Each division, or episode, is remarkably intense in both theme and action. Each represents a typical incident of the great city's turbulent life. The conclusions of the first and second enable the audience to gain relief from the nervous tension of a particular story."

Charles J. Brabin stages this sensational photodrama, and he collaborated with Thomas F. Fallon in the writing of the stories and scenarios. Five players constitute the entire cast—Estelle Taylor, Marc MacDermott, Harry Southern, Earl Metcalf and William Locke. Mr. Locke appears only in the first epi-

sode. No player is featured in the accepted meaning of the term."

The first narrative is entitled "A story of the suburbs, where love builds its dream-dust future without reckoning on the ashes of the past; where birds come to rest and vultures to seek prey." It depicts a crisis in four lives and centers about a decent woman who has married a wealthy man in the mistaken belief that her first husband, a worthless cad, has been killed."

Miss Taylor is seen as the wife, Mr. MacDermott as the blackmailing first husband, Mr. Southern as a burglar and Mr. Locke as the second husband."

Episode two is a pictorial recital of the notorious "badger game" and is entitled "The Gay White Way"—where, according to the introductory subtitle, "The supple bodies of women put seductive mes-

sages into their glances, and their red, red lips give silent invitations—where plots and counterplots hide behind paints and tinsel, and the order is always, 'On with the dance!'"

Here the principal players are but three in number, "the vamp, the man and the 'friend,'" played respectively by Miss Taylor, Mr. MacDermott and Mr. Southern. The episode is eloquently typical of the gay life in the frothy stratum of New York's population—a life in which appears the spider's web woven for the unwary possessor of wealth."

In this episode appears one of the big scenes of the picture—a screening of Ziegfeld's gorgeous Frolic show. Mr. Ziegfeld, realizing that the Fox picture was to be a masterpiece, readily gave his consent to incorporate in the play a part of his



Three scenes from the forthcoming William Fox special production staged by Charles J. Brabin, "While New York Sleeps"

How Screen Can Serve Aviation : : : :

WHAT the motion-picture can do to promote the development of aviation in this country is made the subject of a lengthy statement just issued from the headquarters of the William Fox Film Corporation. In the opinion of William Fox, not nearly enough has been done to encourage the wider use of the airplane in the United States, and the statement which follows deals in part with a way to bring knowledge of aerial craft and their possible uses to the public mind. The Fox statement is submitted as follows:

"A big newspaper campaign on 'Wake up, America!' lines could do much to remedy the present state of affairs, but cold print alone can never do all that should be done. It lacks the visual appeal. There is one agency par excellence which can put the facts about aviation before the public in unforgettable form, and that agency is the motion picture.

"Aviation and the motion picture are sisters. They have grown up together in this century. Each combines a new art and a new science. Each has worked great marvels, and each is on the threshold of marvels still greater.

It is fitting that these sister arts should be mutually helpful.

"The engagement of Lieut. Locklear, the most daring of all aviators, to work in pictures for the Fox Film Corporation is in accord with the policy of this corporation to combine the spectacular value of aviation with public education in the progress of mankind's mastery of the air.

"The United States now has the opportunity to lead the world in aviation. One year from now this lead should be established beyond a doubt. If not, other countries may outstrip us.

"There has been a lull in the development of commercial aviation since the end of the war, due largely to the fact that inventors and manufacturers have not had time to adapt war machines to peace uses. During the war it was believed war was giving a great impetus to aviation, but this was only half true. The fact was overlooked that for five years the best brains in the world were engaged in perfecting fighting planes. And the war plane in peace time is of little use in large commercial enterprises, although it is excellent for purposes of sport.

"What is keeping commercial aviation back? First of all, reluctance of business men to believe with actual seeing. A mere recital of facts and figures has failed to convince conservative business men that commercial aviation is a good investment.

"Motion pictures can tell them more than columns of figures ever could.

"They can prove, for example, the safety of flight. Locklear's exploits have proved not only the courage of one man, but the stability of airplanes. Statistics show that flying is safer today than motoring was twenty years ago. During the early years of their use, steamboats were considered so dangerous that they were barred from the Thames and other rivers.

"During this year thousands of airplanes have been bought in the United States for civilian use, and the demand is still enormously greater than the supply. European aircraft manufacturers began as soon as the war ended to establish air transportation lines, and have been in a better position than American manufacturers to meet the demand.

"One group of Americans, including prominent ex-army and navy airmen, after trying for months to get United States planes with which to establish navigation lines, bought 3,000 in England, and in a very short time received orders for 5,000.

"The motion picture can help to remedy this state of affairs. The knowledge of the things that can be done in airplanes is useful to all men. When Paulhan looped the loop for the first time it was called a mere stunt, but when war came looping the loop was as important and as commonplace an evolution to air-fighters as forming fours was to infantry. Even before Locklear came, the utility of such feats as his was proved. During the war, a British pilot, being wounded, his observer saved both their lives by crawling from his seat, out of the fuselage and to the pilot's seat to take control of the machine.

"It is because of what it means to the United States that the Fox Film Corporation has undertaken to encourage aviation by putting before the public in unforgettable, visual form the very latest steps in the mastery of the air."

Some Studio "Side-Lights" : : : : :

JUST as humor and human interest are prime essential features of the successful screen production, so do humor and human interest figure to a marked extent in the making of moving pictures. Contrary to a prevailing opinion, work in a moving picture studio is really hard work and not play. A great deal of patience and thought and hard work lie behind those wonderfully smooth running scenes, destined to hold photoplay audiences because of their strength and beauty. Sometimes those scenes which are flashed before the eyes in a moment, have taken hours, days—perhaps even weeks—of preparation.

A day spent in the new Fox studio in West 55th Street, furnishes a fine demonstration that the working day of the moving picture director and his company is no light one.

The immense stage of the Fox studio—large enough to permit twenty companies to work at the same time—is a tremendous force when in action. It is almost an education in itself to observe the various Fox directors at work—each engrossed in the production he is piloting to success—each using methods peculiar to himself to obtain the desired results. But in the midst of the working atmosphere a sudden change comes, proving that even the busiest of studios has its time for relaxation and fun.

Pearl White appeared on her set, where Charles Giblyn is directing her in a new production, with a dog in tow—not a smart pomeranian or high-bred collie, just a poor little mongrel with a wistful eye and an over-affection-

ate tongue. After collecting the entire studio force on the floor, she announced that she had brought the dog from her home in Bayside to auction it off.

The announcement did not create any enthusiasm until Miss White explains that the dog was one of the many she had saved from a pound and was caring for on her Long Island estate. She has devoted an acre to the exclusive use of these homeless animals and the proceeds of the auction is to help in the up-keep of the shelter.

"Remember you're buying a pal," said Pearl White—and then the bidding began. After about twenty minutes of frenzied contest the bidding narrowed down to Charles Giblyn and Charles J. Brabin, another Fox director. Giblyn won the dog with a close margin, and proceeded to buy its loyalty away from Pearl White with a steak his assistant brought from a near-by restaurant.

Mr. Brabin returned to his own set, where Marc MacDermott, veteran screen actor, and Estelle Taylor, principals in a famous stage drama he is translating to the screen, were exchanging reminiscences as they awaited him.

Estelle Taylor is a young actress with a great deal of ability and intelligence, which are clearly expressed in all her screen work. In one of the episodes in the story referred to she enacts the role of an artificial flower maker. To insure realism, Mr. Brabin had the furnishings of an artificial flower factory moved to the studio and had engaged a number of the factory girls as extras.

Of her own accord Miss Taylor asked one of the girls to give her

a few lessons in the making of flowers, so that she might act as well as look her part when the flower making scenes were to be taken. An extra girl, not to be outdone by the leading woman, suggested that she also would like to take a few lessons—and she did. In the course of the instruction the factory girl told of her work, and when the extra learned of her short hours she devoted herself more energetically than ever to learning how flowers are made.

Dell Henderson has won quite a reputation as a director with an optimistic temperament and no temper. To see him at work is to realize why he has gained the reputation, but also to wonder just how he could do it. The life of a moving picture director is a trying one at best—and this particular occasion would have tried the patience of a saint.

A young actress was being rehearsed in a scene. Every bit of action was explained over and over again, Mr. Henderson even going through the scene for her. Finally, after a prolonged period of rehearsing he decided that at last the scene could be photographed. Lights were called. The girl stood against a table, one hand nervously clutching at the cloth as she had been instructed. All went well until the camera began grinding. Then the girl suddenly gave a nervous cry as she gave a frantic signal for the cameraman to stop.

"What shall I do with my other hand?" she asked.

Dell Henderson retired from the scene of action to give vent to his feelings in private.

"While New York Sleeps"

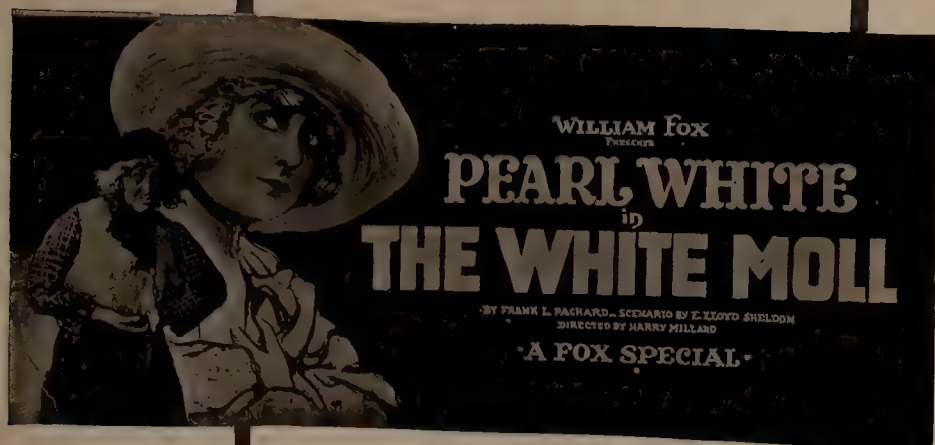
(Continued from page 1164)

noted show, with its coterie of beauty girls. In this scene appears the famous Dolores, said by authorities of feminine pulchritude to be the most beautiful formed woman in the world.

Then the photoplay moves on to a tragedy of New York's lower East Side, "where civilization's veneer is thinnest; where men do not weigh and measure, but give and take; where impulse is stronger than reason and laws are defied; where love and lust and foe and woe play together in the game of life." Feverishly dramatic as are the first and second episodes, the third veritably binds the spectator to his seat with muscles tense.

The players in this tragedy are designated merely as the pawns, moved by the hand of Fate as it wills, while the spectator watches with breathless interest each motion that hurries the figures to their doom. Here Miss Taylor is seen as an orphan, unawakened, sullen, capable of mad tempests. Mr. MacDermott is an aged paralytic, whose eyes represent his only power of speech, whose son is his world—and his heaven. Mr. Southern is the son, a night watchman, frail of body but big of heart. Mr. Metcalf is a gang leader. Mr. MacDermott's work in this episode alone is described by Fox to be most masterful. Mr. Metcalf as the leader of a criminal gang gives a powerfully graphic and virile performance.

Striking Examples of the Poster Aids Prepared for



The Use of Those Who Book Fox's Fall Specials



Posters with varying appeal to all classes have been the aim—as is strikingly shown in the two styles of 24 sheets on "While New York Sleeps."



Unusual Posters for Fox Specials : : :

THE following statement, which has just been issued from the Home-office of the William Fox Film Corporation, describes in detail the character of the posters that have been arranged to advertise the Fox specials that now await release on the William Fox schedule.

"William Fox posters will be famous among exhibitors before the fall campaign is well under way. Exhibitors will realize the box office appeal of these new posters. They will hold the motion-picture patron until he has read everything on them, has judged of their artistry and knows where the picture is being shown.

"Big propositions require big advertising. The Fox pictures for the fall are so big that William Fox has engaged the biggest artists in the business—men with big ideas—to give the Fox exhibitors something extraordinary. He believes there is 100 per cent. more box office appeal in these posters than in any others he ever put out.

"Among the superb posters for the early part of the season are those for the following special productions: Pearl White in 'The White Moll'; the six-reel Sunshine Comedy, 'Skirts'; William Farnum in 'If I Were King'; and 'While New York Sleeps'.

"For Pearl White in 'The White Moll' there will be one 24-sheet stand, two styles six-sheet, 3 styles three-sheet, three styles one-sheet, two styles window cards and one-half-sheet snipes.

"The 24-sheet stand is a striking example of the finest lithographic art work in multiple colors, depicting the head of Miss White as Rhoda, the White Moll, with the sinister face of Gypsy Nan alongside. A brass band wouldn't get any more business than will this 24-sheet if the exhibitor uses it in liberal quantities. The true showman will have it on every available space.

"The six-sheets, the three-sheets and the one-sheets all are built along the same attractive, box-office lines. They will outpull competing posters on the same board with them.

"As regards 'Skirts', this is a big, rip-roaring six-reel comedy. It cost a tremendous sum to make, but it will make tremendous money for exhibitors. 'I went down to the bank theatre to see that Fox comedy 'Skirts' and I couldn't get in. What a crowd!' This will be often heard. Go after that crowd. Put these posters in every available place. They are artistic. They are decorative. They will add tone to a town. People will know the exhibitor is up to date.

"For 'Skirts' there are one style twenty-four-sheet; two styles six-sheet, three styles three-sheet four styles, one-sheet, two styles window card and one style cut-out.

"All precedents and traditions of the lithographers have been thrown to the winds, and in the display for 'Skirts' is to be found a brand-new note in printing to exploit a comedy picture. Famous French and Continental artists had a hand in the creation of the posters, and the results are bizarre, startlingly colorful and Frenchy in conception.

"The twenty-four-sheet, for instance, is a riot of color, the skirts of six girls blowing in the wind. The poster reminds one forcibly of 'gay Paree'. There never has been a poster more attractive and unusual than this one. A blind man would hesitate while passing it.

"One six-sheet shows the famous Singer Midgets, vaudeville's great drawing card, with the 'Old Lady Who Lived in a Shoe'; while the other is a Parisian creation showing a group of girls descending a flight of steps with the wind playing naughtily with their skirts.

"One three-sheet shows a famous Fox Sunshine comedian holding the entire troupe of Singer Midgets on a tray. This for the kiddies as well as for their mothers and fathers.

"Another three-sheet drawn by a famous French artist shows a bathing girl. Stunning. Beautiful. It is done in six colors. There is no use going into wordy detail about this one. When the exhibitor sees it he will have more and better things to say about it than will fill the walls of his lobby. As a matter of fact, if an exhibitor can't possibly use all these posters, he'll have a mighty hard job deciding which he will omit.

"For William Farnum in 'If I Were King', the artists have cleverly captured the romantic atmosphere of Justin Huntly McCarthy's brilliant story of that delightful vagabond poet, Francois Villon, in the time of Louis the Eleventh of France.

"The twenty-four-sheet is a masterly portrait of William Farnum in color, surrounded by four fig-

ures, also in color, of Farnum as Villon and in rich silks and velvets as the Grand Constable of France.

"A theatre manager can make no mistake in using all these 'If I Were King' posters. They have pull. They will start the lines from the billboard to the box office. They will inevitably fulfill their sole mission—to crowd the theatre.

"Because 'While New York Sleeps' is an unusual picture, the money-making possibilities of which are unlimited, the Fox company has done an unusual thing. It has put out 24-sheet stands in addition to one style of six-sheet, two styles of three-sheet, three styles of one-sheet, two styles of window cards and one-half sheet snipe.

"One 24-sheet stand is divided into three scenes, just as 'While New York Sleeps' is divided into three phases of New York life after dark. The central figure is that of a showgirl in a gorgeous gown. This showgirl symbolizes the Broadway night life, with its hectic lure and its joy minus foresight. On the right is shown high society, puffing its cigarette, while the bright lights sparkle over the scene. Then comes the life among the poor, where is both wickedness and goodness, where the joy of life is as keen as in the moneyed districts, and where tragedy, gaunt and persistent, is ever stalking.

"The other twenty-four sheet shows artistically a sensational fight on the river between police and river thieves, small lights showing the outline of the big

bridge behind which the lights again give an outline of the city.

"One three-sheet has the dance of death. Another shows a worthless husband, thought dead, returning to blackmail his wife who has remarried. These posters give an indication of the picture. Everybody wants to see the sights of New York, and in 'While New York Sleeps' they get these in overflowing abundance.

"In addition to this wonderful big pulling paper, are exploitation campaign and press books, and some especially fine lobby display cards.

"Altogether the Fox company has supplied the exhibitor with material for tremendous campaigns on its early special productions of the year. The pictures are big in entertaining power.

"Similar expert attention has been paid to posters and campaign material on the William Farnum, Pearl White and Tom Mix star series features, as well as on the Shirley Mason, William Russell, George Walsh, Buck Jones, Eileen Percy and Louise Lovely productions.

"No greater line of pictorial printing ever has been made than that for the great Fox serial, 'Bride 13'. Every subject is a knockout. One twenty-four sheet can be used for the entire serial, and with each of the fifteen episodes there will be one one-sheet, one three-sheet, one six-sheet.

"A thirty-six-page exploitation book has been printed. This is unique—the most complete ever issued on a serial."

Fox's August Release Schedule

WILLIAM FOX opens the new season with the announcement of three specials for release during August pictures which the producer predicts will score in spite of hot weather. The first of these is 'The White Moll', written by Frank L. Packard, author of 'The Miracle Man', and it will serve as the initial Fox feature for Pearl White. Miss White has been long heralded in production, it being not only her debut under the Fox banner but her first departure from the serial field.

The following statement has been issued from the Fox Film headquarters in connection with Miss White's stellar vehicle and the other productions now on the Fox release schedule:

"The production is in a prologue and five acts, and the megaphone was in the capable hands of Harry Millarde. E. Lloyd Sheldon made the screen adaptation from Mr. Packard's story. A cast of striking strength supports Miss White, including Richard C. Travers, J. Thornton Baston, Walter Lewis, William Harvey, Eva Gordon, C. J. Slattery, and John P. Wade. 'The White Moll' was acclaimed by a large audience of exhibitors, writers for trade and daily papers, magazine and special writers, stars, directors, and producers at a recent special showing at B. F. Keith's

Palace theatre, New York, as the greatest motion picture achievement up to date for 1920.

"The second special to be released in August is the much discussed Sunshine Comedy de luxe 'Skirts'. This is in six reels—and here William Fox has established a precedent in the manufacture of film comedies which will doubtless be followed. This is the sort of comedy which will please everyone, for it contains every element that goes to create laughs and thrills. Conceived and written by Supervising Director Hampton Del Ruth, 'Skirts' is jammed with funny situations. A great feature of this comedy is the famous Singer Midget troupe, with their menagerie. These clever little folk have toured the country in vaudeville over the Keith circuit, and are known to the patrons everywhere for their mirth-provoking antics.

"The cast of principals in 'Skirts' includes the famous comedian Clyde Cook (late of the New York Hippodrome), 'Slim' Sumner, Ches-Conklin, Tom Kennedy, Harry Gribbon, Harry Booker, Laura Varrie, Alta Allen, Ethel Teare, Glen Cavender, Bobbie Dunn, and other accomplished funmakers. A large ensemble of Sunshine Widows part in this gigantic spectacle, which has all the sensational features of

a three-ring circus, all the color of a musical comedy, and the wit and humor of the best vaudeville.

"Last, but far from least, of the specials for August is a magnificent screen version of Justin Huntly McCarthy's famous stage success and novel 'If I Were King', with William Farnum as the star. The scenario was carefully and skillfully handled by E. Lloyd Sheldon, and the direction was in the capable hands of the veteran J. Gordon Edwards. Perhaps the greatest tribute yet paid to 'If I Were King' was that of the author, who viewed it at a private screening in London. 'Wonderful—simply wonderful; I could almost believe that I was hearing Mr. Farnum speak,' said Mr. McCarthy.

Other Fox feature productions to be released during August are 'The Man Who Dared', with William Russell, 'The Little Wanderer' with Shirley Mason, 'Her Honor the Mayor' with Eileen Percy, 'Firebrand Trevison' and 'The Square-Shooter' (both starring Buck Jones), 'The Rose of Nome' with Gladys Brockwell and five Sunshine comedies. The comedy subjects are as follows: 'Slipping Feet', 'Virtuous Husbands', 'Mary's Little Lobster', 'A Waiter's Wasted Life' and 'Kiss Me Quick'.

The Fox Directorial Staff : : : : : : : : :

WILLIAM FOX'S constant objective is the ideal director. In announcing his directorial staff for the opening of the new year he presents a list of names that certainly should command the confidence of exhibitors throughout the country. The list follows:

In the Eastern field: Richard Stanton, Harry Millarde, Charles J. Brabin, Charles Giblyn, George A. Beranger, Dell Henderson.

On the West Coast: J. Gordon Edwards, Howard M. Mitchell, Lynn F. Reynolds, Emmett J. Flynn, Scott Dunlap, Edward J. LeSaint, Paul Cazeneuve, Thomas N. Heffron, James P. Hogan and Hampton Del Ruth, supervising a corps of subordinate directors.

Mr. Edwards is the dean of the Fox directorial staff. He has given to the public up to date forty-three Fox pictures. J. Gordon Edwards was responsible for the following great screen sensations: "Cleopatra," and "Salome"; for "Camille," "Du Barry," "The Soul of Buddha," "The Light," "The Siren's Song," "A Woman There Was," "A Tale of Two Cities," "Wolves of the Night," "The Last of the Duanees," "The Lone Star Ranger," "Heart Strings," "Wings of the Morning," and more recently "The Adventurer," "The Orphan" and "The Joyous Troublemaker."

Richard Stanton is a name known of all men in the film industry, as that of a director powerfully imaginative in conception and bold into recklessness in execution. With Fox he has placed the stamp of his genius upon "The Beast" (which he wrote), "The Scarlet Pimpernel," "The Spy," "Durand of the Bad Lands," "Responsibility," "Rough and Ready," "The She Tiger," "Sink or Swim," "The Land of the Free," "The Jungle Trail," "Why I Would Not Marry," that remarkable photodrama, "The Caillaux Case," the sensational success, "Checkers," and others.

A man of prodigious capacity for work and artistic detail is Edward J. Le Saint, one with a list of successes to his credit of which he is justly proud. Among his Tom Mix triumphs are "The Feud," "The Speed Maniac," "The Wilderness Trail," "Hell Roarin' Reform" and "Fighting for Gold." Also in his list of popular productions are "The Mother of His Children," "White Lies," "The Call of the Soul," "Flames of the Flesh," "The Strange Woman," "The Sneak," the recent work, "A Sister to Salome" and "Kulture"—a picture which captured the country two years ago.

Charles J. Brabin can be author, actor or director, as occasion may

require, and can be all three simultaneously in an emergency. His earliest success with Fox was "Buchanan's Wife." "Thou Shalt Not," was a big hit. To "La Belle Russe," the great Belasco stage play, he gave added force as a Fox film production. Mr. Brabin has just completed the special all-star production, entitled, "While New York Sleeps."

No man could be more thoroughly equipped for successful wielding of the megaphone than is Howard M. Mitchell. Since joining the Fox organization he has been responsible for the direction of "Black Shadows," "Snares of Paris," "A Girl in Bohemia," "The Tattlers," "Molly and I" and "Love's Harvest."

Scott Dunlap ("Scotty") is known and his ability highly esteemed, not only throughout the United States, but in every foreign land where pictures are shown. Among his works are "The Hell Ship," "Vagabond Luck," "Love Is Love," "The Lost Princess," "Would You Forgive?" "Forbidden Trails," "Twins of Suffering Creek" and that dainty picture of circus life made by Shirley Mason, "Her Elephant Man."

Dell Henderson was associated with Charles Frohman and has wielded the megaphone for Biograph, Triangle, Famous Players

and World. With Fox he has achieved signal success in handling George Walsh in "The Dead Line" and "The Shark."

Emmett J. Flynn's pictures include "Leave It to Me," "Shod with Fire," "Eastward Ho!" and "The Lincoln Highwayman." Harry Millarde's work in directorial field includes "Every Girl's Dream," "Miss U. S. A.," "Sunshine Maid," "Blue-Eyed Mary," "Bonnie Annie Laurie," "Caught in the Act," "Miss Innocence," "Gambling in Souls," "Rose of the West" and "Sacred Silence."

Charles Giblyn is a newcomer with Fox, but he has completed "Tiger's Cub," an Alaskan story starring Pearl White. George A. Beranger has directed for Griffith, Mutual, has been leading man with Blanche Sweet, Bessie Love and Louise Huff, and co-starred with Constance Talmadge. He made a distinct success with his first Fox picture, "A Manhattan Knight," with George Walsh.

Another newcomer is Thomas N. Heffron, who has directed for Fox "Firebrand Trevison," a Western sizzler by Charles Alden Seltzer, and Hampton Del Ruth—the tireless and resourceful builder of Fox Sunshine Comedies, who is probably responsible for more wholesome mirth from the Atlantic to the Pacific than any other man in the motion picture industry.

Fox News, World-Wide in Scope : : : : :

ONE of the most notable events in the past year's motion picture history is the remarkable growth of Fox News. Launched in October, 1919, in the face of the strongest opposition and against the seemingly unanimous prediction that another news-reel could not exist, Fox News has steadily forced its way to the front until it is now unequivocally recognized as a leader if not the dominant factor in the news-reel field.

William Fox from the moment he conceived the idea of a news reel until the present day has shown a progressiveness of spirit in this venture that was bound to show results. Each succeeding week has marked a new step forward and each succeeding issue has reflected the benefit derived from these culminating steps.

Right from the beginning a gigantic task confronted Mr. Fox, and Mr. Winfield R. Sheehan, general manager of the Fox Film Corporation, in organizing the Fox News reel staff. Other news-reels had been in the field four to six years and had pretty well corralled all the news-reel men, but difficulties only added zest to the game. It was necessary to literally comb the world to find the men they wanted but they succeeded in getting together a force of the most highly trained news-reel executives and a domestic camera staff of eighty-two men. Since then this camera staff, in the United States and Canada, has been increased to one hundred and six men, the largest—in fact almost double the number of men—engaged by any other news

reel, according to Fox statements.

October 11th was the birthday of the Fox News, and it got off with a flying start. In his conception of a news-reel William Fox had an additional purpose to the obvious one of promoting a great screen newspaper. He outlined this purpose in a personal letter to Woodrow Wilson, in which he told the president that one of the big drawbacks of Fox News was an endeavor to preserve universal peace and bind together in a spirit of harmony all the nations of the world. In his reply, President Wilson heartily endorsed Mr. Fox's idea.

Mr. Fox realized that no better service could be rendered to the cause of peace than by instructing all peoples in the ways of their neighbors—and that there was no more efficient way of doing this than through the medium of a news-reel.

Mr. Fox then started a campaign in his news-reel on behalf of soldiers crippled in the Big War. In a wonderful series of twelve pictures, covering twelve weeks, he pointed out that the people were forgetting and that the Government was allowing the soldiers' needs to go unfulfilled. These pictures had such a tremendous moral effect that congressional investigation was called into the work of the Federal Board of Vocational Education—the government department charged with looking after wounded soldiers—which resulted in materially bettering conditions.

In response to the appeal of Franklin K. Lane, Secretary of the

Interior, to the motion-picture producers to assist the Government in its Americanization Campaign, Fox News started the first of a series of pointed and spirited paragraphs on the benefit of being an American.

In November, 1919, the Canadian edition of Fox News was organized with headquarters at Toronto, Canada, and at about the same time a South American edition, with headquarters at Rio de Janeiro, came into being. Each of these offices was put in charge of a news-reel expert and he, in turn, went after and secured cameramen whose reputations answered for their progressiveness, initiative and the photographic excellence of their work.

In April the British Fox News was inaugurated by Winfield R. Sheehan, on a visit to Europe, and a staff of cameramen, comprising about thirty men, was gathered in Europe and Asia.

Next came a special edition in Australia, with headquarters in Sydney, and a Cuban edition with headquarters in Havana.

Today Fox News has correspondents literally all over the world—some of the remote places being Alaska, the South Sea Islands, Tokio, Shanghai and Algiers.

Every means of locomotion known is used, as the occasion arises, to expedite the delivery of negative to laboratories equipped with every modern developing and printing device known to science.

And the entire organization of the Fox Film Corporation—with branch offices and agencies in every civilized country on the globe—distributes

these prints to exhibitors while the news is still red hot.

Edwards to Direct Fox Pictures in East

J. Gordon Edwards, popularly known as the "dean of the Fox directorial staff," has just returned to New York from the West Coast Studios, where he directed William Farnum in a number of Fox successes during the past year. He will continue work with Mr. Farnum in the new Fox studios in West 55th Street.

Mr. Edwards, long an actor and stage manager, was the first director named by William Fox when the latter decided to enter the picture producing field. Since that time he has staged forty-three Fox pictures, among them some of the greatest screen successes both artistically and financially, ever produced—classics like "Cleopatra," "Salome," "Camille," "Du Barry," and William Farnum in "A Tale of Two Cities," "Wolves of the Night," "The Last of the Duanees," "The Lone Star Ranger," and "Wings of the Morning."

Farnum Returns from West Coast Studios

William Farnum, the romantic star of William Fox, has returned to New York from the West Coast Studios, where he recently completed "Drag Harlan," under the direction of J. Gordon Edwards. Mr. Farnum will start work in the new Fox Studio building in New York.

Scenes From Releases on the Fall Schedule of Fox



Top row, left, Buck Jones in "Sunset Sprague." Right, George Walsh in a scene from "From Now On."
 Middle row, left, William Russell in "The Man Who Dared." Right, a view of Hampton Del Ruth's six act comedy "Skirts."
 Bottom row, left, Eileen Percy in "Her Honor the Mayor." Right, a scene from the Fox special "My Lady's Dress."

August 7, 1920

Fox Pictures in Canada : : : : : : : :

"THE resources of Canada have only been scratched" is a statement often made about that vast country north of the United States. And it is probably true that the motion picture possibilities have only been scratched. Yet the Fox Film Corporation, broadening each year in Canada, cannot complain of the splendid welcome its motion pictures have received there.

The Fox Company has more than scratched the surface. It has dug down deep and planted its organization on a solid foundation. It found in Canada, as it has in other countries, that if you give the people what they want and give the exhibitor a fair deal and help him make money, your success is assured.

William Fox knew of the big demand for his pictures before he was ready to go into the Canadian field. Finally he decided in 1915 to begin operations there to supply this demand. He opened an office in Montreal. In a few weeks that office found it couldn't handle the business coming in so Mr. Fox established offices in Toronto and St. John.

At that time Western Canada was being supplied with Fox films

through an agency. The Fox officials from experience know that there is nothing that succeeds so well in business as personal contact, so last year three offices were organized to handle the vast country westward to the coast. One branch was opened in Winnipeg, another in Calgary and the third in Vancouver. Experienced men were sent into this territory to start the direct service business for Fox and they selected three Canadians as branch managers. All of these branches are under Vincent J. McCabe, who as district manager, has his headquarters in Toronto.

In addition to these service offices, the Fox Company has cameramen in all parts of Canada. These men photograph the many important events that take place there all year round and send their film to New York where it is incorporated in the Fox News and is sent not only throughout the United States and Canada but throughout the world.

The Fox Company believes in the big future that lies before Canada and believes also that it is helping in that progressive stride—helping to give the best amusement and helping to show the world

through its Fox News just what is happening in Canada and show the big steps in its growth.

All of the big Fox pictures are shown in Canada and in many instances Fox films have hung up new attendance records. "Checkers" for one example did a tremendous business for exhibitors all over the Canadian territory. It played Vancouver for a three weeks' run. It was a good clean thrilling race horse picture and the Canadians, like their cousins in the mother country, Great Britain, love racing and will go to any theatre showing such a picture. They crowded too to see "Should a Husband Forgive?" another racing picture with a good modern worthwhile story behind it.

William Farnum, a favorite the world over, has a tremendous following in Canada. Exhibitors have cashed in big on his pictures ever since he began making them for William Fox. In Canada today, just as in Great Britain, William Farnum's name is enough to fill any theatre.

Tom Mix too has taken a big hold on the fancies of these Westerners. He shows them tricks they glory in and his riding down mountain sides and his horseman-

ship and his work with the rope gives them the very thrill they are looking for.

Another Fox star that is making rapid strides in Canada is Shirley Mason. Of course Miss Mason is new in Fox pictures but from her first picture "Her Elephant Man" she has gained admittance into first run houses.

William Russell, also new to Fox showmen, is winning his way into the hearts of the Canadians according to the reports coming to Mr. McCabe from all over Canada and these reports mean advance bookings.

One feat of which Mr. Fox will always be proud is that he made Longfellow's poem Evangeline and when he showed it to audiences in Evangeline territory it gained their approval. In fact Evangeline was rich pickings for exhibitors in that territory particularly.

The work of managing and serving the Canadian territory is not an easy one. The ground to be covered is vast and transportation to some of the places that demand Fox pictures is not always of the best. Sometimes dog sleds must be used to transport films.

Popular in Great Britain : : : : : : : :

THE demand for Fox films is growing throughout the British Isles. Both exhibitors and critics admit that the Fox pictures that have been and are being shown weekly to the trade are the kind of films the British public demands. And not only do the exhibitors declare that Fox pictures are satisfying their patrons but they are offering increased prices for fear their competitors will get them.

Exhibitors admit freely, it is reported, that they can do bigger business with the Fox brand. The British exhibitor is becoming more of a showman every day and he wants showman's pictures. The fact that the Fox product is in demand is taken as testimony to the worth of Fox pictures. Because at the present time there is really a lack of cinemas in the country due to the war, the motion picture public has increased to such an extent that the limited number of cinemas cannot satisfactorily provide for them. Such a situation naturally would allow exhibitors to pick anything they want and name their price, without regard to whether or not the pictures were showman's pictures. But the British exhibitors are looking ahead to the day when there will be more cinemas and when competition will be keener and they are building now for the future.

The London office, which is now in charge of F. W. Mordaunt Hall, as managing director, is constantly in receipt of letters from exhibitors who claim that since they have used Fox pictures they never have to worry what their competitor is showing, and others declare they had hard rows to hoe until they contracted for the Fox output.

The big increase in bookings recently attests the fact that Fox pictures are getting bigger and better. During last winter and this spring the trade shows have been notable. "Evangeline" received a splendid reception and following that in quick succession came William Russell in "Sacred Silence," Tom Mix in "Speed Maniac," William Farnum in "Last of the Duanees," "Checkers," "Wolves of the Night," "Should a Husband Forgive?" "Rough Riding Romance," "The Feud," "If I Were King," Shirley Mason in "Her Elephant Man," Mix again in "The Cyclone," Buck Jones in "The Last Straw," Shirley Mason in "Molly and I," William Farnum in "The Orphan," and many others.

Big Fox pictures have been released so fast that exhibitors, some of whom are booked up to September and October, 1921, held dates open for Fox releases, and others again shifted their bookings so that they could get Fox films on release dates.

Reports on Shirley Mason's first picture "Her Elephant Man" had seeped through from America and the exhibitors in Great Britain waited expectantly for this picture and when they saw it they put their stamp of approval on it. The presentation of "If I Were King" from the great stage success and novel by Justin Huntly McCarthy, was a notable occasion.

"Checkers" too has made a big hit in Great Britain. It is a racing story and the British public love a good horse race. And in addition to the race horse element it had in it a romance that was thrilling in itself. The same was true of

"Should a Husband Forgive," another racing story that has drawn tremendous bookings.

Tom Mix is a big favorite in Great Britain. The British players like him and his western ways. His horse Tony is the subject of many articles in the fan magazines and Tom's western wisdom is engaging to the Britisher.

William Farnum is of course always an outstanding favorite. He represents men as the British like to see him, big honest, afraid of nothing, a fighter, and a lover of fair play. Buck Jones walked into a fine niche in the hearts of the British public when he was shown in his first picture "The Last Straw." "The Square Shooter" helped him along more and he is accepted as a good exhibitor's bet already.

William Russell too made a big hit in his first production under the



Tom Mix in his latest feature on the Fox program, "The Untamed"

Fox banner. That was "Sacred Silence." And he followed this up with "Eastward Ho" and "The Lincoln Highwayman," which were booked by many before the trade shows.

British exhibitors are anxious about Pearl White. "When will we get her first picture?" is a question often asked of the Fox office in London and in the branch offices. Several exhibitors have offered deposits on the first Pearl White dramatic production. They want it on release date and they don't want their competitors to have anything to say about that picture.

The opening of the new Fox Film Building at 13 Berners Street, London, has added to the strength of the Fox product because it showed the exhibitors that Fox business was expanding so fast that these big imposing quarters were necessary to give the ever-growing number of Fox exhibitors the rapid and careful service they not only demand but for which the Fox Company in Great Britain is noted.

Pearl Doles Bell, Fox Author, on Coast

Among the persons prominent in the industry who left New York for the Pacific Coast last week was Pearl Doles Bell, novelist and short-story writer associated with Fox Film Corporation as staff writer. Mrs. Bell is on her way to Hollywood and its film colony to make the acquaintance of Shirley Mason, the little Fox star who made her debut under Fox in one of this writer's stories, "Her Elephant Man."

William Farnum as Francois Villon : : :

THE appearance of William Farnum in the role of Francois Villon in the screen version of Justin Huntley McCarthy's famous novel, "If I Were King," is made the subject of a statement just issued from the headquarters of the Fox Film Corporation. The Fox statement follows:

"As Francois Villon in 'If I Were King,' a Fox special production, William Farnum adds another to the long list of notable impersonations which have made his name famous not only among regular patrons of motion picture theatres, but among those whose interests are first with literature and the stage.

"It has been Mr. Farnum's privilege, during his long career on the screen under the management of William Fox, to play many of the greatest roles in history and romance. These classic interpretations have been of direct benefit not only to the exhibitors who have reaped their harvest, but to the entire film industry. They have drawn to the screen interest of a sort that without Farnum might never have been attracted. Great literary and dramatic critics, who had hitherto ignored the photoplay as a cultural factor, have admitted that Farnum had

caused them to change their minds, and they have hastened to give recognition to the new art. The influence of this is being felt today throughout the industry.

"As one treasures in stage memory the outstanding achievements of Booth and Barrett and others—their Hamlets, their Richards, their Wolseys, their Richelieus—so is cherished also Farnum's Sidney Carton, Farnum's Jason, Farnum's Charles Darnay, Farnum's Jean Valjean, Farnum's Don Caesar de Bezan, Farnum's Francois Villon. Here are the classics of the screen that will not die.

"Each of these historic and romantic figures that Farnum made live on the screen had previously captained the imagination of millions of people—readers and playgoers in all parts of the world. Jean Valjean is enthroned in the heart of everybody who has read Victor Hugo's masterpiece, 'Les Miserables'; the name of Darnay and Carton are on the lips of all Dickens lovers; Don Caesar is the hero of the great multitude of people who have read his dramatic story in books, seen it on the stage in the plays of Hugo, Dumas and Denney, heard it in the operas of Wallace and Massenet.

"As for Francois Villon, he is

the type of the Beloved Vagabond. Even those who have read not a single line of his poetry, except perhaps the imperishable line, 'Where are the Snows of Yesterday?' have heard enough of his life story to kindle their imagination and whet their appetite for more.

"Villon has been immortalized by Robert Louis Stevenson in the short-story classic, 'A Lodging for the Night.' Andrew Lang, translator of the poems, has given the world a never-to-be-forgotten picture of the most picturesque rogue of the Middle Ages. It was left to Justin Huntley McCarthy, the great historical novelist, to gather together the fragmentary and legendary lore that surrounds the figure of Villon and to present it in the form of a rounded narrative.

"Mr. McCarthy's success was instantaneous. First as a play, with E. H. Sothern in the role of Villon, and then as a novel, 'If I Were King' won added renown for the author. A print of the Fox film 'If I Were King' was shown to Mr. McCarthy in London recently. He was enthusiastic. In a personal letter to Mr. William Fox he wrote:

"The triumph of the film was William Farnum's interpretation

of the part of Francois Villon. Humor, poetry, rascality, gallantry, vigor, passion, tragedy, played in their turn upon William Farnum's face, so eloquent in its worldless action that I could almost believe I was hearing William Farnum's voice."

"Not only in adventure and romance has William Farnum shone. As Stephen Orry and Jason in Hall Caine's masterpiece, 'The Bondman,' he had two roles not only widely different from each other, but different in all respects from anything he had done before, yet he achieved tremendous success, and the Fox Film version of 'The Bondman' has taken its place in the library of screen classics.

"Here, as in many of his productions, Farnum was surrounded by what was virtually an all-star cast, yet he stood head and shoulders above them all. One scene in the 'Bondman' was hailed at the time as the supreme triumph of William Farnum's career, and Hall Caine himself congratulated the actor upon his splendid work, even as Justin Huntley McCarthy has done in the case of 'If I Were King.'"

Pearl White in "The White Moll" : : :

PERHAPS no stratum of society has been surrounded by so much of romantic tradition as the underworld. Tales have been told of inflexible codes of "honor among thieves," of "palships" unto death, of heroic self-sacrifice in the appalling atmosphere of squalor and crime—all tending to give glamor and color to the life of the slums. Sometimes such tales have been correct, but more often they have been wide of the mark.

"The White Moll," in which William Fox presents Pearl White for the first time under his management and in which she makes her first appearance in a special feature production, is a drama of the half-world, which expert judges have declared to be perfect in atmosphere, flawless in characterization. In fact, criminologists of international repute, who have read Frank L. Packard's powerful story in book form and who have witnessed the screen version of it, have agreed that here is a truly remarkable uncolored presentation of life beneath the conventional.

In a statement just issued from its headquarters, the Fox Film Corporation describes its latest production in the following language:

"The White Moll" is considered by Frank L. Packard, its author, and by many critics, to be the most powerful novel he has written—an extraordinary story of underworld existence. And in its translation to the screen, through the scenario by E. Lloyd Sheldon, William Fox has sacrificed nothing of the stupendous force found in the printed word, while adding the vivid effect of faithful visualization.

"The White Moll," in which Pearl White, daring darling of thrills, plays the title role, in the story of a girl who went wrong, saw the light, and fought her way back against tremendous odds. She was a thief, and the daughter of a thief; and she hated with all the fierce intensity of her kind. Her creed was revenge. It was stamped on her heart. Thus evened, she exacted her toll from society by crime.

"This character—that Packard created—a character of unrelieved bitterness and unfettered passion—a character not only unredeemed, but apparently unredeemable. And then one night it came to her—and

in a way that will remain a classic of redemption—that she was headed the wrong way. And she began to fight her way back.

"Stage and the screen have recorded many superbly great dramatic moments, but none surpassing this scene in gripping and electrifying force. It must be remembered that the girl was adamant to ordinary opportunities, the motive for halting her headlong rush toward destruction had to be absolutely convincing. That is what Packard achieved. He conceived a scene that is unique in detail and supreme in appeal.

"The White Moll" sets forth with engrossing interest the desper-

ate struggles and trials of this girl after she resolves not only to lead a new life, but to help others climb out of the slough of despond and the mire of crime. She encounters evil and cunning enmity sufficient to daunt all save the bravest heart. But in the end she proves strong enough to win out.

"Unlike many an underworld story, the atmosphere of 'The White Moll' is not incidental. It is all-important, and is delineated with the bold, broad strokes of a master hand. It is true to the life—not only as known to the general public—but as known only to the criminal and the criminologist. The latter will find in this photoplay fertile ground for observation.

"Pearl White, former serial queen, is superb in this her first complete one-performance screen production. She has brought to 'The White Moll' a dramatic quality she never before has had an opportunity to display. Her work in her initial Fox entertainment stamps her indubitably as a dramatic star of the highest order.

"The cast supporting Miss White is an ideal one, furnishing the proper balance for the star. It includes some of the best-known people on the screen, selected not only for their historic ability, but also for types. The photography is perfect, and the direction by Harry Millarde is among his best efforts.

"Considering all the fine points and fine lights of 'The White Moll,' it should become one of the outstanding box office successes of the coming year."



Pearl White in her first special feature on the Fox program, "The White Moll"

GOLDWYN

PRODUCTION activities at Goldwyn studio this week includes putting in production the sixth Edgar child comedy. This production is laid in a zoo and one of the biggest on teh coast has been leased for use of director E. Mason Hopper. The three children who have appeared in previous Edgar stories are continuing in this number.

After a wait of five weeks the Reginald Barker company filming the "Black Pawl" secured a storm at sea on the Santa Cruz Islands which scenes completed this picture.

Harry Beaumont will have Naomi Childers as leading woman and Sylvia Ashton is one of the principal character players for the next Tom Moore production "The Caravan" which was put in the making this week.

Other pictures now in the making are "Head Over Heels" with Mabel Normand and "Just Out of College" with Jack Pickford under the direction of Al Green.

Howard Dietz, manager of the Goldwyn New York office publicity and advertising department, who has been on the coast for two weeks left for New York this week.

J. A. Jackson, formerly of the New York World staff, has been brought to the coast and will serve as one of the writers for the studio department which continues under the direction of J. Stewart Woodhouse.

FIRST NATIONAL

ANNOUNCEMENT is made this week of the title selected for the first Allan Holubar-Dorothy Phillips production which is to be known as "Man, Woman and Marriage." This production has been in the making for more than a month now and it probably will be two months more before all the scenes are photographed.

Definite statement was given out by Richard Willis, general manager of the Charles Ray studio, respecting the Ray releases. The first of these will be "Forty-Five Minutes from Broadway" now completed so far as the making of scenes is concerned, under the direction of Joseph de Grass. The second release will be "Peaceful Valley" from the Sol Smith Russell stage play which has been completed for several months, it being the first subject made by Mr. Ray and his organization for First National. The third release is to be "Smudge" which is an original photoplay especially written for Ray by Rob Wagner. The scenario is being prepared by Isabelle Johnson. Mr. Willis is responsible for the statement that "Smudge" will be the greatest "riot" of Ray's career.

At the Lewis B. Mayer studio final scenes for the Anita Stewart production "Sowing the Wind" are now being made by John M. Stall. This play is from the successful stage one by Sidney Grundy.

Mildred H. Chaplin is completing work in the Tom Barry allegorical drama "Habit" under the direction of Edwin Carew and upon completion of this she will leave the

News Notes from the West Coast

By J. C. JESSEN

studio for a vacation which will continue the remainder of the summer.

Mr. and Mrs. Carter de Haven continue on "Twin Beds" the Margarite Mayo stage success under the direction of Lloyd Ingraham and Marshall Neilan is giving his time to the editing of the picture featuring Westley Barry titled "Dinty."

Sidney Franklyn of Mayflower organization has begun the filming of "Parrot & Co." adapted from the Harold McGrath story of the same title. Sylvia Breamer is to be featured in this and Richard Dix will play the opposite role. Dix is probably better known in Los Angeles than in the east as he was leading man for Morosco here for many months. The Franklyn company is now making scenes for this production aboard ocean liners between Los Angeles and San Francisco.

Other productions for First National now completed are three by Allan Dwan, two by Katherine MacDonald company, "What Women Love" by Sol Lesser starring Annette Kellerman and "The Jackknife Man" from the Ellis Parker Butler story filmed by King Vidor.

A cast composed of Edmund Lowe, Claire Du Brey, Thomas Jefferson, Howard Gaye, Helena

Phillips and Lenore Lynard have been engaged by general manager Sam Rork of the Katherine MacDonald company for the coming production "The Second Latchkey." Edwin Carew is to direct this production instead of David M. Hartford who found it impossible to complete his work at the James Oliver Curwood productions offices at Universal city. "The Second Latchkey" is from the story of that name by C. N. and A. M. Williamson.

BRUNTON

TELEGRAMS received from Otto Bollman, president of the Dial Film Company, at offices of the company at the Brunton studio are to the effect that he has purchased screen rights for two novels and three magazine serials and filming of one of these will be started upon his arrival in Los Angeles under the direction of Roy S. Clements. Margaret De La Motte has been added to the cast for the Bessie Barriscale production of "Broken Gate" which is adapted from the Emerson Hough novel.

Director George Baker and the Marion Davies company left the Brunton studio this week for La Jolla where many of the water

scenes for the modern pirate story "Buried Treasure" are to be filmed.

The Robert Brunton organization is to produce a serial starring Ruth Roland for Pathe which is to be titled "Broadway Bab." George Marshall is to direct this serial and work has been started at the Brunton plant.

Final editing of the Allan Dwan Mayflower production "The Sin of Martha Qued" has been completed and the negative and sample print were shipped to the New York office of the Mayflower this week.

FOX

THIS is between picture period for the three Fox stars, William Russell, Shirley Mason and Buck Jones and the William Farum company have just completed their most recent subject, a western titled "Drag Harlan." Mr. Farum is leaving for the East within the next few days and his future productions will be made at the New York Fox studio.

Director Lynn Reynolds is back from Prescott with Tom Mix and company where many of the exteriors for the original story by Jules Furthman titled "The Texan" were filmed. Several weeks will now be spent at the studio making the interiors. Director Reynolds and his star, Mix, motored across the California desert a distance of 800 miles.

Director Howard M. Mitchell has begun the filming of the Edgar Franklin magazine story "Beware of the Bride" which will star Eileen Percy, and the Fox organization has selected an original photoplay by Barbara Deely, titled "The Little Gray Mouse", as the initial starring vehicle for Louise Lovely. Miss Lovely is now working opposite Lieut. Locklear in an aerial picture and upon completion of this will begin work under the direction of James Hogan.

The Sunshine comedy section conducted under the supervision of Hampton Del Ruth now has four units at work. Vin Moore is the most recent director to be added to this Staff and Slim Summerville with Del Lord as co-director is also a member of the directorial staff. Jack Blystone has just completed his second comedy with Clyde Cook, former Hippodrome comedian, and Roy Del Ruth is at work on a two-reel comedy with a number of the Fox comedians.

Sets are now being built for the second Hampton Del Ruth special feature comedy and filming is to start within the next fortnight. The first Del Ruth feature, titled "Skirts", which has been completed for a number of weeks, is ready to be set for release in the very early fall, possibly August.

VITAGRAPH

DETAILS of immediate production plans for Vitagraph were made known this week when it was announced that Director David Smith, whose most recent work was the production of the James Oliver Curwood story, "The Courage of Marge O'Doone", has for the past six weeks been doing the preparatory work necessary for the filming of the famous classic, "Black



Director John Ince and Edmund Lowe inspecting the "New York Christmas tree," appearing in "Someone in the House," a forthcoming Metro production

Beauty". Rights on this story have been held by the Vitagraph company for a long time. No cast has been selected by Director Smith, but it is expected that filming will be started within two weeks.

The next William Duncan serial has been titled "The Wizard Spy Glass" and portions of this story and continuity have been received by the star director from President Albert E. Smith. While the technical staff of the studio is at work on the preparation of settings, Producer Duncan is selecting his cast for this serial which will be his sixth for Vitagraph. Edith Johnson is to continue as Duncan's leading woman.

The Jackson Gregory novel, "Lady Fingers", which is spoken of as one of the best sellers of recent years, has been purchased by Vitagraph as a vehicle for Earle Williams who will play in this under the direction of Chester Bennett upon the completion of his present subject, "The Romance Promoters". Helen Ferguson is now playing opposite Williams in his current production.

"The Hidden Danger" serial company directed by William Bertram is at work on its final episode. While making scenes for this, Joe Ryan, one of the co-stars, received minor injuries in doing a dive in a concrete tank which proved too shallow for his efforts. The accident did not cause any loss of time, although Ryan was badly cut.

Comedies made by Director Jesse Robbins, featuring Jimmy Aubrey, are to drop the former trade name of Big V brand shortly and beginning with the production now in the making will be known as Jimmy

Aubrey comedies. The first of the new series, although in production, has not been named.

F. P.-LASKY

BY the first of the week all of the Famous Players-Lasky units will be at work, according to definite plans completed and made known at the studio this week. A number of weeks will be required by both Cecil B. and William C. de Mille for finishing the productions on which they are now working. No title has been announced for the Cecil B. production and William is at work on "His Friend and His Wife" adapted from the Cosmo Hamilton story by Olga Pjintzlan. A most unique setting consisting of a five room house of Spanish design is being used this week for scenes of "His Friend and His Wife" by Director de Mille with his cast, which includes Lois Wilson, Conrad Nagel, Jack Hole, Lila Lee and others.

Margaret Loomis has been engaged to play opposite Wallace Reid in his next production which will be "Always Audacious," scenario for which has been written by Tom Geraghty and which will be produced by Director James Cruze. The company is leaving this week for San Francisco where many of the exteriors will be made.

As soon as George H. Melford completes the interior scenes of the Opie Reed story, "The Jacklins", he will begin the filming of the William Vaughn Moody play, "The Faith Healer".

Roscoe (Fatty) Arbuckle is to

begin the filming under the direction of Joseph Henaberry of the George Barr McCutcheon story and play, "Brewster's Millions," from scenario by Walter Woods.

INCE

THE Ince plant is almost wholly deserted, the lack of producing activities being explained by the fact that this is vacation season for some of the players and that one of the companies is at Tia Juana to secure race track scenes for the Douglas McLean picture, "When Johnny Comes Marching Home", from the stage play by Charles Belmont Davis. This film which is being directed by Jack Nelson will give the star a part similar to the role he played in "Twenty-three and a Half Hours' Leave", and the uniform which served for that play is being used by McLean in the present production. Agnes Christine Johnson, author of the continuity for "When Johnny Comes Marching Home", who was recently wedded to Frank Dacey, the author, and is now honeymooning in the East, will return to the Ince studio about September first.

Members of the photography staff of the Ince studio are very enthusiastic regarding new lighting and double exposure effects secured by Henry Sharpe, who is photographing the Ince Louis Joseph Vance special for Paramount Artercraft, titled "Beau Revel". The head of this department announces that some entirely new photographic features are to be introduced in this picture.

CARLETON

FINAL scenes are being made this week for the coming Lloyd Carleton production of the Clermont Photoplay Corporation which is to be released by the Selznick organization. This picture is a version of the Bradley King novel, "Beyond the Cross Roads", and features Ora Carew with an especially strong cast composed of W. Lawson Butt, Stewart Monroe, Frank Whitson, Melborne MacDowell and others. With the completion of this subject Miss Carew leaves the Carleton organization, having made a contract to appear in C. B. de Mille productions for Famous Players Lasky.

Director Carleton's next production will be "Hard Boiled Mabel", which is to be an adaptation from the George Weston story recently appearing in the Saturday Evening Post. Continuity for this story is now being prepared and the work of filming is to be started within two weeks.

GARSON

WHAT is described as a society drama laid in New York city and titled "Hush", has been completed at the Harry Garson studio and will be the next Clara Kimball Young offering. This photoplay is an original one written by Sada Cowan, author of "Why Change Your Wife", who is now a permanent member of the Gar-

LYNN F. REYNOLDS

Now Directing

William Fox Productions

son studio scenario organization. Supporting Miss Young in this production are J. Frank Glendon, Bertram Grasby, Katherine Williams and Gerard Alexander. One of the big scenes of the photoplay is that of a tableau at a society function. In this tableau Miss Young will be seen as "Salome".

METRO

AFTER completing the work on "Billions" the Nazimova organization headed by Roy Smallwood, the director, has taken up the filming of "Madam Peacock" which is from a short story by Rita Weiman. George Probert, who played with Nazimova in a series of Ibsen productions in New York, has been selected as leading man for this production. Probert has a number of important leading men engagements in both stage and screen to his credit, his most recent releases being "The Slander," "Nedra" and "The King's Game."

Additional players have been engaged for Metro's special production "The Four Horsemen" to be filmed by Rex Ingram and a glance at the array of talent gives the impression that an effort is being made by this producing unit to get a corner on all star talent. Rudolph Valentino will appear as Julio Desnoyers, Alice Terry as Margarite, Allan Hale as Carl Von Hartrott and Pomeroy Cannon as the old Spanish ranchman and other leading roles are to be taken by Stuart Holmes, Joseph Swickard, Brinsley Shaw, Bridgetta Clark, Mabel Van Buren, Smoke Turner,

Nigel De Brulier, John Sain Polis, Derrick Ghent, Edward Connelly and Jean Hersholt.

The three Keatons known in vaudeville for many years for their unusual speedy acrobatic act will all be seen in the forthcoming Buster Keaton Metro comedy. Buster is the son of Mr. and Mrs. Joseph Keaton and recently he had his parents come to the coast from Muskegon, Michigan, to make their home with him. One or two visits at the studio and the smell of grease paint was sufficient. The three former vaudeville favorites will be seen together in the next Keaton release "Convict 13" now in the making under the direction of Edward Cline.

In selecting cast for the initial Doraldina production "The Passion Fruit" Metro officers have chosen Edward Earle to be the famous dancer's leading man in her first Hawaiian subject. Earle has had a world of experience before the camera and some very big parts as leading man in Broadway productions. He has arrived on the coast ready for work. Another player selected for the Doraldina picture is Florence Turner who has been playing in "Blackmail" the Viola Dana feature now being made.

HERE AND THERE

Hoot Gibson and Leo Maloney are producing a short western drama titled "Hunkie" and Jacques Jaccard is doing the final editing

on "The Forest Runners" which was filmed in Bear Lake valley and has the northern woods atmosphere. Horace Davies is directing the domestic comedy titled "Too Many Crooks."

Believing that new life can be added to photoplays by the introduction of new faces Thomas H. Ince has sent John H. Blackwood to New York to visit show shops and secure new talent to be brought to the coast for work in Ince Associated Producers releases. Blackwood is editor of the Ince scenario department and also has served as special business representative for Mr. Ince on a number of occasions. On this mission he is empowered to place under contract the most promising actresses now playing in New York or amateurs who give promise of having ability suitable for screen work.

Another duty of Blackwood's while in the East is to negotiate for screen rights on the most successful plays of the past and coming season. Blackwood will be in the East more than a month.

A series of six feature productions are to be made by the National Film Corporation of America, according to statement made by C. A. Willat, vice president and general manager, who this week returned from New York where he has been for the past month looking after important matters for the National.

The initial offering of the Ormsby Film Corporation was given its premier at the Philharmonic Auditorium (formerly Clunes) in Los Angeles, Monday, July 19, when "Neptune's Bride," written and directed by Capt. Lesley T. Peacock, was shown to the public for the first time.

The subject consists of about six reels and was presented with an elaborate prologue introducing some attractive classic dancers. The photoplay is adapted from the magazine story written by Peacock and published in England several years ago. The play introduces Roxy Armstrong as Pluvia, Neptune's new bride, supported by a big cast. The picture has an under-sea as well as summer resort atmosphere.

The corporation plan to give the production a New York presentation in the fall.

UNIVERSAL

THREE productions were put in the making at Universal City this week when the first scenes for "Kate Plus Ten" were filmed under the direction of Stuart Paton. "The Gilded Dream" directed by Rolin Sturgeon and "White Youth" by Norman Dawn.

Frederick Thompson has been engaged by Universal as director and he has begun the filming of "Black Friday" adapted for the screen by Wallace Clifton from the Frederick S. Isham story. Frank Mayo is to be starred in this subject and Ray Ripley will play the heavy. Dagmar Gadowsky has been cast for the role of an Oriental dancer. Lillian Tucker, former leading woman for the Oliver Morosco company in Los Angeles, has been engaged to play the leading role opposite Mayo. This is Mr. Thompson's first work on the coast with the exception of



A bit of comedy in which Wallace Ramsey, Wanda Hawley's leading man in her forthcoming Reialart starring vehicle, participate.

making a Prizma subject for a number of years, his previous affiliations being with Famous Players-Lasky.

Eva Novak is to be featured in "Kate Plus Ten" and Leonard C. Shumway who has been seen in a number of Universal subjects as leading man will play the opposite role.

The company producing "Foolish Wives" under the direction of Eric Von Stroheim spent the week at San Diego where exposition grounds and buildings were used for a number of foreign scenes. The Universal technical staff has built a French street set 800 ft. in length which will next be used by this company. From the Universal publicity office comes the rumor that the production will cost at least \$300,000. Von Stroheim is to appear as the Russian prince, Rudolph Christians as leading man and Margaret Armstrong will be the featured leading woman. Others in this cast are Maude George, Mae Busch, Cesare Gravina, Mme. Koptelzy, Nigel de Brulier, Albert Edmundson, Edward Reinach, Dale Fuller and Malvena Polach.

The many trophies collected by William F. Adler during his tour through the Orient to secure scenics for Universal were used this week in a number of scenes laid in an African jungle which will appear in "Queen of Diamonds" serial which features Eileen Sedgwick.

Edna Ferber, short story writer, has been engaged by Universal to write special plays for Priscilla Dean and Carmel Myers and she is now working in collaboration with Lucien Hubbard and Douglas Doty.

Director Harry Franklyn is now editing "The Watchmaker" and Reeves Eason is directing the last scenes for "Out of the Sky" the circus feature which will star Gladys Walton.

Harry Carey is still on the desert securing scenes for "Sundown Slim" and director Tod Browning continues at work on the Priscilla Dean feature "Outside the Law" while Lyons and Moran are doing their final work for their third release "Once a Plumber—" from the Edgar Franklyn story of the same name.

"The King of the Circus" is the name selected for the Eddie Polo serial.

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ROBERT GORDON

whose contract with J. Stuart Blackton has expired and who is now engaged in the initial offering of the Cayuga Pictures, Inc., production of "Three Women Loved Him," as featured leading juvenile, following his most recent successes with Alice Joyce in "Dollars and the Woman" and "The Vice of Fools"

Fred Butler Directing for Schwab Company

Fred J. Butler, director of the D. N. Schwab Productions, Inc., has had twenty-five years' experience in the theatrical game. He was stage director for the Morosco Grand Opera House and the Alcazar theatre, San Francisco, and for the Morosco theatre in Los Angeles.

Mr. Butler has also directed under D. W. Griffith with whom he served for several years. He has just completed his work on the Schwab production, "Fickle Women," and is now engaged with the direction of the second Schwab picture, "Smilin' All the Way".

Sargent Sees Return of Original Script

George L. Sargent, the director of Alice Joyce's latest special feature, "The Prey," is a strong believer in the worth of original scenarios. Speaking of this, Mr. Sargent declares "The day of the original scenario written by a practical screen craftsman is coming back. The popular fallacy that a published book or play makes the best screen material is not founded upon fact. For instance, the two best stories that I have had in my experience as a director are both original scenarios. I refer to "The Prey" featuring Alice Joyce and "The Whisper Market" in which Corinne Griffith is the star."

Film Difficulties in England

(Editor's Note—Mr. Leslie Goodwins, who is now in America, studying production methods here, gives his opinions on "The Difficulties of Film-Making in England." Another article will follow at a later date, reciting some of the advantages to be experienced in film manufacturing on English soil. Thus both sides of the question will be presented to the News readers.)

TO those directors who have contemplated making the trip across the pond it is only fair to give some idea of what difficulties and hindrances they would encounter in an endeavor to make scenes in England.

First, the climatic conditions in England are notorious, and, from a film point of view, that is everything. It is possible (and many a time have I done it) to start out one beautiful summer's morning to a location but an hour's run away, and to find, when one gets there, that it is pouring with rain and no promise of lifting for the rest of the day. And that rain may keep on for two or three days on end, but, on the other hand, if one turns back to the studio, it may prove to be only a shower, and the sun is then shining as if it would never stop. That is the great fault of the English climate, it is so unreliable, due, I suppose to the fact that England is an island, and therefore subject to bad weather from any

and every side. Many directors to whom I have spoken on this difficulty have suggested the obvious method of building the location in the studio. Obvious, yes, to an American director who has never seen an English studio! But that, however, brings us to the matter of studios, to which I will refer later.

Let us assume that the day is fine, and a suitable location is found. There remains but to get permission and all is clear. There in that word "permission" lies another difficulty. The English people have not been educated to realize that the film industry is the third greatest in the world, and, under the old precept that an "Englishman's home is his castle," they are very chary about permitting a crowd of actors to invade the sanctuary of their grounds and it is possible to ask at a dozen houses before the necessary permit is granted. They are not all that way, of course. Generally, it is a case of the higher the person who owns the house, the easier the permission. Lord Aldenham, for instance, who owns some of the most beautiful grounds in England, has always assisted us in every possible way, whilst we have often traversed the entire length of a street to find the owner of a very ordinary sort of house who would let us occupy his front steps for half-an-hour or so!

Another difficulty with which we

have to contend is the crowd of people who invariably swarm from nowhere in particular all around the camera. They are not content to merely stay behind and watch, they literally swarm around the lens, and it keeps your whole staff busy keeping them back. They are good-humored it is true, but, no matter whether you appeal to them in an indignant way or in a "good fellow" spirit, they still swarm: And the police, if the crowd become too large so as to obstruct the traffic, threaten to arrest you for causing an obstruction! Not the crowd for hindering you in your legitimate business, but you!

Go to the Parks Committee, and ask for a permit to take scenes in a public park or open space of any sort! Now, they are good to you! In five minutes you have a written permit in your hand authorizing you to take scenes in any park, etc. Look again, and underneath you will find a small proviso that says "NO ACTORS MAY BE USED!" Scenes of still life, I suppose!

Go to any public building in London, and ask permission to take a shot of an actor walking into the same building. After much hesitation on the official's part, he will ask you to send in a copy of the scenario with a list of the scenes you wish to take, and the date you wish to take them (remember the climate), and he will put it before the next Committee meeting, and let you know in due course!

All this is neither romancing nor exaggeration, for I have only quoted instances of what has happened to our company at various times. We overcame all these hindrances, however, and

(Continued on page 1178)

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Chas. F. Herm, Director of Production

Lillian Gale with Jacobs

THE personnel of the Arthur H. Jacobs' managerial office has been augmented, Mr. Jacobs having placed Lillian Gale, well known free lance publicity writer, in charge of an additional service at the disposal of his clientele.

The new department will offer a service of exploitation and special features for the larger producing companies, as well as regular advertising and publicity for the independent producer, and personal publicity for artists and directors under Mr. Jacobs' management, among whom are George Archambaud, Gaston Glass, Herbert Rawlinson, Sylvia Breamer, Martha Mansfield, Fern Elvidge and others.

In casting "The Foreigner," the first of a series of twelve screen plays to be produced by the Dominion Films, Inc., of which Ernest Shipman, is President, and Henry MacRae, director, Mr. Jacobs was awarded a unique distinction, that of having so carefully selected his proposed players that not one was rejected.

The company, including Gaston Glass, Robert T. Haines, Anne Sutherland, Bradley Barker and ten others left, July 25th for Winnipeg and expect to be gone about two months in Canadian locale described in Mr. Connor's story, which promises, with the material provided, to produce a worth while feature.

The most beautiful girl from Illinois is coming to our town. Her name is Gertrude Olmstead.

Nathleen Kirkham is seeing Balboa Beach. She took along a bag full of books.

Bill Rogers had a lazy party in "Honest Hutch" and he gained ten pounds. Now he is punching the bag daily.

A. P. A. story reached this station this week which said that Earle Williams will play in "Lady Fingers." Okay.

Howard Dietz has kicked the Los Angeles dust off and as we write he is riding the cushions eastward.

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If papa and mama of a certain Williamson had thought of the tax on the press agents' memoranda as well as the dear public, they would have given their son a name with initials of P. M. instead of C. N. Williamson and A. M. Williamson would have been much easier to remember.

Right now we want to serve notice on the Prevention Of Cruelty to Animals Society that "Black Beauty" is to be filmed by Vitagraph under the direction of Dave Smith which means that kind hearted Dave will always have the cause for which they stand in mind.

The Greenwich village is now located at Metro studio and the bohemian life is lived there every day. Little Old New York never had anything so wild as this and our statements can be proven when you see May Allison's "Are All Men Alike" which Phil Rosen is now directing.

Who's Who Of America is the very best to our set for the 1920 year names nine of the west coast film industry's favored few are Charles Spencer Chaplin, Carter De Haven, William S. Hart, Clifford Howard, Fred Koller, Charles R. Macaulay, Byron Morgan, Clara Kimball Young and James Young all of which makes us believe a lot of press agents have been overlooking a bet, and furthermore that the publishers of this blue book with a red cover should be furnished with a copy of that wonderful volume to everyone in the film industry as "Motion Picture Studio Directory and Trade Annual."

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Coast Authors Have League

Screen Writers Guild Has Membership of 100 Film Authors

IN the hope of bringing about a closer co-operation between the authors themselves and the authors and producers, an association known as the Screen Writers Guild and affiliated with the Authors League has been formed with a membership of more than one hundred of the most prominent film writers of the west coast film colony. The Guild is the result of two meetings held by authors, at each of which Frank E. Woods presided.

At the first a council of thirty members were selected to draft by-laws and pave the way for organization and at the meeting of the committee of thirty on Thursday evening, July 15th constitution and by-laws were adopted and officers were elected as follows: Thompson Buchanan, president, Mary O'Connor, vice-president; Jack Cunningham, secretary; Waldemar Young, treasurer. The Council of the Guild consists of thirty members as follows: John Blackwood, Thompson Buchanan, W. H. Clifford, Kate Corbaley, Marion Fairfax, Thomas Geraghty, J. G. Hawks, Monte Katterjohn, Eugene B. Lewis, James Mathis, George Pyper, Doris Schroeder, Bayard Veiller, A. S. Le Vino, Frank E. Woods, Bernard McConville, Ruth Ann Baldwin, Eugene Presbrey, William Pigott, Mrs. Edna Schley, Rex Taylor, Clayton Hamilton, Mrs. Julia Crawford Ivers, Elmer Rice, C. Gardner Sullivan and Luther Reed.

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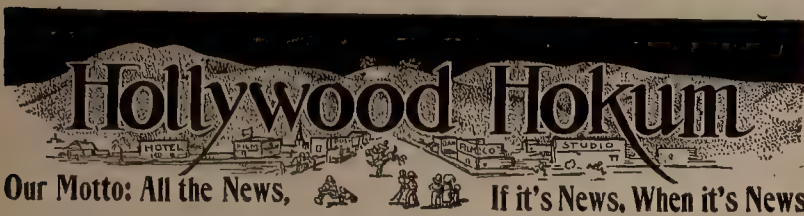
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This worthy department has come back now that there has been a little easing up in white paper at our factories. There has been a great many things happened since Hukum ceased publication but as that is now in the distant past no reference will be made to those medieval occurrences. Yes, this is a fast industry, turns over every week and why should a live publication like this waste any valuable white space in telling what happened the other week. Hukum makes such good reading that our many readers just forced us to renew publication again and in the warm weather too when earthquakes are numerous even though our contemporaries of Los Angeles call them tremblers. Notice is given now if there is another trembler, publication will cease forever as Hollywood is going to lose a very good citizen.

Jess Lasky is coming west. Dordolina has a fireless cooker.

William C. Dowlan is on vacation.

Vi Dana flew to San Diego this week.

Stewart Paton is again with Universal.

Bill Parker is back from the bright lights.

Ruth Stonehouse is shortly to be seen in a serpentine gown.

Edward Earle, "the typical American," is in our midst for Metro.

The Vitagraph tank is intact even though Joe Ryan dove to the bottom.

Our mail is cluttered up with notices of vacations.

Margaret Cullington is putting in an aviary at her Hollywood bungalow.

H. P. Lovelace who is saving the world for Associated Producers is in our town.

Mitch Lewis still insists Mitchell Lewis Productions have passed out of existence.

George Cox was seen on our streets this week having motored down from Santa Barbara.

Phinny Earle is said to be pulling something out of his sleeve in the way of a very artistic picture.

The most beautiful girl from Illinois is coming to our town. Her name is Gertrude Olmstead.

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English Conditions

(Continued from page 1177)

first of all have to take a portable lighting set over with him, for there is, I believe, only one company in England who possess such a thing, and they use it for making publicity films for commercial purposes. Once there with his lights, he has to find a householder who is willing for him to upset his home to the extent that would be entailed, and I don't believe he would find one in the thousand who are willing to lend their exteriors. So this only resource is the Studio set, and an American director who thinks of working in an English studio, has only to go inside there once and he will be down at the Cunard office in 20 minutes. In the matter of lights, the English studios are sadly behind times. Until recently, the only lights used in them that was used here in 1912-3, and also a few Cooper-Hewitt old models. One company I know of has two Westminsters, no mercury-vapor, and four spots, to supply lights for two stages, while the engines would not take the load of more than 27 lights at once. The engines are never used. They have practically no acetic ray in them, while the side-lights (galleons, we call them) are constructed of wood 2 in. x 2 in. very cumbersome, and generally requiring two men to push them around. There are no portable switchboards such as are common here, I notice.

The majority of studios are dark, the climate not permitting of open-air ones. (I don't believe there is a single open-air stage in England.) There are one or two glass studios, and one in particular has a very fine glass roof and walls of a special material which gave us fine results on a good day.

Don't say we are slow, because we are in this state every day, rather say that we are unfortunate, for when we declared war in 1914, we were pretty much on a level with you, that is, we were in our infancy, and the whole industry stopped dead still until the Armistice, while you had two and a half years in which to improve, and you did it so wonderfully that when you came to our help in the war, the industry had made such ground as to be unaffected by it over here.

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Personnel, Studio Equipment, and History of the
Famous Players Studio

Pages 1179-1214



The new studio at Long Island City, New York, as it appeared on July 15, 1920



JOHN S. ROBERTSON

"DR. JEKYLL AND MR. HYDE" JOHN BARRYMORE

"THE TEST OF HONOR" JOHN BARRYMORE

"COME OUT OF THE KITCHEN" MARGUERITE CLARK

"THE MAKE-BELIEVE WIFE" BILLIE BURKE

"THE MISLEADING WIDOW" BILLIE BURKE

"AWAY GOES PRUDENCE" BILLIE BURKE



CLARA BERANGER

Writing for

FAMOUS PLAYERS-LASKY CORP.

Famous People Making Famous Players Pictures

William P. Carleton

CAN you imagine being dissatisfied because you had no work to do, even though you were drawing a salary for doing it? Nevertheless, there are a few persons living, who are ambitious for more than mere financial remuneration, and William P. Carleton is one of them.

While holding a year's contract with the Famous Players-Lasky Corporation, there came a time when, several of their stars being about to depart for Japan and other foreign regions, there was nothing suitable for one of their most popular leading men to do. Mr. Carleton endured the imposed idleness for several days, that seemed like weeks, until, his patience at an end, he approached Mr. Naulty and admitted that his job wasn't at all to his liking.

"Go out and get another," the production manager retorted, and upon being assured that the permission was granted seriously, Mr. Carleton did as he was bid. After five minutes on the telephone, he had accepted an offer to play the leading role in the International Film Corporation production of "The Inside of the Cup," directed by Albert Capellani.

Mr. Carleton feels much better now about the Famous Players' inactivity than he did at first, for the new role proved to be one of those acceptable ones that occasionally delight the soul of the true actor. It was that of the minister in the Churchill novel.

During dinner at his charming country home recently, some reference was made to a certain churchman, and Mr. Carleton exclaimed laughingly: "Oh, I have tremendous respect for the clergy now. There's nothing too good for me to believe about them." Later, upon pain of excommunication if we disclosed the fact, he showed us some of his stills. We dare not say more about them than that we shall watch for the picture with unusual eagerness. It should be one of those truly worthwhile films, that encourage the movie lover, and bring in fresh recruits from the scornful legitimate devotees.

Mr. Carleton has been a light opera singer—he had the part of the "Shade of the Sheltering Palms" man in the original "Florodora"—a musical comedy hero, matinee idol (when the films in which he plays are shown in that city, his name is featured rather than that of the star)—he was leading man with the Castle Square Stock Company in Boston for five years, and movie actor, also a human being. He boasts about his garden, and is as pleased when that garden produces the first peas of the season as any life long farmer. Also he grows wroth, very wroth, when he taxis to New Rochelle from Bayside, his mind and heart attuned to the new part he is

scheduled to begin, arrives on time, and finds no director, no fellow player, no cameraman, no one that he has ever seen before, in short, no one but an indifferent youth of indeterminate capacity, there to meet him. And when, having already lost, almost irrevocably, that pleasant state of mind in which he had expected to start work that would bring such favorable results, he is shown to an inside dressing-room—well, we are glad that we were not that youth of uncertain status. Mr. Carleton is 6 feet 2, and broad in proportion.

And what do you think cleared the atmosphere and reinstated a happy situation? Nothing more nor less than the removal of Mr. Carleton's bags and suitcases and other encumbrances to Room No. 13. It's his lucky number.

"You never can tell what'll please some people," thought the office boy. "He'd never 'a' got that room if I'd noticed it—I'd 'a' thought it 'ud bin the last straw."

Whether the number will live up to Mr. Carleton's expectations of it, remains to be seen. The Associated Exhibitors' production of "The Riddle: Woman," starring Geraldine Farrar, for which Mr. Carleton was engaged immediately following the International feature, and during which the dressing-room will be used, is still in course of production.

Mr. Carleton's screen experience has been comparatively recent—ten pictures to be exact—completes the list to date. But they are a good ten. "World to Live In" and "Sinners," with Alice Brady; "The Spark Divine," with Alice Joyce; "The Avalanche" and "A Society Exile," with Elsie Ferguson; "The Copperhead," with Lionel Barrymore; "The Amateur Wife," with Irene Castle; "The Flapper," with Olive Thomas; "The Inside of the Cup" and "The Riddle: Woman."—MARGUERITE JONES.

Clara Beranger

THE first requisite of a good screen production is a good story. The motion picture industry is realizing that fact more keenly each day. Gradually the old continuity writers who turned out a story a week, in much the same fashion that an overworked reporter turns out copy, but without the legitimate excuse of fact that a newspaper has, are being overlooked in the running, and the real writer, with training and talent and originality, is receiving just recognition.

Among the foremost writers of the screen today, one of the talented few who have helped to bring about this change—which it is safe to say will do more for the future of the motion picture than any other factor—is a girl who has attained, solely through perseverance and ability, the en-

viable position she now holds, Clara Beranger. Mrs. Beranger knew what she wanted to do when she left college. She has worked straight toward an end, and though of course she has by no means reached that end, she has gone much farther toward it than most girls of her age could have done. She is a woman whom the most ardent feminists may well be proud of, though it is incongruous to mention Clara Beranger and feminists in the same sentence. Then she has a small daughter, of whom she is intensely proud, and her home, her wardrobe and everything about her are absolutely feminine. She wastes no time talking about the rights and importance of the modern woman. She goes quietly ahead and shows what women—or a woman—can do, and leaves the telling of it to those with more time on their hands.

Mrs. Beranger is a power to be reckoned with in the film world. Four years ago she was a staff writer for the Fox Film Corporation, and among her continuities for this firm was that of "A Tale of Two Cities," which has recently been reissued. Later she wrote exclusively for Baby Marie Osborne with Pathe, and then followed a period with the World Film Corporation.

We remember the first time we met her. We decided then that she was a girl who accomplished what she set out to do. She told us that she wanted a contract with the Famous Players-Lasky Corporation, and shortly after that we heard that the contract had been signed. Among her stories for this firm are "Come Out of the Kitchen" and "Girls" for Marguerite Clark; "Judy of Rogues' Harbor" for Mary Miles Minter; "Sadie Love" for Billie Burke; "The Fear Market" for Alice Brady; "The Slave Market" for Pauline Frederick; and "The Cost," from David Graham Phillips' novel, for Violet Heming; and one of the sensations of the past season, "Dr. Jekyll and Mr. Hyde" for John Barrymore. Productions soon to be released are "Half an Hour," a Barrie play, for Dorothy Dalton, and "Civilian Clothes" for Thomas Meighan. We'd like to see a better list than that for a little over a year's work! And to this list must be added her stage play, "His Chinese Wife," done in collaboration with Forrest Halsey.

And now comes the most interesting part of this story—the result of the talent displayed in the above listed productions—an interview with Mr. Lasky regarding the renewal of her contract.

Mrs. Beranger ventured to explain some of the things she thought wrong in the present-day methods of productions, the most vital one being talk of cooperation between the writing and the production of a story. Mr. Lasky frankly admitted that he had discovered that the persons who



KATHRYNE STUART
at present writing for
Famous Players-Lasky Corp.
Circle 4552



WILLIAM P. CARLETON

Under contract with
Famous Players-Lasky Corporation
Leading man

"A SOCIETY EXILE"

"THE COPPERHEAD"

Released through the courtesy of
Famous Players to play in

"THE INSIDE OF THE CUP"—International Film Service
"THE RIDDLE: WOMAN"—Associated Exhibitors, Inc.

August 7, 1920

1185



AEDA
N.Y.

DAVID POWELL

volunteered constructive criticism in his organization were generally successful in whatever they undertook, and Mrs. Beranger went away with her suggestions agreed to. They all tended to bring about a closer and more sympathetic co-operation between the director and writer. And in this, Mrs. Beranger thinks, lies the success or failure of a production.

As arranged now, before she begins work on a story, there will be a conference between the director, editor and scenario writer—a triangle for helpful suggestions. After these three have decided on the outline of the story, the director is not to make any structural changes during the "shooting" of the scenes, without a consultation with his aforementioned co-workers. This represents a real step forward in the scenarioist's standing. Formerly a director was usually at liberty to "shoot" a story as he pleased, and he often did so to the story's detriment and the writer's despair.

A second important privilege granted Mrs. Beranger is that she will assist in the cutting and titling of her own stories. Another tremendous increase in the amount of the writer's own work that will reach the public. No longer will a film cutter or a title writer or even the director be able to change the meaning or motive of a carefully developed plot by wrong interpretation and irrelevant subtitles.

"The writer must be permitted to work with the director," Mrs. Beranger declares, "and just as the writer depends on the director to give a dramatic portrayal of the story she has written, so must the director depend on the writer to give him all the material help she can. Famous Players-Lasky believe in this plan, and they have found out that whenever the director and writer do work together harmoniously, the results have been splendid."

Mrs. Beranger is going abroad on a trip combining business and pleasure and will return early in the fall to go on with the work in which she has shown such marked ability.

MARGARITE JONES.

Aileen Savage

BLACK hair and violet eyes—Irish? Not a bit of it—her maternal inheritance is French and her father an Englishman. Beneath a surface of Anglo-Saxon reserve and aloofness she has all the fire and vivacity that writers have consistently attributed to the Celts since the race began. Her name is Aileen Savage, and she is one of the most attractive persons we have met in a long time.

They say in the movies that mentality does count, frequently. If that is true, Miss Savage, though a comparative newcomer in the film world, ought to go far. For, in professional matters, her Anglo-Saxon judgment outweighs her Latin impulsiveness, and the character portrayals she gives are not manikin-like reflections of her own personality, but the results of carefully reasoned study.

We should like to write even as much as we know concerning the true story of her life and the why and wherefore of her picture venture. It would make interesting reading. But, for reasons not given, it is tabooed for the present, and we are obliged to confine ourselves to the practical story of what she has done so far.

Her first part was in a Buffalo Film Corporation picture entitled "The Sport of Kings," not yet released. Then Famous Players were attracted by her vivid personality and evident promise of ability, and she played with Alice Brady in "Red Head" and in the all-star production of "The Cost."

She has a fondness for the present vogue of Chinese accessories. Her apartment is filled with them, and there are many photographs of herself in Chinese costume. One is struck instantly by her strong resemblance to Geraldine Farrar as "Madame Butterfly," and there is a certain buoyancy in her manner that also recalls distinctly the prima donna's intense enthusiasm. She has too strong a personality to play second parts for long. In our opinion she will be either a leading woman or out of the game entirely in a very short time, and we have an idea that she won't be out unless she chooses.—

Kathryne Stuart

A QUOTATION from a Paramount-Artcraft Press Book reads as follows: "Kathryne Stuart is a name quite new to the Paramount-Artcraft picture fans, but her adaptation of 'Away Goes Prudence' for the screen is likely to make her work highly popular. She wrote the scenarios of 'The Stolen Kiss,' 'His Bridal Night,' 'The Savage Woman,' and 'Cheating Cheaters,' all of which scored heavily. Miss Stuart is under contract to supply scenarios for Famous Players-Lasky, so that worthwhile productions from her pen may be looked for."

We won't go so far as to concede that *because* she is writing for Famous Players her productions will necessarily be worthwhile, which is what the ardent press writer would lead one to suppose. But we are looking for worthwhile productions just the same, and of course, we presume that those same productions will very probably be well executed upon their transference to the screen in the hands of the Famous Players producers. And we will add to the list given above, as further indication of Miss Stuart's ability, "Erstwhile Susan," the first starring vehicle for Constance Binney.

Having cited briefly what Miss Stuart has already accomplished in the motion picture field, we hesitate before attempting to predict just how much farther she will go. For the lady has ambition.

In this moment of dark horses we are careful about predictions; and if Miss Stuart progresses during the coming year as she has progressed in the past one, we certainly will set no limit to her activ-

ities. For, at this time last year, she was practically unknown. She had finished school and put on some amateur theatricals, which undoubtedly was excellent practice for her. She insists that she was in the habit of visualizing things anyhow, but we are sure that seeing her plays and stories staged must have broadened this habit, at least. Then, with nothing but assurance and seriousness of purpose to back her, she persuaded the Goldwyn Pictures Corporation to take her on their scenario staff.

Having gained a little experience with them, she turned next to Famous Players-Lasky. Their scenario department was full, but they were interested in some cartoons for the U. S. Food Administration that they were making, and they needed someone in that department. Miss Stuart took the job, and used it to good advantage, becoming thoroughly familiar with the studio and the way in which pictures were made, and, as she says, Famous Players got used to seeing her about.

So when they needed someone to go to the Coast with Clara Kimball Young, to do the continuity for her next production, and Miss Stuart begged for the chance, they let her have it. She did not only "The Savage Woman," but "Cheating Cheaters" as well. It happened that when she was ready to return East, Norma Talmadge was also coming back, and the energetic young writer accompanied her, doing the script for "The Probation Wife" on the way.

She continued writing for Famous. "The Career of Katherine Bush" is another product of her pen. It is a pen, or at any rate a pencil, she tells us, for she hasn't learned to type professionally and trying to keep up with a machine distracts her thoughts from every other idea. We didn't know that any 1920 writers, particularly those as long "before 30," to change Julian Street's title somewhat, as Miss Stewart is, ever made use of so simple an instrument as a thing of wood and lead, but they, or rather, one does, it seems.

Just now Miss Stuart is at work on a script for Dorothy Dalton's next picture. After lurching with her in the quiet, delightful little place to which she introduced us, we left her in her charming lavender and blue toned apartment—another proof of her artistic temperament—ready to commence the adaptation that, she declared, she hadn't the least idea how even to begin. And it had to be finished within a week.

We don't know how she's going to do it either, but we'll trust it to her, and feel certain that it will be done on time, and wholly satisfactory.—MARGUERITE JONES.

David Powell

DAVID POWELL is among the oldest of the present Famous Players, in point of affiliation, that is. His stage career began with Sir Herbert Tree in London, where he also played with Ellen Terry and Forbes-Robertson. Then he





AILEEN SAVAGE

"THE COST"
"REDHEAD"



Hoover
ART
CO
L.A.

DOROTHY CUMMING
Current release
"IDOLS OF CLAY"

came to this country, and after a period with the World Film Corporation, he joined Famous Players-Lasky, and has been with them ever since. He has been leading man for all the Famous stars, and his productions include "The Lie," "Under the Greenwood Tree," "His Parisian Wife," with Elsie Ferguson; "The Firing Line," with Irene Castle; "The Make Believe Wife," with Billie Burke; "The Teeth of the Tiger," "On With the Dance," "Idols of Clay" and "The Right to Love," in all of which latter he was co-starred.

Mr. Powell's contract with Famous recently gave him an option of being starred. He chose to ignore this, however, preferring to play in big feature productions rather than in more hastily made program attractions. For this decision we consider him unique in the film world. He proved beyond question that his artistic tendencies were stronger than personal ambition, and when a player is as deeply in love with his work as that, he will certainly reach stardom—"proper stardom," as Mr. Powell expresses it—whether he seeks it or not.

Dorothy Cumming

AMERICAN girls with admiring friends and families encouraging them at every step find it more or less—mostly more—difficult to succeed in a motion picture career, and against those of other nationalities the odds are even greater. Few of them meet with anything but disappointment, and those to whom success does come achieve it through talent and ability in the nth degree, plus more than an average amount of pluck and perseverance. Among the Australians who have made good one recalls readily but two names, Enid Bennett and Sylvia Breamer, and to these must now be added that of Dorothy Cumming.

Miss Cumming recently completed an excellent part in one of the Fitzmaurice specials, "Idols of Clay." She played in George Loane Tucker's "Ladies Must Live," with Geraldine Farrar in "The Woman and the Puppet," and with Bessie Barriscale in "The Woman Who Understood." These pictures, with the exception of her very first film, "Snow White," in which she played the lead for Famous Players, complete her list of screen achievements to date. An enviable one, with no "atmosphere" or "extra" parts at all, for Miss Cumming had made her name on the legitimate stage before she gave serious thought to pictures.

She was Cyril Maude's leading woman for eighteen months, after having been thoroughly trained in the strenuous school of stock under the Williamsons in her own country. Upon leaving Mr. Maude's company she was at a loss as to just what was going to happen next. Someone suggested that she try to see David Belasco, and with the feeling that she might just as well try to interview the stars in the heavens, she

went to his office. She was refused admittance.

"But," she pleaded with the obdurate official, "how can Mr. Belasco ever find any new stars if he never sees any new people?"

At that moment the door of the private office opened and the great producer appeared. Miss Cumming seized her opportunity, with the result that she was engaged as lead for "Tiger, Tiger," and a Broadway run of nine months.

After that things were easier. She doesn't have to take her interviews on chance any more, and just at present she is trying to choose between another legitimate production and more screen features. "And whichever it is, it will be alright," she says, and we know that it will.

Frank Losee

WE were about to say that Frank Losee is the most charming character actor we know. We won't withdraw the charming, but character actor is misleading. Of course the pictures on another page in this book bear incontrovertible testimony to the fact that Mr. Losee can play characters, but the word used as an adjective implies a person who never plays so-called straight parts, and this particular leading man is quite as famous for his "wealthy bankers, stern fathers, lenient uncles, and unscrupulous oil magnates, as he is for his downtrodden peasants, easy going farmers and Colonial gentlemen."

After all, all parts are characters, or should be, as Mr. Losee would say at once. People shouldn't talk about "straight parts." But the farther his roles are removed from any similarity to his own personality, the better Mr. Losee likes them. Being a real actor, he revels in every opportunity to prove his versatility. And we doubt if even Mr. Losee himself knows how many roles he has portrayed. For he

John S. Robertson, Director

ALREADY famous as a director, John S. Robertson became internationally conspicuous by his direction of "Dr. Jekyll and Mr. Hyde," starring John Barrymore, which has been hailed by American reviewers as one of the finest motion pictures ever screened. After finishing that celebrated achievement, Mr. Robertson began work on "Away Goes Prudence" and he has hit the bull's eye again with a picture that will stand forth as one of the few comedy dramas of the current season. Mr. Robertson directed Miss Burke in "Sadie Love," "The Make-Believe Wife" and "The Misleading Widow." He also directed John Barrymore in "Here Comes the Bride" and "The Test of Honor," and Marguerite Clark in "Let's Elope" and "Come Out of the Kitchen."

began his dramatic career more than twenty-five years ago, and has played under the management of Belasco, Frohman, Klaw & Erlanger, the Shuberts and John Cort, before pictures were even thought of.

Naturally, with their advent so well-known an actor was bound to try them sooner or later, and Mr. Losee tried sooner. He has played with every star—we think we are safe in saying every—that the Famous Players have ever had. For five years at least he has been under contract with them, one of their very few stock players. That fact speaks as well for his ability as anything we could say about him. It's frequently true that the more famous a player is, the less there is to write about. Everybody knows as much about him as the writer does. We will only add that even as we know of no better actor than Mr. Losee is, neither do we know of a more popular one, with stars, directors, property men, extras and—the public.

His recent pictures include: "Here Comes the Bride," "His Parisian Wife," "The Firing Line," "Good Gracious Annabelle," "Marie, Ltd.," "The Fear Market," "The Stolen Kiss" and "Sinners." At the present moment, Mr. Losee, growing restive under the temporary inactivity of the Famous Players, is working under another banner. He has an important role in Geraldine Farrar's first Associated Exhibitors production, "The Riddle: Woman."

Robt. MacAlarney Will Head London Studio

A FURTHER indication of the constantly increasing activities of the Famous Players-Lasky Corporation in England is the announcement, made by Jesse L. Lasky, first vice-president of the corporation, just before his departure for Hollywood, Cal., Saturday, that Robert E. MacAlarney, for the past four years head of the scenario department, has been chosen production manager for the London Studio of the Famous Players-Lasky British Producers, Ltd., and will sail for England about September 1, to assume his new duties.

Mr. MacAlarney will have general charge of the production forces abroad and will be in close personal touch with the many British authors and playwrights with whom Mr. Lasky, on his recent visit to England, arranged for original scenarios for Paramount Pictures. Miss Eve Unsell, who has been in charge of the scenario department in London, will return to this country on Mr. MacAlarney's arrival in London to become a member of the scenario staff of the New York office.

Harry Durant will succeed Mr. MacAlarney as head of the scenario department for productions made in this country.



CHARLES MAIGNE

Director

Famous Players-Lasky Corp.



EDWARD DILLON

Directing Special Features
Famous Players-Lasky

Recent Releases:

Irene Castle "The Amateur Wife"

"Parlor, Bedroom and Bath"

Billy Burke "The Frisky Mrs. Johnson"



MRS. PRIESTLY MORRISON

Fordham 533

"Uncle Tom's Cabin"

"The Misleading Widow"

"Wanted a Husband"



M. W. RALE

Green Room Club, N. Y.

Current Release

"Away Goes Prudence"



CHARLES LANE

Current releases:

"Dr. Jekyll and Mr. Hyde"
 "Away Goes Prudence"
 "This Woman—This Man"



PERCY MARMONT

Current release:

"Away Goes Prudence"



RALPH KELLARD

Leading Man

IN

"The Cost" "The Restless Sex"

Rye 568



ROBERT SCHABLE

Leading Man

"The Test of Honor" "Cn With the Dance"
 "Sinners" "The Stolen Kiss"

The Eight Year History of the Famous Players Company

The Story of Its Beginning and Achievements Since That Time

FROM the humble beginnings of a tiny makeshift studio to production properties valued at \$10,000,000 in eight years is the kaleidoscopic studio history of Famous Players-Lasky Corporation. From comparative hovels to production palaces inside of a decade! From experimentation to perfect artistry! From remote camera "shooting" in one secluded part of America to studios in every quarter of the world! The rapid growth and intensive development of the studio property of this organization is an expansion that is synonymous with the enlargement and progress of the motion picture industry itself.

The inception of what is the Famous Players-Lasky Corporation today, extending its sphere of activity to every part of the globe, occurred on June 1, 1912, with the formation of the Famous Players Film Co. The head was Adolph Zukor, who has remained at the helm of the organization through its successive stages of development and is today president of Famous Players-Lasky Corporation. This infant company, later destined to produce the most stupendous motion pictures ever known, made its first picture on the top floor of a 100 by 200 feet building at 213 West 26th street. On a lower floor was the carpenter shop and laboratory, while half of another floor was rented for properties.

The company immediately set its mark by offering, for its first production "Queen Elizabeth," starring Sarah Bernhardt, which created a sensation as the first five-reel picture ever made. This picture, however, was made in France, so that the first picture of the new company actually made at the 26th street studio was "The Prisoner of Zenda," starring James K. Hackett. There followed three years of prosperity which only the clear-visioned Adolph Zukor had foreseen, during which the company set an admittedly new and superior standard for motion pictures. Then on September 11, 1915, the cradle of the organization, the 26th street studio, was destroyed by fire.

Valuable films and properties were destroyed in the conflagration, although the prompt vigor of the studio staff saved "The Prince and the Pauper," a picture starring Marguerite Clark, which had just been completed.

Characteristic of the organization of the new company was the manner in which the seeming catastrophe was met. A studio at Yonkers was rented immediately and production work continued within two days after the disaster. Within five weeks the new Famous Players studio at 130 West 56th street was opened.

This studio has been the eastern production centre of Famous Players-Lasky Corporation from that day on and will pass out of existence only with the opening of the new Long Island studio. Here some of the filmdom's best known pictures, such as "The Copperhead," "On With the Dance" and "Dr. Jekyll and Mr. Hyde," were made, as well as productions starring Elsie Ferguson, Marguerite Clark, Pauline Frederick and other famous players. It was converted into a production place from a riding academy and with its high ceiling and glass roof it was found to be admirably suited to motion picture purposes.

At the time that Famous Players-Film Company was making its mark in the industry the seeds of the Famous Players-Lasky Corporation were also being sown elsewhere. On November 23, 1913, the Jesse L. Lasky Feature Film Co. was incorporated. The organization was the spontaneous outcome of a chance luncheon at the Claridge Hotel, at which Jesse L. Lasky, Cecil B. De Mille and Samuel Goldfish were the leading figures. Mr. De Mille assumed charge of production and left immediately for Los Angeles, where, with the rights of "The Squaw Man" in his pocket, he began his first production in a commodious carriage house, hastily readjusted to provide a small stage, make-shift scenery, laboratories and a business office.

Mutual admiration of the growing artistry of these two companies for each other could lead to only one result. The inevitable amalgamation was consummated on July 19, 1916, when the combined organizations began to do business as the Famous Players-Lasky Corporation.

The work was continued along the same lines, with a development of the ideals that has been common to both organizations. The Lasky studio was used for productions at Hollywood, while in the East the corporation utilized the Fifty-sixth street studio, and from time to time rented others to meet the demands made by its increased output. On September 1, 1916, the corporation absorbed the Oliver Morosco Photoplay Company and this meant the inclusion of the Morosco studio on the West Coast. Since that time this studio has been an integral part of the Famous Players-Lasky production organization.

The beginning of 1920 saw the company at the highest point of its production capacity—a mark to be exceeded only in the plans for ensuing years and with the opening of foreign studios.

Today the Lasky studio at Hollywood

covers two full city blocks. Twelve hundred acres of land in the San Fernando Valley form the Lasky ranch and the stage space alone is twenty times as great as the entire area covered by the primitive studio which marked the start. Only recently the modest structure which housed the first production of this company was discarded as being too small for a property room.

Eastern production facilities have been developed in a way to fully keep pace with the stupendous progress of the West Coast studios. In 1917 Famous Players-Lasky Corporation entered into a long-term occupancy of the Paragon studio at Fort Lee. Subsequently the Universal studio at Fort Lee was taken over. Within the past year production has centered around the Fifty-sixth street studio as headquarters with occasional digressions as the needs of the company exceeded this limited capacity. For example a large acreage at Elmhurst, L. I., was occupied for the production of "The Copperhead," where an entire city was constructed and reconstructed to give the realism to a plot that involved three different periods since 1846. Short-term leases have also provided space as required at the Triangle studio in Yonkers and the Estees studio.

At the present time there are three different studios being used by Famous Players-Lasky Corporation for eastern production work. At the Fifty-sixth street studio George Fitzmaurice is completing his third Paramount production, "Idols of Clay," and Director Harley Knoles is finishing "A Romantic Adventures," starring Dorothy Dalton. Owing to the strain of Eastern production the Forty-fourth street studio, the old Amsterdam Opera House, is being utilized to make "The Frisky Mrs. Johnson," Billie Burke's first Paramount picture under her new contract, Edward Dillon directing. The old Biograph studio in the Bronx has been rented and is being used to star Thomas Meighan in "The Frontier of the Stars," under the direction of Charles Maigne.

Within the next two months all the Eastern production work will be consolidated in the new \$2,000,000 studio at Long Island City. The laboratories and short subjects department have already taken up their quarters in the buildings and only the final word from the superintendent of construction is awaited to make it the sole production center of the East.

In its expansion for foreign production Famous Players-British Film Co., Ltd., the English name of the corporation, have

(Continued to page 1214)

Electrical Lay-out and Equipment of Lasky Studio

Many New Devices were Developed Especially for the Installation



Fig. 1—Lower level of the high tension vault where the 7600 volt supply lines enter



Fig. 2—High tension vaults as seen from opposite direction



Fig. 3—Arrangement of lighting and power transformers and service switchboard

WITHOUT doubt the biggest problem before any studio engineer or architect is that of illumination. Modern studios practice calls for the utmost flexibility in studio light control and this in the case of a studio the size of the Famous Players-Lasky plant at Astoria, is of unusual importance.

The first studios were equipped after the pattern of the legitimate stage, with little thought given to the entirely different character of the work. In the beginning this deficiency was not so noticeable, due principally to the fact that the industry was confined and had not yet started to broaden out into its era of frenzied and intensive production.

Studios with more than a stage or two were unknown and probably unthought of. Instead of a number of different scenes being filmed at the same time in the same building usually one feature was finished complete before another was commenced. But even under these conditions the studio was far from efficient. When sunlight was not used, cables were laid here and there on the floor from the studio switchboard to the lamps. Lights were controlled by individuals either at the lamp or at the switchboard. This means a series of confusing signals, all of which added to the general confusion and made it more difficult to produce satisfactory films.

Strange to say many of these conditions have been brought down to a fairly recent period and it safe to say that only within the last two years have any great strides been made in the control of studio lighting. As the latest addition to motion picture studios that of the Famous Players has incorporated in it the very latest developments in this line,

In order to show best and most clearly the various points of interest in the electrical sys-



Fig. 4—Showing layout of transformers and disconnect switches

tem a systematic order will be observed starting with the entrance of the central station service of the New York and Queens Light and Power Company.

The front cover of this section shows the studio building itself as it appeared on July 15, 1920. A noteworthy feature of the design of

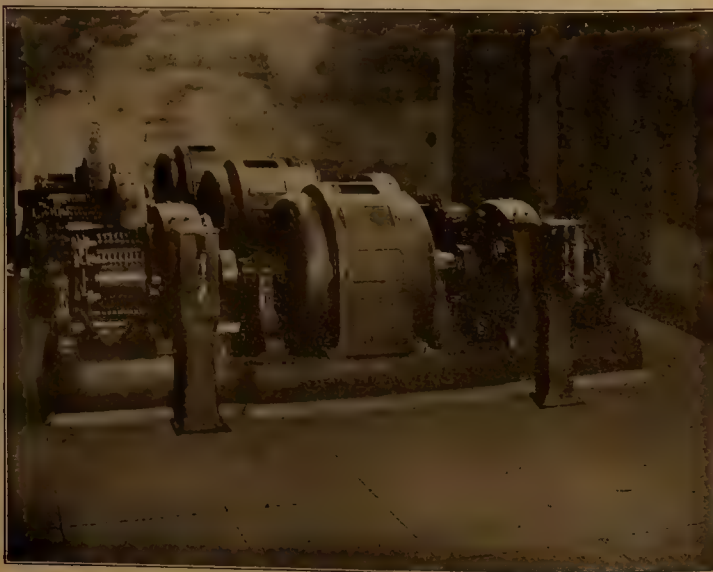


Fig. 5—The three 300 k.w., 7600 volt G-E motor generator sets; equalizer pedestals in foreground

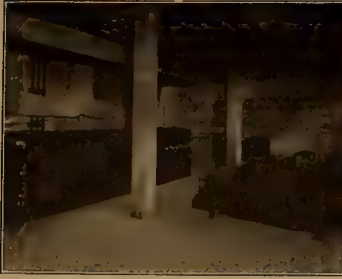


Fig. 6—General view of generator room showing main switchboard at left

this building by the Fleischman Construction Company was the method of artistically concealing the water tank. Over the third floor will be noticed a saw tooth roof construction which provides daylight in the dressing rooms. At the right of the photograph on the upper part of the building is seen one of the pent houses containing all the ventilating apparatus. The other pent house is located on the opposite side of the building.

That part of the building to be devoted to the actual production of the pictures is located in the center, with offices, dressing rooms, scenario departments, modelling shops and carpenter shops occupying the outside portions.

At the extreme left of the photograph is the laboratory building described in detail on page 1.

When the electric service is brought into the studio it enters the lower level of the high tension vault, Fig. 1, at a potential of 7,600 volts, through oil switches and starting compensators shown at the right of the photograph. From here it goes direct to the motors without interposing step-down transformers, thereby eliminating transformer losses.

The vertical conduits contain the high tension wires which run to the various 450 h.p. motors in the generator room. The high tension vault is of the double floor construction, all rods and mechanical operating devices being placed on the lower level so that the walking level offers no obstruction. An aisle space of at least two feet has been provided all around each unit.

To the left of this photograph is seen the rear of the high tension board which is mounted flush into the wall separating the high tension room from the generator room.

Several high tension disconnect switches are provided on each oil switch unit with the lower jaws connected to the ground so that when it becomes necessary to work on any of this equipment the operator first connects his switch to the ground, thereby insuring him absolute safety.

The appearance of the high tension vaults from the opposite direction is shown in figure 2. Transformers for general studio lighting are placed on the upper level. Each of the six transformers on this level is wound for 7,600 volt primaries and 220/110 volt secondaries with a special 3,800 volt tap so that at some future time when the voltage of the incoming lines is changed the same equipment may be reconnected with additional expense.

Figure 3 shows the arrangement of the lighting and power transformers in greater detail. It will be noticed that each transformer is provided with secondary disconnect switches which in turn are connected to the main bus-bars running horizontally over and across the various transformers to the main low tension service board shown to the right in the photograph. From this service board the feeders run to the main low tension switchboard in the generator room. The design of pipes and racking allows any transformer to be removed without disturbing wiring or racking. Only the opening of the high and low tension disconnect switches being necessary.

Leaving the switching chambers the next step is to the switchboard, shown in figure 6. This main switchboard is 35 feet long, located at the left of the generator rooms and the three 300 k.w. 7,600 volt General Electric motor generators. The high tension-control board is shown set flush with the wall separating the generator room from the high tension vault. The right hand end of the main low tension switchboard controls 6–150 kw 110 volt direct current generators with provision for four future units.

At the left of the main low tension switchboard are the various panels equipped with feeder switches and circuit breakers for the studio feeders.



Fig. 9—Overhead footwalks which play an important part in the Remote Control System used in this studio



Fig. 7—Rear view of main switchboard as seen from feeder panel end

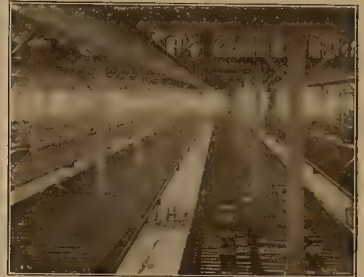


Fig. 10—Another view of the footwalks showing monorails from which banks of light travel from one end of the studio to the other

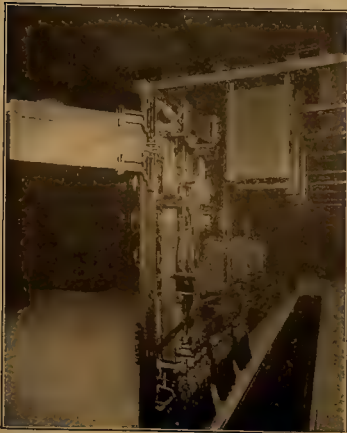


Fig. 8—Rear view of same switchboard taken from generator panel end



Fig. 11—Busbars coming from generator room and rising to footwalks

On the left of the photograph and rising vertically is the bus feeder supplying the upper studio. This feeder has a capacity of 10,000 amperes at 110 volts and consists of 4"x $\frac{3}{4}$ " copper bar laminations run on heavy type insulators securely fastened to the wall. Where these feeders run through the studio portions of the buildings they are protected and guarded by wire mesh grill work.



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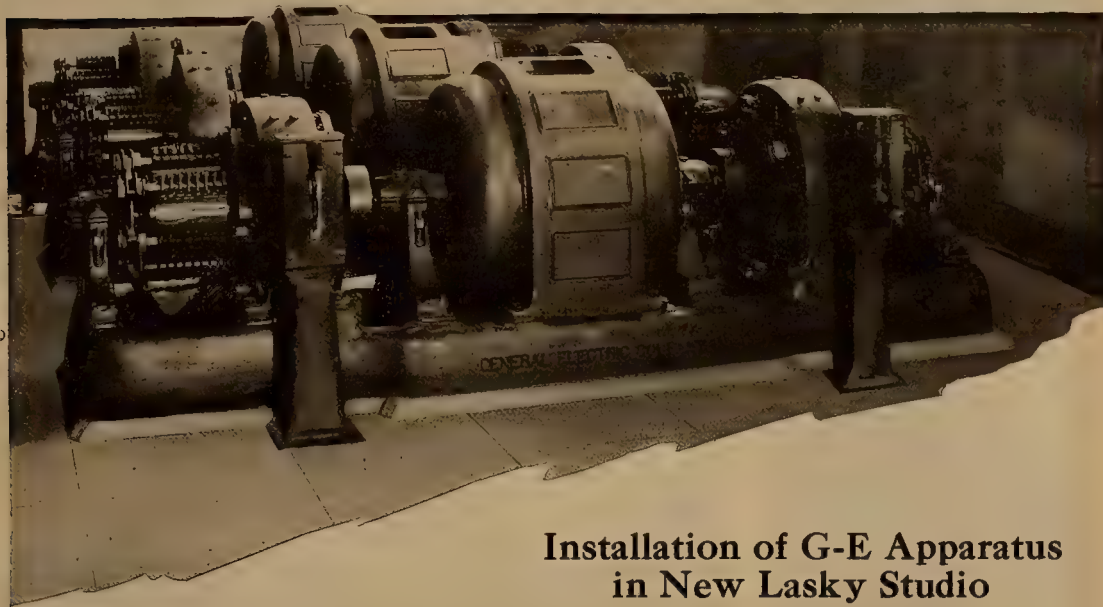
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*Modern Studio Practice Demands Economical
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**Installation of G-E Apparatus
in New Lasky Studio**

In the matter of size the new plant of the Famous Players outranks all other motion picture studios in the world.

In the matter of equipment, as well, this mammoth studio is unrivalled. Because of its unusual nature it was necessary to design much of the apparatus especially for the installation.

The three motor generator sets illustrated represent the latest development in converting devices for this work.

Each of the synchronous motors is connected direct to the 7600 volt supply line and drives two independent 150 K.W. direct current generators. With this arrangement the load may be 100% unbalanced without affecting the voltage regulation.

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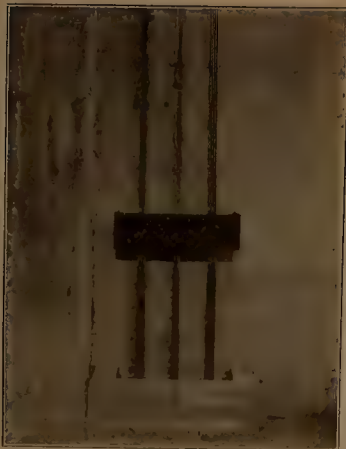


Fig. 12—Showing method of supporting main busbar feeders



Fig. 13—Close up of wrought iron brace supporting bus bars



Fig. 14—Showing bus bars running from risers across studio above the monorails. These buses will be enclosed in heavy iron grill work

The three G-E motor generators and equalizer pedestals are shown in figure 5. Ample room and empty conduits have been provided for the installation of two additional units as soon as the studio is in operation

The absence of overhead pull boxes, conduits and wires is especially noticeable in figure 7 which shows the rear side of the main low tension switchboard as seen from the feeder end. This view shows also the special trench construction by which all wires are brought into the switchboard from below.

Figure 8 shows clearly the rear view of the same switchboard from the generator section end. At the time the photograph was taken the covers for the switchboard trench had not been laid.

Passing now from the generating and control room and following the natural order of sequences—that in which the power travels as it goes from converting machinery to the studio stage—one comes to the overhead footwalks, figure 9. It is from these footwalks that the overhead lights are hung by means of chain blocks. The footwalks are arranged so that lamps can be pushed along conveniently and are also designed to hold the various overhead cables, plugging boxes. Through the space between the footwalks may be seen the studio floor, 40 feet below.

Figure 10 shows another view of the footwalks and some of the travelling carriages on the monorails which support the overhead banks of Cooper-Hewitts.

One of the innumerable innovations incorporated in the design of this studio is the method of conveying the current used for the studio lamps. Instead of hidden cables the conductors consist of bare copper bus-bars in the open. (See figure 11.) This shows the vertical bus-bar feeder coming out of the generator room wall and travelling upwards to the studio. At the lower end of the bus-bars are the special supports used to take the vertical thrust of the feeder caused by and expansion and contraction with varying temperatures. These bus-bars rest on insulating material.

Following the progress of the conductors further—figure 12—shows the bus-bar rising up on the wall of the studio with the wrought iron brace embedded in the brick work supporting the insulators. A close up of this brace is illustrated in figure 13. All of these bus-bars will, when completed, be enclosed in heavy wire grill work fastened to the wrought iron braces.

Where the bus-bars rise up near the footwalks and then start running horizontally across above the monorails is all shown clearly in figure 14. These bus-bars will also be enclosed in wire grills. To the left of the latter photograph can be seen the main 5,000 ampere disconnect switch which disconnects the entire bus-bar feeder system running over the upper studio.

A similar bus-bar system runs down the entire length of the studio over the monorails. Figure 15 was made from a photograph showing this construction work before it was completed.

The bus-bars carry the current to the remote control boxes placed over the monorails in the main studio. (Figure 16.) These switchboards are approximately 9 feet in length and 5 feet in height and have been designed to handle studio lighting equipment consuming approximately 2,000 amperes.

Another one of these remote control switchboards is shown in figure 17, with an operator standing alongside it for purpose of comparison.

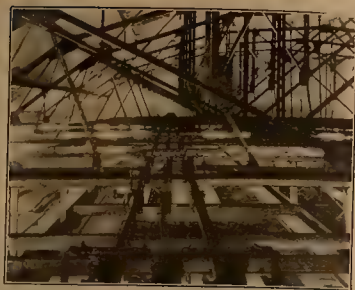


Fig. 15—Another set of busbars run down the entire length of the studio. These buses are supported on special insulators and also enclosed in grills



Fig. 16—The remote control box placed over the monorails in the main studio. This is the heart of the entire system



Fig. 17—The same remote control box with a figure standing beside it to afford comparison

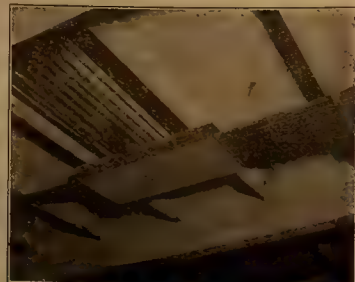


Fig. 18—The main "pull box" located on the basement ceiling

Figure 18, shows a main pull box located on the ceiling of the lower studio and through which the various conduit feeders for the house light and power are run. Although it carries nothing to give it any indication of unusual size yet this box is in reality 10 feet long, 6 feet wide and approximately $1\frac{1}{2}$ feet deep. Its weight is about $1\frac{1}{2}$ tons.

Since the rapid developments in motion picture studio control lighting control mentioned at the commencement of this article, a number of control stations have been developed for the purpose. The Monitor Studio Remote Control Station was invented by J. R. Manheimer and is used to control the remote control switchboards direct from the stage by the director or camera man. This system was originated by the E-J Electric Installation Company of New York. By means of this control station one stage or as many as eight stages can be lighted by the operation of a single lever and without the assistance of the electrician.

All of the electrical equipment described in detail up to this point is merely incidental to the operation of the several types of floor and hanging lamps that will be employed once the studio is in operation. This system must be flexible enough to give satisfactory operation of over 2,000 Cooper-Hewitt lamp units, nearly one hundred Wohl lamps, about the same number of Kliegl lamps and 24 of the powerful high intensity, and versatile Sun Light Arcs. All of this has been taken into account by the electrical designers and contractors, the E-J Electric Company, and the Famous Players Studio bids fair to become known as the finest example of studio layout in the world.

The editors wish to thank Mr. J. R. Manheimer who placed his experience and knowledge at their disposal during the preparation of this section and who supplied practically all of the electrical data used in conjunction with the illustrations.

F-P Laboratory Takes Second Place to None in Completeness of Layout and Scope of Equipment

An Illustrated Description of the Building by
E. H. Jacobs, Office Manager of Laboratory



Fig. 19—An exterior view of the laboratory which is already in operation

THE laboratory of the Famous Players-Lasky Corporation was the first unit of the producing plant to commence operation. Film from the other studios of the company has been handled at the laboratory for several months, although at the present time it has not been fully equipped and for that reason is not yet up to its capacity nor efficiency.

Everything throughout the building has been constructed to be as near fireproof as modern science could make it. Innumerable vaults with special protective devices have been sprinkled through the building for the storage of film in its various stages from receipt to shipping.

For those departments where the inspecting and assembling has to be carried but particular attention has been paid to the daylight conditions. A wall coating was finally selected which

gave adequate illumination without affecting the eyesight of the workers.

All the equipment is of the latest types, some of it being perfected especially for this installation. The projection machines for one thing are fundamentally the standard Simplex machine, but certain attachments have been added for the special use to which they will be placed. These improvements are described in detail in another article in this section.

The exhaust system in the perforating room is worthy of special attention. This system is made up entirely of threaded pipe fittings and no sheet metal ducts are used. This eliminates air leaks and a great proportion of the noise usually caused by the exhausting air.

In the drying room the ten revolving drying drums are driven from two jack shafts. Each



Fig. 20—The exhaust system in the perforating room has many unique features

drum is provided with a friction clutch so that it can be stopped without necessitating the stopping also of the motor or jack shaft.

In the laboratory building the basement floor is used for titling, cartoon production and storage. The main floor is used for administration purposes, and to a small extent for shipping and for vaults. It is on this floor, too, that the Spoor-Thompson automatic processing machinery will be placed in operation. These are the machines with which it is possible to increase production far beyond present limits, and without the addition of manual labor, all of the work being carried out automatically.



Emmanuel H. Jacobs



Fig. 21—One of the new Duplex cleaning machines

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Fig. 22—The winding drums in the drying room

On the second floor are the perforating, printing, developing, toning, fixing, drying, polishing, inspection and final projection rooms. The third floor contains the air conditioning plant, the blowers for the perforating and printing rooms and the machinists' shop.

The building is thoroughly equipped with fire alarm systems, automatic telephones, and a special call system for summoning officials.

For the purpose of supplying current to the several processes involved, special electric feeders have been run between the studio and the laboratory so that both alternating and direct current may be supplied in the event that the regular laboratory service should fail.

New Sun-Light Products Predicted

Although production of the standard lamp has been increased to its maximum during the last year, the Sun-Light Arc Corp., according to its president, J. Justice Harmer, has found time and facilities to perfect several unusual innovations in the realm of studio and theatre illumination.

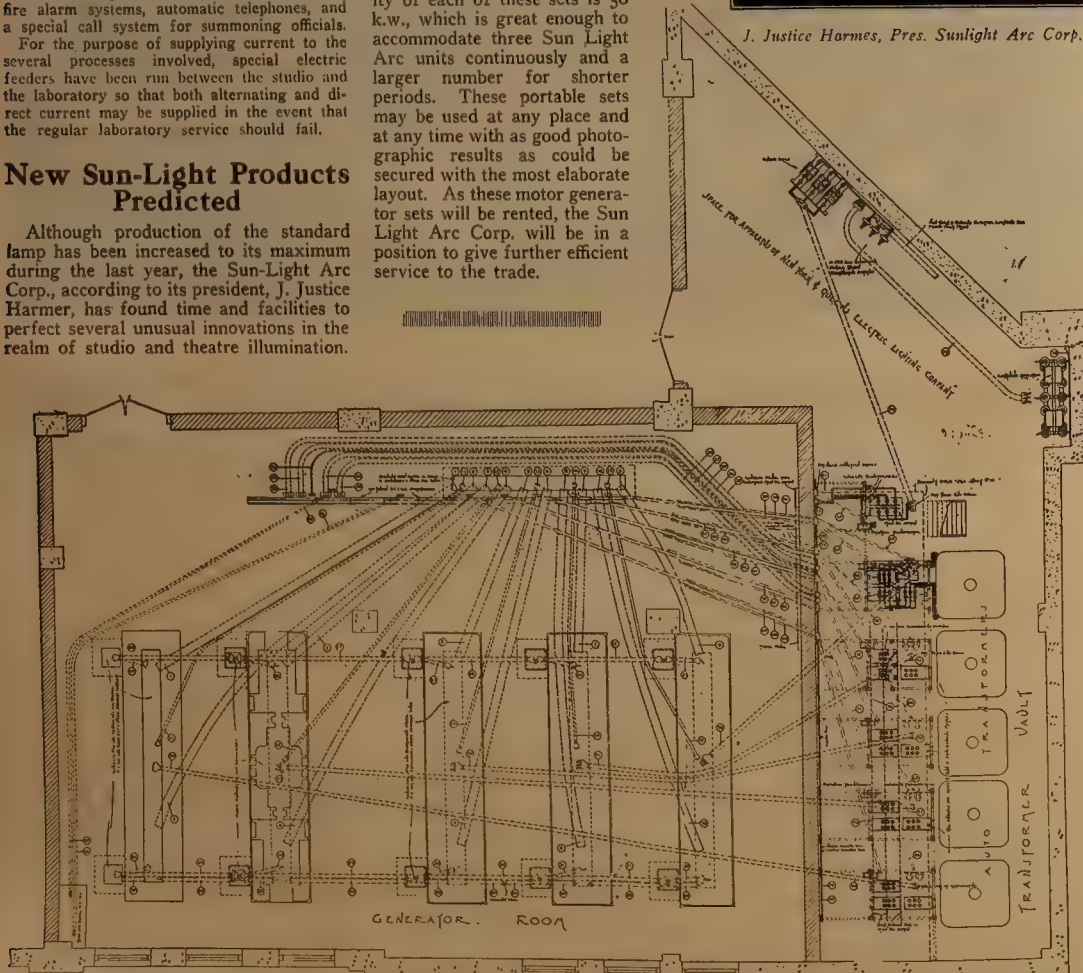
They will be announced individually from time to time as conditions present themselves.

The expansion of the Sun Light Arc Corp. has focused the attention of the theatrical world. This surprise was brought to the climax by Mr. Harmer, when he gave out the information that his company has completed plans for its own office building in Hollywood and another in London. In addition to this, an architect is drawing up plans for an office building which will have a model studio to be located in the heart of New York City. It will be unusual in that it will be equipped only with Sun Light Arcs. The engineers figure that with the new attachments and devices now available for these lights all necessary effects may be secured.

The Sun Light Arc Corp. has also designed and practically completed two portable engine driven motor generator sets for use on location work. The capacity of each of these sets is 50 k.w., which is great enough to accommodate three Sun Light Arc units continuously and a larger number for shorter periods. These portable sets may be used at any place and at any time with as good photographic results as could be secured with the most elaborate layout. As these motor generator sets will be rented, the Sun Light Arc Corp. will be in a position to give further efficient service to the trade.



J. Justice Harmer, Pres. Sunlight Arc Corp.



Plan of Generator Room and Transformer Vault. Only the three motor generators at the right have been installed as yet

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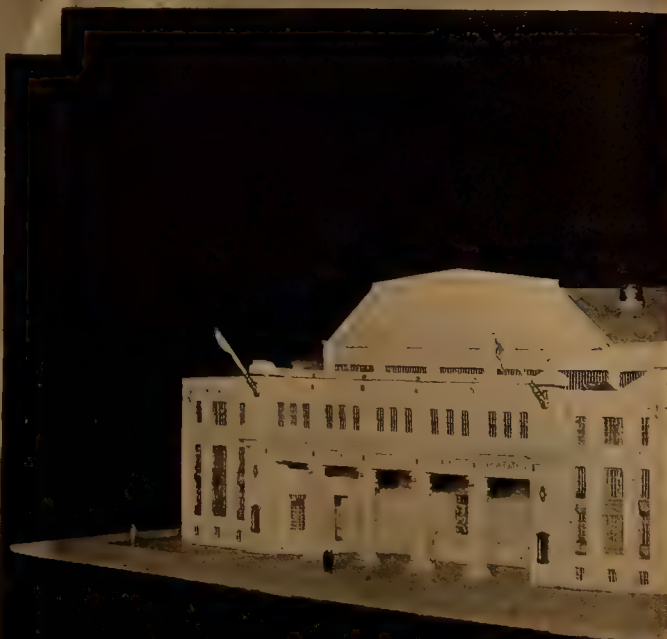


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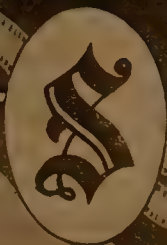


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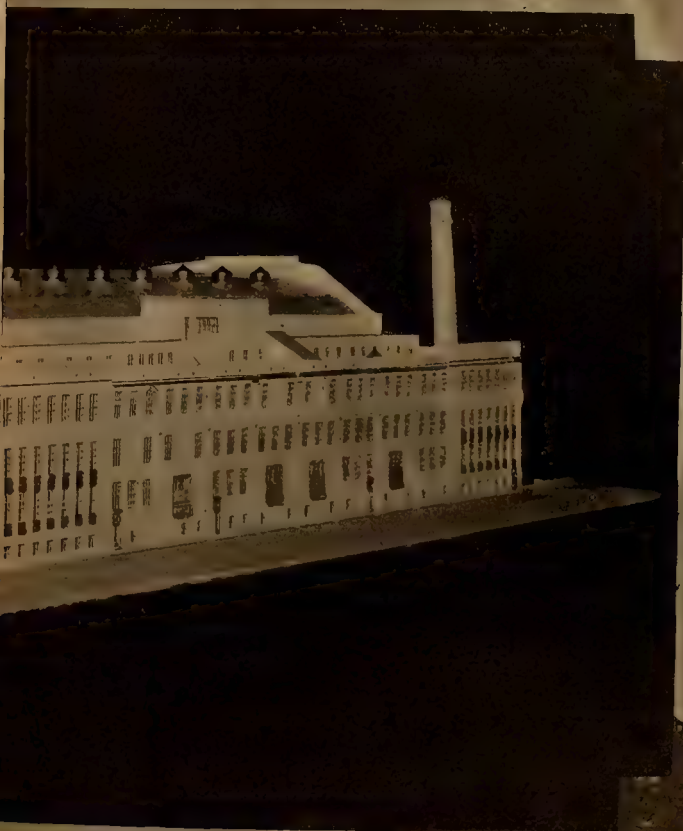


New Famous Players-Lasky Studio...PHOTO TAKEN OF MODEL



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Simplex Designer Was Former Official of Famous Players

Edwin S. Porter Was Treasurer and Director in Early Days

IT is a startling coincidence that the man who helped to organize and was an important factor in the affairs of the original Famous Players Company, which is now the Famous Players-Lasky Corporation, should also play an important part in the inventing and designing of the Simplex Projector, which has advanced the scientific projection of motion pictures so greatly and at the same time giving to the projection world the many conveniences and improvements which help to protect film and abolish fire hazard.



Edwin S. Porter, Vice-President of Precision Machine Company. Mr. Porter was formerly an official of the Famous Players Co.

Mr. Edwin S. Porter, vice-president of the Precision Machine Company, builders of the Simplex Projector, is remembered as the treasurer and technical director of the Famous Players Company. Many of that company's early successes being produced under his capable direction. So great was his knowledge of everything pertaining to the production of motion pictures, that it caused the author of a recent well-known work to say:

"No other producer of motion pictures has ever been able to equal or approach the wonderful camera and other mechanical effects that Mr. Porter utilized in the production of motion pictures. Mr. Porter as the technical director of the Famous Players will go down in the history of the motion picture as the father of the present form of photoplay, he having put the first dramatic story in motion pictures."

With this technical and all-around studio and laboratory knowledge, together with his scientific and practical projection experience gained since 1896, Mr. Porter

was, indeed, well fitted to design and produce the Simplex Projector, which to-day in the amusement and educational fields is regarded as the highest type of motion picture projector that has yet been placed upon the market.

Many of the industry do not realize what an important part is played by the Simplex Projector in the various studios where the product of the Famous Players Company is printed.

Let us take a look around the studio projection room and convince ourselves of the high standard both in workmanship and material that is required in the projector, whose important duty is the running off of the new prints as they are assembled. The various scenes have been assembled and the finished print is about to be screened for the first time in order that light defects, photographic and printing imperfections may be noted, and also in order that the assembling of the various scenes may be checked up as being O. K.

On account of the large number of reels that must thus be reviewed, and owing to the necessity of making early deliveries of the prints, the projection speed maintained in studio screenings averages about seven (7) minutes to one thousand (1000) feet theatre speed.

Special Simplex Machines

One of the things which strike the observer as being somewhat extraordinary is the peculiar design of Simplex machines installed at the Famous Players' Studio, and what makes the entire installation marked, is the absolute absence of speed controls. The speed controls have been removed in order to gain time through eliminating the gradual stopping and starting which the speed control insures. The switch is snapped and we sit in darkness—the motor buzzing is heard for an instant and the quiet running gears are revolving at high speed, the only sound now coming from the projection room being



The Simplex machine which, with attachments, has been installed in the F-P Laboratory

the pleasant hum of well-made gears operating long, one begins to realize what a terrific strain is imposed upon the studio projector.

In order that the examination of the operating in perfect unison. The projectionist stands with his eyes fixed upon the screen; suddenly his experienced glance reveals an over-developed spot in the print, he snaps his switch off and brings his Simplex mechanism to a sudden halt, without jar or grind.

This sudden stop is quite necessary in order that the projectionist will not be forced to unwind too much of the lower reel in order to indicate the required section for the attention of the inspector, who will later go over the spots as indicated.



E. M. Porter, General Manager of the Precision Machine Co.

It is necessary, too, that the machine stop and start without a jar or grind, for a sudden jar means tension and tension on that green, new print would be fatal.

The indicating clip having been quickly applied to the offending section of the reel in question, the projectionist again snaps on his machine switch and without the easing influence of the speed control this fully loaded mechanism is suddenly thrown into high speed; all of this being accomplished without a jerk or jar. It is now evident to the observer that studio projection demands a great deal of the projector, and that this thought is well founded is proven by the fact that the stopping and starting of the machine under these conditions is practically constant for one reason or another. When one stops to consider what it means to inflict the stopping and starting upon the already hard-working machine all day



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film may be simplified, a specially designed type of studio Simplex has been provided for the new Famous Players-Lasky studios, as a glance at the battery of five such machines will show. In place of the regulation iron pedestal, these machines are mounted upon a black finished wooden box-like table supported by four nickled legs.

The mechanism and regulation upper magazine is fastened to the top of this table, the front of which (facing the user) is open. The lower film shield is cut out in order to permit a good-sized lower loop to run out. The speed control is not used on this type of machine, the mechanism being directly belted to a quick stopping and starting 1,100 R. P. M., Holtzer-Cabot motor, which is the one-sixth H. P. type. This motor is located directly below the mechanism and occupies the space usually taken up by the lower magazine. In place of the usual take-up which on the commercial Simplex is located in the lower magazine, a specially designed hanger with a ten-inch reel and regular Simplex take-up is mounted in the interior of the table box directly under the position occupied by the lamp house on the regulation Simplex. A long belt drive spans the twenty-inch space between the mechanism and the take-up reel. Midway between the mechanism and the take-up is mounted a black metal box inside of which is located a small finger lamp covered with a square of ground glass. This box is used for the examining of the film which is taken from the lower sprocket of the mechanism to the take-up reel passes over the ground glass allowing (when necessary) for a perfect close-up view of the film.

Light Housing Is Unique

As the projection distance is no greater than a four-foot throw, and the size of picture is limited to two feet, the usual Simplex lamp house is dispensed with. In place of the regular lamp house, a very unique arrangement of lighting has been devised. A special small housing no greater than five inches square has been attached to the outside of the film trap, and is really a part of the complete film trap unit, occupying the position where the cooling plate is usually located.

Inside of this small, well-ventilated housing is mounted a miniature Mazda lamp, which is controlled by a miniature regulator, providing for "bright-medium and-dim" illumination. A special small condenser system also is included in this housing.

A controlling switch is used which when thrown "in" sets the motor and mechanism in motion, and also turns on the illuminating Mazda in the special housing. When, during the running of the films, anything appears on the screen that warrants a film examination, the switch is thrown off, and the screen light is shut off, as is also the mechanism and motor, while the examining light is automatically lighted.

Simplex a Studio Favorite

It might be well to note that aside from the large number of Simplex projectors employed in this manner by the Famous Players Company, 88 per cent. of the leading film studios of the country are using Simplexes for similar work, it being the opinion of the producers and directors that the Simplex is best fitted for this sort of work by virtue of its material, quality and workmanship. It might be added that since the cessation of hostilities which has relieved the Simplex factory of a certain pressure, no less than nine (9) important improvements and exclusive features have been incorporated in the Simplex. The very latest and most noteworthy being the commercializing of the new Simplex Mazda Incandescent Lamp Equipment, which is designed and engineered along lines entirely apart from equipments of similar type on other projectors. The new Simplex Mazda uses practically the same optical distances between the lamp and condenser, and the condenser and the mechanism as prevails on the Carbon Arc Lamp, and can be said to be the only commercial projector using the Incandescent Lamp that employs the regular plane-convex condenser system.

Through the use of the Simplex Mazda Equipment a new field of endeavor has opened not only for the Simplex projector, but for the high class productions of the Famous Players Film Company in schools, churches and miscellaneous institutions, which have heretofore hesitated regarding the installation of a commercial projector on account of the Carbon Arc with its attending heat and required attention.

Studio to have Fine Facilities

When the architects of the studio laid out the studio it would seem that as much attention was given to the facilities for the studio workers as to the actual producing facilities. For instance, the stars have been provided with fine suites of rooms, consisting of reception room, dressing room, dressing room and a room for the star's secretary. Extra large rooms have been provided for "extras" when the mob scenes are being filmed.

A gymnasium, library and restaurant for the studio technicians have been included in the plans. At the restaurant food will be sold at the lowest possible price.

In the basement of the building, which will also be used for production purposes, two tremendous tanks have been installed for water scenes. Rain machinery has also been included in the basement equipment.

The appearance of the inside of the main studio resembles a monster auditorium. Not a single column or post obstructs the floor areas, but up above a perfect network of footwalks and roof girders handles all the building stresses as well as the manipulation of the lamp banks.

The main studio is 260 x 120 and has a clear height of 50 ft. The stage in the basement is the same size but with a ceiling height of only 25 ft.

The land on which the buildings stand was purchased for the Famous Players Corporation through Cross & Brown, real estate brokers.

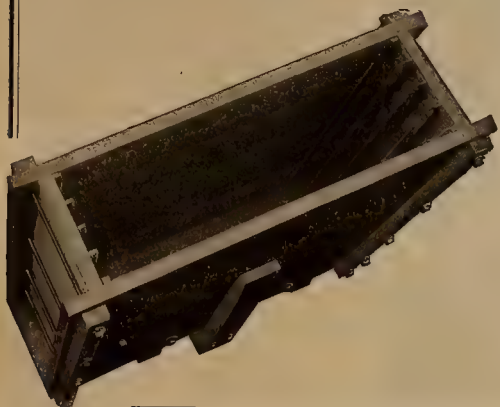
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Duplex Machines on factory floor waiting for shipment to Famous Players Laboratory

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The Coming Motion Picture Center of the East

The Story of Queen's Borough, New York City, and Its Rapid Growth

By Walter I. Willis, Secretary, Chamber of Commerce of the Borough of Queens

WITHOUT doubt the big jump in the population of Los Angeles during the past ten years, making it the largest city west of St. Louis, has been due largely to the establishment of the motion picture industry in that attractive city. But now it has a rival 3,000 miles east on Long Island—a rival which many motion picture producers claim will surpass it within the next few years.

Where is Queens Borough and why is it becoming the motion picture center of the East? To answer the first question—Queens Borough is one of the five political subdivisions of New York City. It is also one of the oldest counties in New York State, located on Long Island between Brooklyn and Nassau County, and just across the East River from Manhattan. It comprises 37 per cent of the area of New York City.

Ten years ago Queens Borough lacked direct transportation facilities with Manhattan. The only way to travel between these two sections of the city was by antiquated ferries, as one must still travel from Manhattan to reach the motion picture studios located at Fort Lee, N. J.

Big changes have come to pass, however, since the opening of the Queensboro Bridge, from Fifty-ninth street, Manhattan, to Long Island City, which has enabled automobilists to travel between these sections of the city in from five to ten minutes.

The gigantic Pennsylvania Station at Thirty-third street was opened in 1910 with electric trains of the Long Island Railroad, through tunnels under the East River, making it possible to reach Queens Borough in less than ten minutes. The subway and elevated systems of the city have been extended under and over the East River so that passengers can now reach Long Island City and other sections in Queens in less time than it requires to reach points in upper Manhattan.

Why is Queens becoming the motion picture center of the East?—its strategic location and its geographical advantages, combined with the great changes and improvements in the art of making motion pictures, are the principal reasons for Queens becoming a great motion picture center.

Several big studios have now been built and many more are coming. The first large studio to establish in Queens was the Famous Players-Lasky Corporation, whose beautiful building is described in this issue of MOTION PICTURE NEWS. The Selznick Pictures Corporation have purchased a large tract a few blocks distant where they will also erect a big studio. The Municipal Studios, Inc., have



Underwood & Underwood

Walter I. Willis, Secretary, Chamber of Commerce, Borough of Queens, New York

purchased a block 600x200 feet, where they will erect what they claim will be the largest motion picture studio in the world. The Hal Benedict Studios have been established in College Point, and in Flushing is the Supreme Pictures Corporation Studio and the studio of the Gaumont Weekly.

Industries manufacturing motion picture accessories naturally follow in the wake of these big studios. The G. M. Film Printing Company have erected a large building in Long Island City, as have the Patheoscope Company of America. The M. J. Wohl Company, manufacturers of lighting apparatus for motion pictures, have established within the last month in Long Island City.

Adolph Zukor, president of the Famous Players-Lasky Corporation, in a recent statement to the Queensboro Chamber of Commerce, told the various steps they went through in their plans before finally establishing their studio in Long Island City. Mr. Zukor stated: "Our reasons are obvious. Accessibility, I think, was the biggest. Since the bad winter several seasons ago, when most of the Fort Lee studios had to be closed because of lack of coal, there have been many and bitter complaints from stars and studio employees—many of the former were often obliged to walk up the long slippery hill from the ferry—and many thousands of dollars of valuable time was lost.

"Now the workers who travel on the

rapid transit system of the city will be able to reach the studio in twenty minutes from Times Square.

"It has long been whispered in film circles that the center of production is slowly shifting back from the West—that New York will become the producing Mecca as it is the distributing.

"The Queensboro Bridge will do much to bring the cinema world to Long Island City—for not only must a certain number of employees make the trip each day, but there is a great deal of carting of scenery and "props" to be done. The saving in transportation costs on this one item will be many thousands of dollars."

Myron Selznick, president of the Selznick Pictures Corporation, in giving the reasons why they selected Queens Borough for their new studio, stated to a representative of the Queensboro Chamber of Commerce:

"The one thing which California has in greater abundance than the East is sunshine, but in the winter when sunshine is at a premium you cannot rely upon California any more than you can New York. Rainy spells are of longer duration and usually followed and preceded by several cloudy days. So far as the much-vaunted California scenery is concerned, there is scarcely any sort of a scene you want that cannot be reached in one day's ride from New York by train or motor. Why, some of the finest desert scenes ever put on the screen were made on the Long Island sand dunes, and when you want an industrial plant for a background, California has nothing like the variety and dimensions of the factories which we will have within easy walking distance of our new studio.

"Besides, New York City is the logical home and residence of theatrical people and the engaging of a high-class cast is greatly simplified. Furthermore, New York is a cosmopolitan city containing types of every nationality. There is the Ghetto with its types; Chinatown, harbor and river life.

"Again, no production company is justified in owning all the property which they probably use for one picture only. They borrow or rent a large part of their equipment and furniture, and New York is far superior in exchange facilities to any other center in the United States."

John W. Grey, president of the Supreme Pictures, Inc., whose studio is located in the Flushing section of Queens Borough, states:

"We can secure period furniture, rugs, furnishings and valuable accessories of a vastly higher order than is possible on the Pacific Coast. As for getting crowds for mob scenes and convenience for the cast,

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The History of Famous Players

(Continued from page 1193)

in actual operation a \$1,000,000 studio at Islington, London, completed within the last year. The first production to be made at this studio, "The Great Day," a picture adaptation of the Drury Lane melodrama under the direction of Hugh Ford, is already under way.

The next producing unit, which has already passed the stage of contemplation, will be a \$2,000,000 studio at Bombay, India. Frank Meyer, assistant secretary of Famous Players-Lasky Corporation; and Tarkington Baker have already left for India to lay plans for the construction of a studio and future productions in this locale under the manipulations of a corporation which will be known as the Indian Empire Famous Players-Lasky Film Co., Ltd.

Studio organizations have been formed also in Switzerland, France, Spain, Scandinavia, Poland and Czecho-Slovakia, and it is more than likely that Famous Players-Lasky production will be under way in those countries before another year has passed.

Personnel at New Studio

In a project the size of the Famous Players plant at Long Island City the question of personnel is a vastly important one. Fortunately for the Famous Players-Lasky Corporation, the men selected to construct, manage and supervise the installation and operation of the studio and its equipment are all men of great proven ability and knowledge of their craft.

Mr. Victor H. Clarke, in charge of construction, was formerly with the Stone & Webster Co., of Boston. George Kremer is chief studio electrician and M. W. Palmer occupies the important post of mechanical engineer in charge of heating and ventilating equipment. Following the resignation of J. H. McNulty, Victor Smith, for seven years chief studio electrician of the Biograph Co., was appointed to the position of studio manager.

¶ The "four to one" paper of the picture field—
¶ Motion Picture News.

¶ Are you following the new Music Section?



The arrow gives the location of the Famous Players Studio and Laboratory. Other black rectangles show the locations of projected studios in the Astoria section

Queens offers great advantages over New Jersey inasmuch as it is only a short subway trip with a five cent fare as opposed to the ferry and trolley necessary to reach Fort Lee.

"As far as locations are concerned, Queens Borough offers exceptional advantages in the matter of pretentious estates and exteriors unsurpassed in any part of the country. It is virgin territory for motion pictures and it will be some time before the newness wears off as is the case in California, where it is almost impossible to secure any exterior location that has not already been shown.

"As daylight studios are things of the past, there is no longer any advantage in producing on the Pacific Coast, because when interiors are used, they are essentially lighted by artificial light and the sunlight of California is a detriment rather than an advantage.

"Another point in favor of producing in the East—particularly in Queens Borough—is the close proximity to the market. New York City is unquestionably the film center of the world and all distributing companies use it as a hub in their distribution.

"All of the big producing companies have seen the handwriting on the wall and realize the advantages to be gained by pro-

ducing in the East. New York will be the center of the film industry and the productions will be made in Queens Borough."

Many Cooper-Hewitts Used in Studio

The mere fact that the manufacturers' name has come into use as a common noun is an indication of the wide use of Cooper-Hewitts in motion picture studios. No studio is complete without its complement of these lights.

At the Famous Players studio the number of Cooper-Hewitts is enormous. The preliminary order consisted of over 2,000 units, consisting of 192 skylight banks, 50 floor stands, special footlights, title lamps and other units for special illumination.

All of the skylight banks are to be arranged so that they may be swiveled 180 degrees—or 90 degrees either side of normal. Special hanging devices have been perfected for the suspension of the overhead lights, and also for the raising and lowering of the banks. Many of these devices have been designed especially for this installation, and their operation will be watched with great interest by those acquainted with studio practice.

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Heating and Ventilating the Motion Picture Theatre

Adequate Ventilation Means Increased Revenue

THE question of adequate ventilation for motion picture theatres from a business point of view, as well as from the standpoint of health, is becoming more and more universally recognized as an every-day necessity. The trend in this direction was begun by the enforcement of state and city laws and ordinances. When these laws first came into existence a few years ago considerable opposition was encountered in enforcing them because of the expense incurred when installing heating and ventilating equipment. At that time the motion picture theatres were small and very inferior in every way to the present day theatres. The seating capacity as a rule ranged from 200 to 500 and the buildings were for the most part old and remodeled. Ventilation was seldom thought of as a necessity for the theatre and consequently the necessary space for installing ventilating equipment was hard to obtain. Alterations were always necessary in order to install the equipment and the cost was much higher than it would have been had the building been designed originally with the intention of installing the apparatus. The cost of ventilating these small theatres looked large to the owners and managers; this, together with the fact that the public had not been educated to good air conditions, explains the cause of the opposition.

Theatres Have Minimum Natural Ventilation

Comparing theatre buildings with those of other classes, such as office buildings, stores, and like buildings where people congregate, theatres probably need mechanical ventilation more than any other buildings because of the very small amount of natural ventilation. Windows and other openings materially increase the fire hazard and as a source of annoyance from noises, cold draft and light they are very objectionable. It has been very generally agreed that a building does not need mechanical ventilation when the cubical contents per occupant exceeds 1,000 cubic feet and where the window area exceeds twelve per cent of the floor area, the windows being so located that they can be used for ventilation. Obviously, it is impossible for a theatre to meet these requirements. In fact, it takes a very spacious office building to do so.

Attitude of Theatre-Goers Toward Ventilation

The general public has been educated to such an extent regarding good air conditions that they will not patronize an unsanitary or poorly ventilated theatre. Owners and managers are aware of this fact, therefore proper ventilation has be-

come, to them, a sound business investment; one that pays them well. It is interesting to note that after the installation of satisfactory ventilating systems in Chicago theatres, the owners and managers in the great majority of cases testified voluntarily to the improvement, not only in the conditions of the theatre, but as to the increase in patronage and improvement in their financial conditions.

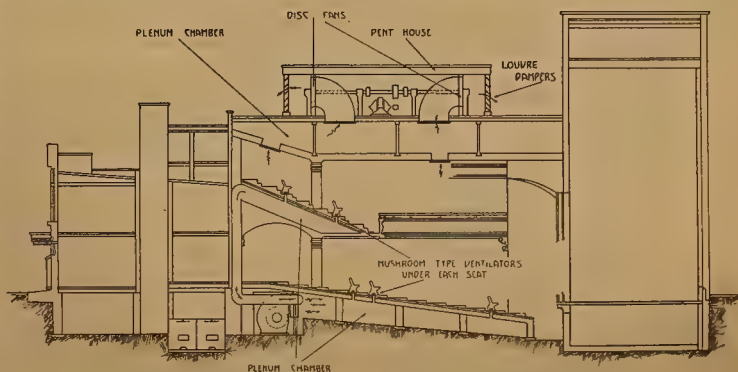
Apparatus of Ample Size Important

The selection of equipment is very important and the mistake should not be made of installing apparatus which is too small. It should be selected amply large and the air duct system figured for low velocities. By doing this, noise from the operation of the fan or from the flow of air through the ducts is avoided, power required to drive the fan is reduced, and

a very decided cooling effect can be obtained, in summer, by operating the apparatus at its maximum capacity. The equipment should be selected to deliver at least twenty-five cubic feet of air per minute per person and, if finances permit, it should be increased to thirty or more.

Importance of Air Washers and Heating Coils

Air washers and heating coils should always be installed with the ventilating supply fans and the heating coils should be under automatic control. An air washer is the best commercial apparatus on the market for thoroughly cleansing and humidifying or dehumidifying the air. The humidity is very desirable in winter and the cooling that can be accomplished in summer is no less important. Both the heating and the ventilation are accom-



Typical layout of mushroom introduction system in theatre

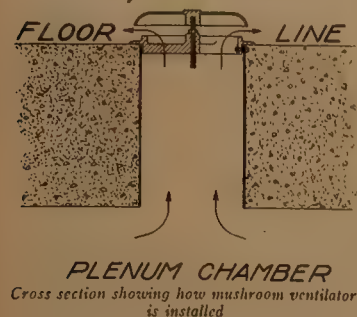
plished with one apparatus. The equipment is not complicated and all that is necessary to obtain satisfactory results is to use correct principles of design, judgment in its installation, and ordinary care in the operation.

Types of Systems

Ventilating systems for theatres during the last three or four years have narrowed down to about three main types. The type of system that modern theatres install probably more than any other and one when designed correctly is the very best shown in the accompanying diagram.

Mushroom Ventilator and Plenum Chamber System

The air passes through the tempering coils where, during the winter, it is warmed before entering the air washer. When it passes through the spray chamber of the air washer it is cleansed, after which it goes to the heating coils where it is heated to the desired temperature and then forced through the mushroom ventilators located under the seats. A multivane fan is used for supplying the air. So-called Plenum Chambers are provided under the floors of the auditorium and balcony and the mushroom ventilators are connected directly to these plenum chambers. Cut No. 2 shows the detail of one of these ventilators. The similarity to a mushroom will be readily noticed. Cut No. 3 shows an interesting installation of mushroom ventilators during construction. The floor introductory system has the great advantage over all other systems in that fresh air is distributed uniformly all over the building, in fact, it is the only proper system, for uniform distribution in theatres that have a balcony.



In cool weather the air enters the theatre at 70 degrees, while in hot weather, due to the cooling effect of the air washer, the air is 10 degrees lower than the outside temperature. This reduction in temperature gives a very decided cooling and refreshing atmosphere to a theatre and is a boon to the owner. The mushroom or floor introduction method described is the ideal method of introducing the air. The fact that the finest opera houses and theatres of this country are so ventilated is an indorsement of the system. The air leaves the mushrooms at a low velocity and a temperature about that of the room, with the result that no drafts are experienced. A positive exhaust is provided by

means of an electric propeller or other exhaust fans. The fans discharge through the ventilators, which are constructed to swing with the wind, therefore the wind is a help due to the ejector or pulling effect instead of an obstacle, which would be the case were the ventilator unable to swing, thereby permitting the wind to blow directly against opening, part of the time. Drawing No. 4 shows a typical heating and ventilating apparatus such as would be installed on the system described above.

(To be concluded)

A New Style of Theatre Chair



Side view of chair

From W. W. Wolary, of Washington, Iowa, comes a set of photographs of a new theatre chair he has perfected. In explaining the chair, the inventor says:

I am taking the liberty of enclosing cuts of my new perfected theatre chair, which for cleanliness and safety has no equal on the market to-day.

The cuts enclosed are descriptive of the mission style, and the same will be manufactured in two other styles, viz.: curved seat and back upholstered. They can and will be manufactured so as to compete in price with the ordinary theatre chair. You will note that when being used they have the appearance of the ordinary theatre chair, but when seat is up and turned one quarter around, it turns the theatre into a veritable row of aisles, thereby affording safety and making an easy matter of the problem of keeping the theatre clean.

(Editorial Note) Providing this chair can be made at a price comparable with others now on the market it should find many sales. It would be necessary also



Front view of chair

that the pedestal construction be sturdy enough to resist the rough treatment met by opera chairs. Only a close examination of the design would enable us to give a decision on this feature.

Bartola Selected by Kleist

Work on A. J. Kleist's handsome new 1,800-seat theatre at Pontiac, Michigan, is rapidly nearing completion and it is scheduled to open early in September. Mr. Kleist reports that one of the features of his new house will be a magnificent Barton pipe organ and that experts from the Bartola Musical Instrument Company now are at work putting the finishing touches on the installation of the big instrument. A Bartola has been used in Mr. Kleist's Oakland theatre for several years and it gave such satisfaction that when the time came to contract for a larger instrument for his new theatre he arranged with Bartola Instrument Co. to install one of their new pipe organs.

Crane Opens New Architectural Offices

Announcements have been received of the opening of a Chicago office by C. Howard Crane and Elmer George Kiehler, prominent motion picture theatre architects. The new office will be located at 127 North Dearborn street, and will be in charge of Mr. H. Kenneth Franzheim

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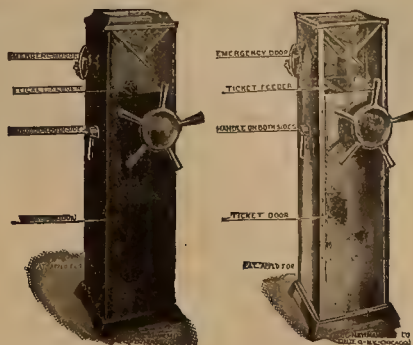
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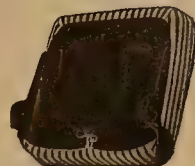
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Practical Electricity—XXI

Study Lessons for the Projectionist

The Direct Current Generator

THE method in which electricity is generated by a moving conductor cutting a magnetic field has already been explained, and it was further stated that the induced E. M. F. set up in the armature was alternating, that is, the polarity changed each time there was a change in the direction of cutting of the magnetic field.

In order to obtain direct current in the external circuit it is necessary to have some

means of reversing the coil terminals at the instant of the current reversal in the armature. This action is taken care of by means of the commutator, the method of connection for which is shown in Fig. 62.

The commutator is made up of a series of copper bars or segments which are rigidly connected to the shaft in the form of a cylinder at one end of the armature and are insulated from each other by mica sheets or fibre. Brushes are so arranged that they bear on the commutator segments and conduct the current to the outside line. These brushes are set so that they pass from one segment to the other during the time that the conductor is moving parallel to the lines of force and there is no E. M. F. induced in the winding.

Different positions of the loop winding and the commutator and the corresponding brush contact points are shown by the Figs 63, 64, 65 and 66. Fig. 63 shows the conductors moving parallel to the field and the brushes passing from one commutator bar to the other. As the loop is revolved and an E. M. F. induced the current passes out through the brush N, around the external circuit and returns to the loop through brush M, thus completing the circuit. Current continues to flow in the direction AB until this conductor reaches the top and ceases to cut the magnetic lines, also at this time the brushes pass from one commutator segment to the other, so that with the reversal of the direction of the current generated which is now in the direction of B to A, the positive end of the loop will be connected to the brush M, and the current continues to flow in the same direction. This action is shown by Figs. 65 and 66. Thus it is seen that the purpose of the commutator is to reverse the connections between the terminals of the loop and line wires each time the direction of cutting of the magnetic field is changed.

A single loop, however, will not deliver a steady current, for even when used with a commutator which causes the current to flow in one direction, there will be no induced E. M. F. while the conductors are passing parallel to the magnetic lines. Thus a pulsating current which attains a maximum when the greatest number of lines are being cut, and falls to zero again when the loop is in the neutral position. The curve showing this action is illustrated by Fig. 67 in which the negative part of the curve of Fig. 61 is made positive by means of commutation.

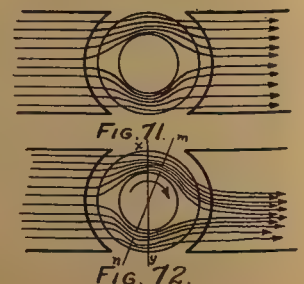
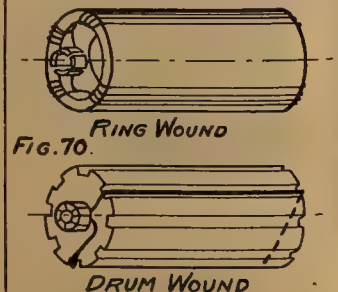
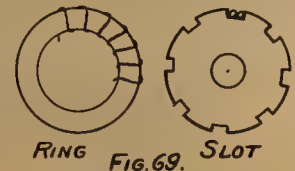
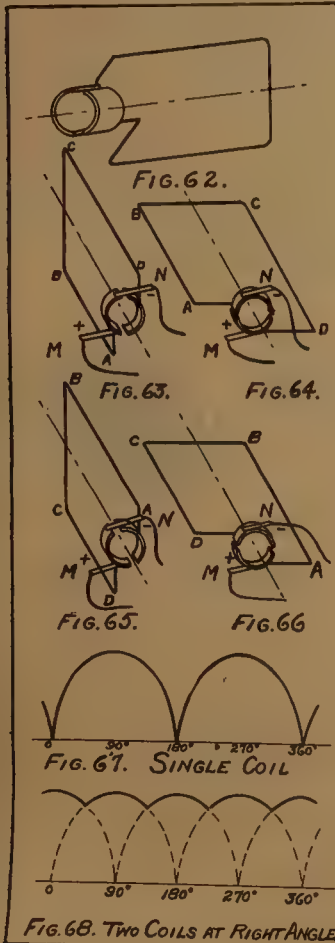
To obtain a steady current, with comparatively even voltage at the brushes a large number of coils is placed around the armature core and the commutator made up of a corresponding number of segments. By this means the loops of the different coils may be so distributed that some of them are cutting a maximum number of lines at all times. Thus by increasing the number of coils sufficiently a voltage of practically constant value may be obtained.

The effect of winding two coils on an armature at 90 degrees apart is shown by the curves

of Fig. 68. The voltage curves are 90 degrees apart so that when the induced voltage of one curve is zero, that of the other is at a maximum, so that the resulting voltage is that shown by the solid line.

In the construction of an armature there are two general methods in which the conductors may be wound. These are known as the Ring and Drum type of armatures.

The ring armature coil is made hollow and the wire is wound in and out on the core. Such a winding may be made continuous with leads to the commutator segments being taken off at the proper points. This method is that which was first used in the generation of electricity, and is now sometimes used for high voltage because the numerous coils necessary can be well insulated. However, since it is only the outer conductors of the ring winding which generate the current, because the inner conductors are screened from the lines of force, the drum winding was developed in which the conductors are placed in slots on the surface of the armature core. By this method less wire is used to generate a given voltage because the only inac-



Maurice Tourneur Productions, Inc.

Universal City, California

June 23, 1920

Nicholas Power Company,
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Gentlemen:

As any producer will readily explain, initial runs of "rushes", and first showings of all pictures must be true, exact, and exhibited without any flaws in order that we may judge the values of light, photography, make-ups, etc. Perfect projection, is therefore imperative, and it is a pleasure for me to state that ever since I can remember I have been fortunate enough to have POWERS machines in our projection rooms.

This is proof positive of the exceptional worth of your product. It is my desire to continue using the POWERS machine.

Very truly yours,

Maurice Tourneur

MAURICE TOURNEUR

MT-ci.

tive section of a drum winding is the end connectors, while in the case of the ring winding the entire inner section is practically useless for generative purposes. Fig. 69 illustrates the core for different forms of windings, and Fig. 70 shows the way in which the two kinds of windings are made up.

When an iron ring is placed in the field between the poles of a machine the flux will flow as shown by Fig. 71, however, when a winding is placed on such a core and the armature rotated so that a current is set up in these windings, then the field produced by the current in this winding will tend to distort the field set up by the field magnets. This effect is shown by Fig. 72.

With reference to Fig. 72, the line *xy* is the Neutral Axis since it is perpendicular to the magnetic field at no load. This line would indicate the point at which there would be no

voltage induced in the armature conductors and would be the proper point at which commutation should take place if there was only the flux set up by the field magnets to deal with. However, due to field distortion, caused by what is known as armature reaction, the conductors are still cutting some of the lines and as the brushes in passing from one commutator segment would momentarily short-circuit a certain number of conductors so that a current would flow which would cause arcing when this segment left the brush.

To obtain proper commutation it is necessary to place the brushes forward of the neutral axis as shown by the line *mn*, this angle between *mn* and the neutral axis being known as the angle of lead. Additional discussion on the proper brush setting will be taken up under the subject of Armature Reaction.

(To be continued)

Projectionist Adds a Few Valuable Words to Article on Intermittent Movement

Makes Several Suggestions That He Hopes Will Be Considered by Manufacturers

G. W. BENNEWITS, a frequent contributor to these columns comes in this time with an informative article on the Intermittent Movement written in answer to the story on the same subject which appeared in a late issue of the News:

Just a few lines and a suggestion to the Nicholas Power Co.

In July 10 issue of the News the article on adjusting Powers Intermittent Movement, page 492 third paragraph reads: The pincross spindle is pushed inwards (from the left) again until its end meets the small eccentric bushing, No. 671, and this bushing is now adjusted by turning it (with a screw driver applied to its slotted outer end) until the pincross enters it readily, and is a free rotating fit. When this is the case it will be found that the intermittent spindle is perfectly level, and is secured in this position by tightening bushing (No. 671) in place, by means of its set-screw.

I think that the Nicholas Power Co. should put out a special tool for their intermittent movement, as to begin with I do not think that there is one out of twenty projection rooms that have a screw driver with a blade wide enough to catch both slots in bushing, No. 671, and it is not a good practice to use just one of them. When using just one slot you are liable to break off the corner of the bushing.

Some use the screw driver this way, others use the side of the screw-driver blade (spoiling the blade), and still others use pliers. Some take and emery the bushing so that it will turn freely in the casting, but this is bad as after setting up the movement as you want it, then tightening set-screws that holds the bushing throws it out of adjustment. True sometimes a bushing may be a little oversize and in this case you will have to dress it down some. But before doing this make sure that there are no burrs or rough spots on the end of the bearing. If there is, dress them down with a fine file or fine emery cloth. Then make sure that you have backed off the set-screw and apply a little clean oil to bushing and casting. If you find it is necessary to dress down the bearing, be very careful as you can take off metal but you can't put it back. Try it every little while and play safe.

Now it would not cost a great deal to supply each machine with a special tool for adjusting the movement and you cannot make as good adjustment with a make shift as with a real tool.

Some will say that they do not need a tool but there are a great many more that do need a tool.

Another thing that some have had trouble with is the bushing, No. 671 sticking. In this case do not try to force the bushing as you may make matters worse. Take a torch and apply the flame to the casting around the bushing being careful not to heat the bearing. This will cause the casting to expand and will free the bushing. Never carry the heating too far, just heat it, never get it red hot or anywhere near it.

As to installing a new intermittent sprocket I would suggest that the Projectionist take a pair of thin-nosed pliers, say with a nose $\frac{3}{4}$ -in. wide. In one jaw drill a $\frac{3}{4}$ -in. hole about $\frac{3}{4}$ -in. from the tip of the jaw. Then grind the knurled face of the jaw smooth. Now when you want to insert the taper pins, line up the holes and put the pin in place. Take the pliers and press the pins home, having the jaw with the hole in it on the small side of the hole so that when the pin comes through they will enter the hole drilled in the pliers. When removing the sprocket just reverse the pliers and press the pins out. This will save a lot of trouble as when using a hammer it is very easy to spring the shaft.

A hammer is the most common tool in use and is a tool that many do not know how or when to use. Many men rely on the hammer and cold chisel as the tools for every use. I know of a man who used a cold chisel and hammer to get the cover off of a Simplex movement thinking that the cover was pressed on instead of screwed on. Another who undertook to install a new pincross in a Powers. When he started the intermittent sprocket was as good as new, but by the time he was ready to reassemble the pincross and sprocket he had all but six teeth on the sprocket jimmied. Still this kind of a man gets and demands the same money as the man who knows how.

I would like to hear what the Nicholas Power Co. have to say about putting out an Intermittent Tool and also what other Projectionists think about it.

Considerable Juggling of Scenes

CHAS. NIGHTINGALE, Johnstown, Pa., describes a transplanting operation which he was forced to carry out recently on a comedy received in bad condition from the exchange. How many readers of this department can read twelve words in five-sixteenths of a second?

We might say here that all that is necessary to join the N. A. M. L. is to fill out the pledge and send it to this office. We will take care of it from that point on.

Nightingale's letter reads:

This is the first time I have written anything to the News, but I will say this much that I read it each week. I am enclosing a few pieces of film that came to me in this condition. By the looks of one piece undoubtedly some operator (I will underline operator because he is not fit to be listed as projectionist) was in a hurry and forgot to match sprocket holes, as you can see by this one piece, also the other one with title in which piece is a swell framer.

I received a comedy from a firm at Pittsburgh and as I have always had the habit of looking over film before running I took a chance and did not bother looking at it. But while running it I found a title of twelve words with only five blocks in which to read it. I suppose some exchanges believe we have a portable machine with Mazda equipment that we can stop at a title and wait till the audience is through reading it. (Enclosed is title above mentioned.)

Now if you could furnish me with this information I would be very much pleased. How would you go about it to join the Anti-Misframer League as I am a firm believer in it. If all projectionists would cut out bad splices, punch holes, quick scenes and such and send them to the exchanges I think the exchange manager would look these things up.

Another thing I nearly forgot to mention about the comedy is it had no ending and I was forced to take a scene out of the middle of reel where the comedians were kissing and put it at end of picture to make it complete.

Wants Address of Book Publishers

William A. Lippert, Globe theatre, Johnstown, N. Y., writes:

Noticed in the July 24th issue of the News in the Projection Department, an article in regards to a "Lens Testing Chart," as mentioned in Volume II of the Optical Society of America's publication.

Will you kindly supply me with information as to where I can obtain this publication, as also the address of the Optical Society of America?

Where can I secure the book, "Condensed Course in Motion Picture Photography," as mentioned by the New York Institute of Photography and edited by Carl L. Gregory?

Reply:

The Journal of the Optical Society of America is published from the office of John P. Smith Printing Company, Rochester, N. Y., and any communications to the officers will get to the right individual if sent to that address.

The "Condensed Course in Motion Picture Photography," by Carl Louis Gregory, may be obtained from the author by writing him at New Rochelle, N. Y., and remitting the sum of \$6, which we believe is the cost of the volume.

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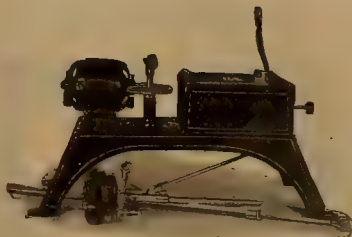
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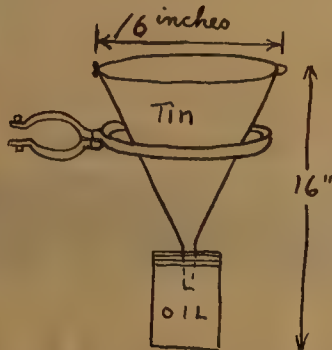
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A Simplex Attachment

Two projectionists from the Globe theatre, New Orleans, Victor Bouterie and C. Zerr, have submitted to us a little idea they have developed for their Simplex machines. The device is an oil catcher which prevents oil from dripping from the machine on to the floor and



keeps the projection room in good condition. Although the specifications would indicate that the two projectionists made all the material themselves, the readers will understand that practically every part may be purchased outright, thus simplifying the attachment. The two illustrations on this page will explain much better than words the idea that these men have developed.

Engineer to Locate in Atlanta

Mr. George Gaines, engineer, for the past six months associated with the New York office of the Typhoon Fan Co., has this week been transferred to the Atlanta office, where he will continue to take charge of the engineering and all business from this part of the country.

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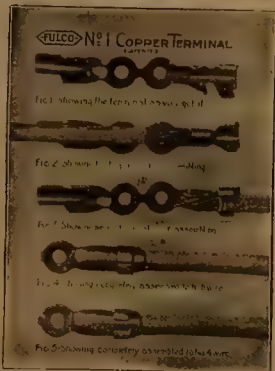
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Selection of Proper Power Equipment for the Modern Studio*

With Explanations of the Various Systems Now in Use

By H. F. O'Brien and H. A. Campe

SYNOPSIS: This paper cites most of the factors that must be considered in making the proper selection of power equipment for the Motion Picture Studios. After reviewing the more important factors, suggestions are made regarding the type of equipment that should be selected to produce the best possible results under given conditions.

OUTLINE

- I. Introduction.
- II. Two-wire versus three-wire distribution.
- III. Classification of apparatus.
 - Description—Discussion—Criticism.
 - 1. Rotary converter.
 - 1a—Two-wire.
 - 1b—Three-wire.
 - 2. Motor-generator set.
 - 2a—Two-wire—two unit.
 - 2b—Three-wire
 - Three-wire generators.
 - Two-wire generators
 - Balance set.
 - Two—Two-wire generators.
- IV. Conclusions.

INTRODUCTION

The new studios have decided from either their own experience or that of others, that it is an economical proposition for them to have their studios so equipped that a sufficient supply of electrical energy will be available for the proper illumination of their stages. During the past two years, there has been a general tendency towards using more artificial illumination in the studio, almost to the total exclusion of sunlight. During this period, there has also been a great tendency to unify the electrical installations so the same nature of current is used throughout, irrespective of the nature of supply current. Some studios, particularly the new ones, in and about New York are being equipped with direct current exclusively.

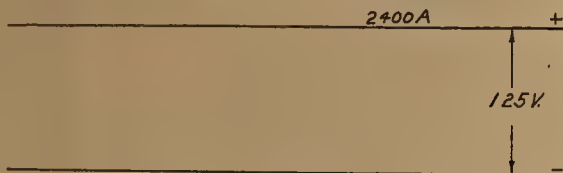
The large power companies, except in restricted zones, are making the extensions of their power distribution system, alternating current, and in fact, have replaced most of their old direct current dis-

tribution systems with alternating current. These tendencies have forced most of the studios to install their own substations for converting the alternating current supply to direct current.

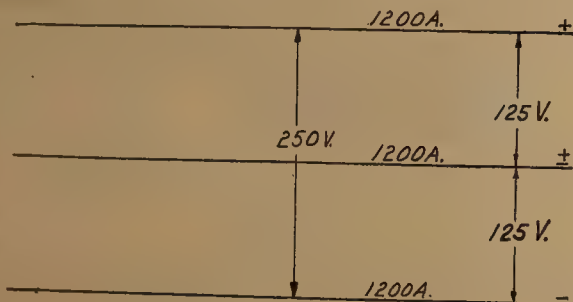
Except in certain portions of New York City, there are very few studios located where they can obtain sufficient direct current to meet their requirements, but nearly every studio is located where alternating current can be purchased in sufficient quantity so that the easiest and most economical means of obtaining direct current is to purchase alternating current power and convert it. Converting apparatus will be described later in this paper.

II. TWO-WIRE VS. THREE-WIRE DISTRIBUTION

A two-wire system is one in which a



2 Wire D.C. System.



3 Wire D.C. System.

single voltage is generated and a three-wire system is one in which two separate single equal voltages are transmitted which may be additively combined to produce a third voltage. With the two-wire system, as the name implies, only two wires are required. With the three-wire system, three wires are required for main distribution. On a three-wire distribution system, one wire known as the "neutral" is common to both the equal voltage circuits and carries only the unbalanced current in the system. By unbalance is meant the difference in amperes flowing in the two equal voltage circuits. The other two wires, known as the outside wires, carry their proportional part of the total current in the system, whether balanced or unbalanced.

(To be continued)

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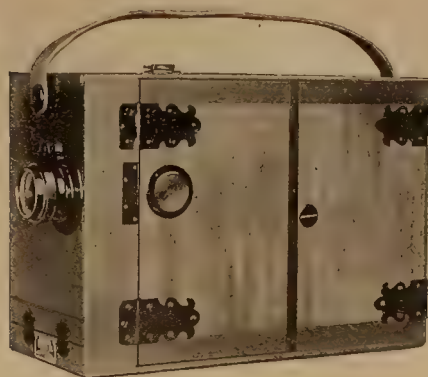
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By Charles D. Isaacson

Author, "Face to Face with Great Musicians"

THE music publishers are to be considered as valuable adjuncts to your musical activities.

They are in a position to strengthen your position; they are equipped to do real things for you.

In the first place, in this talk about music publishers, I want to emphasize the fact that there are two grand divisions in the business.

One publisher devotes himself to what is called standard music.

The other fellow is in the business of selling only "music of the moment."

Of course, some houses sell both popular and standard music, but generally where this happens, there is a division into departments.

By standard music, I refer to the writings of the master musicians of all epochs, past and present—the accepted works of all time, the music which will never die, and which has continued to thrill and move audiences since first they were written—the music which is not merely known to-day and forgotten to-morrow—the music which has not a spectacular, meteoric career, and is on everybody's lips now and sickening to-morrow—the music which is better the twentieth time you hear it than the first, and better still the two hundredth time than the twentieth. Standard music need not be music the layman does not know. I place in the standard catalogue the little songs of simple measure, which have survived the ravages of time, and still are known.

My "music of the moment," I mean the late hits, which please everybody now, and won't be remembered to-morrow. In this category are all the songs, dances, musical comedy sensations, novelties, etc.

Both divisions are absolutely essential to the business. You see the concert manager would spurn the "music of the moment"—but you dare not do so (much bears out the necessity of having the kind of "people's man" for the musical executive, I indicated, in last week's NEWS). The vaudeville manager, on the other hand, would say he needed nothing of the standard music. But you cannot say that, for the standard music is the backbone of your whole musical enterprise. You can't get along without it.

Now, I feel that the wideawake theatre man can get a lot of assistance from the music publishers.

Let us take the popular-music folks first.

Of course, every Tom, Dick and Harry who publishes a song, is anxious to make it a hit. He must get it sung and played, so that it will get "under the skin" of the public—and then they will go to the music stores and buy it.

While most of the publishers have long since discontinued the practice, they formerly even paid actors to use numbers. That was bad business, but it is mentioned to show how important it is for them to have their numbers played.

Knowing the wideawake spirit of these publishers, it would seem to me that properly approached, they would welcome with open arms the theatre managers who plan to do real things with current hits. They would go out of their way to aid, and to have their local dealers boost. It would be pure selfishness on their part, but, nevertheless, it would help you.

When you are all set to do yourself justice, I would recommend that you send a letter to the popular-music publishers, something along these lines: "Gentlemen: We are out to make this the headquarters for music, and we are going to carry through any idea, stunt, scheme, co-operative venture—which is not out of keeping with our policies, but which will help to give our patrons the music of the minute."

"We want you to feel that as far as this city is concerned, this is one place where you can count on getting a connection with the public ear for your hits and prospective hits."

"Just what it means to you, to possess a platform from which to reach a clientele of about ——— thousand persons a week, you know more than we. But the point of our letter to you, is this: You are looking for the means to spread your hits. We are looking for ideas to give our people the musical hits. This is the liveliest spot in our city."

"Keep the name of this theatre before you. Write us if you have anything special in mind right now, and if not, when you do come across a brilliant thought, sound us on it."

"If co-operation can give us both what we want, let's have it."

This letter would make any publisher sit up and take notice. He would keep you in mind. He would communicate with his local dealers, and would get his most brilliant ideas working for you. He would certainly become a business booster for you.

Along the lines of this letter, get one to your local music dealers—and inform them that if they have something really unusual to bring to you, for tie-up with their windows, counters, advertising, etc.—which will work into your store, that you will be open to reason. You know—make the musical publishers and dealers think and plan for the exploitation of their hits, and if their thinking and planning seems to promise box-office opportunities for you, then you'll take advantage, is it not so?

By the way, I should like to say a word here about so-called picture-songs.

I would say offhand, that all picture-songs ought to be considered not good until they prove themselves otherwise. It is not logical to suppose that a composer and word writer can dash off a hit just because it's going along with a picture. Most picture songs have been rank failures. There have been some hits—a very few—you could count them on one hand.

The audience will find an interest in a song bearing the name of the picture—and if it's half-way decent, it is always worth a venture. The point I wish to make is this: Don't just use a song because it carries the name of your feature picture, but if it's half-way decent, use it, and if it seems really good, then go the limit with it. Encourage the singing of it, in advance of its showing at your theatre—wherever you can. Use the song to impress the name upon the public—it's a wonderful means of doing it. To prove my contention, just imagine this condition: Say that it had been planned to make a motion picture called "Over There," which might have been run on the tail of that great song-hit. Gosh! Can you imagine the cash it would have meant to your house to have been able to have swung in a feature called "Over There," while everybody was singing it? Therefore, in any use of a picture-song, if you think it's a genuine hit, use your ideas to get it sung everywhere. You'll be doing the publisher's business for him, in this instance, but you'll be getting your return out of it, sure as fate.

Now, to return to the two kinds of publishers, let us now look at the concern devoted to standard music.

The dead departed composers of classics—Beethoven, Chopin, Schubert, Schumann, Mendelssohn, etc.—left their masterpieces to be used as anybody wanted

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to. The result is that any publisher has the right to do as he pleases. In the standard collections offered by different publishers, there are differences in editing, which only musicians can appreciate. The later masters and the living standard composers have retained rights in their products, and the result is that you will then find that the publishers have exclusive rights to their compositions, and are interested in spreading the name and fame of such men.

Therefore, while the "big hit" application of music is not to be considered in talking with the exclusive publishers of standard music, nevertheless the same principles apply as have been mentioned in connection with the popular-music publishers. You have a good chance in approaching them, to win unusual support. For instance, I am thinking of Charles Wakefield Cadman, a leading standard American composer. The publishers of his opera, "Shanewis," would be delighted if you would offer to make a plan which would arouse local interest in that score. If you watch (and, of course, I am thinking now of your musical executive, and if he has the right point of view on his job he will be watching) the developments in standard music, you will see all the points at which to suggest an alliance with the standard publishers. Even where there is a new grand opera published in Italy or France, and the publishers are looking for American publicity, they will go out of their way and even spend money to get the link-up possible through your theatre. Don't imagine that because some of the standard publishers may not yet understand what you mean in their development that they won't jump at the opportunity to use an alliance which is going to help them over the road to profits.

Aye, aye, my lad, it's all a big question of profits—and if a fellow knows how to make it his business to show the other one how to make more money, his business will be boosted in the other one's attempt to get what's coming!

Yes, the publishers are allies in your business, if you go at them in the right way. If you want to get in touch with the music publishers of all kinds and want to be put on their lists, just send the word along to your Music Editor.

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"I am a subscriber and reader of the 'News' and especially interested in your department and as an exhibitor feel that

the most essential part of the business is the Music.

"I am up against a problem as a small town exhibitor and wish to call on you for information.

"Have built up my business to capacity with good music. In the towns it is next to impossible to secure a good pianist, or in fact, any kind. And the expense of procuring one from the cities would be prohibitive.

"Could you advise me as to mechanical instruments, whether they can be used successfully such as the Foto Player and others of that same nature, which would not require an experienced musician. I would be willing to invest around \$1,500 for an instrument, but want to get something which will be an addition to the business.—Edward C. Weeks."

In order to take up Mr. Week's query properly, the News Music Service asked several authorities to answer it. Extracts from some letters follow:

"The writer is the inventor of the Bartola and Barton Organ. I have spent a lot of thought along the line brought out by your inquiry. At the very beginning of my connection with the musical instrument industry, I realized the importance of the musicians' end of the game, having spent seventeen years in the business, the majority of the time in theatres and actual playing in theatre orchestras. My first conclusion and one that has stayed with me was that proper music for a motion picture theatre must be produced by the human element, that in no case music produced automatically could be fitted to pictures with the correct technique, phrasing and shading, and working on this line I devised the Bartola to represent an organ and orchestra, but to be played by a musician.

"We were immediately confronted with the exact situation in the small towns as your inquirer and six years ago we began to develop with our company, a service which would handle this matter, that would insure the exhibitor a musical instrument producing beautiful tonal quality played by a musician and at all times with available performers. We attribute the growth of our business to this particular service, and it has become of such importance to us that we have very recently engaged an eminent theatre organist, Mr. Vern Comstock, to take exclusive charge of this department for us.

"Our method is to secure players, teach them the playing methods of our instruments and send them to the exhibitor. In other words, we aim to sell a competent player with every instrument and to overcome the high cost of sending players from big cities to small ones, we advertise for pianists and organists in the locality where our salesmen are working. As an example, when we opened the territory surrounding Minnesota, we advertised in the daily papers of Fargo, N. D., Rochester, Minn., Duluth, Minn., as well as the Minneapolis papers. These players came to Chicago to receive instructions upon our instruments and in many cases were sent out on positions within a very

few miles of their home town and in some cases right back to their home town. This service is maintained without any cost to the player or the exhibitor. In the case of your inquirer, he states he cannot secure a good pianist. Without any doubt he cannot secure a good motion picture pianist, but there is no town or village today which does not contain several pianists who are competent to read music at sight, but who lack the experience which enables them to fit the music to the picture. This pianist could come to Chicago where he would be taught the playing of our instrument and given a thorough course in the essentials of fitting the music to pictures under actual theatre conditions. We believe we are on the right track to enable the exhibitor to secure the best of music with the proper player.

"The writer has noted the new music department and compliments the News on the same. Without doubt this will be of great assistance to a lot of exhibitors. It is a fact that many exhibitors could better their business if they realized the importance of the music.

"We will be glad to cooperate with you in any way possible in your new department and wish you the best of success.—Dan Barton, General Manager, Bartola Musical Instrument Co."

"I would answer you to the effect that while it is possible to obtain some kind of an instrument for \$1,500, I doubt very much whether that would be adequate for even a small-sized auditorium.

"So long as you ask my opinion, I am free to say that if this correspondent has built up his business to capacity as he says by virtue of supplying good music in connection with his shows, it would seem to me that this very fact would indicate that his audiences are of the kind that can distinguish between humanly created and mechanically performed music. I would say that if this man has a good Grand piano, a good pianist, and perhaps a good violinist or cellist, he would inspire a thousandfold more interest in his audiences by the music that is played by two such performers, than by the best mechanical device that he could install.

DEAD MEN TELL NO TALES

"THE SOUL OF YOUTH"

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Golden Youth" (Valse Lente), Rosey

- 1—Theme (2 minutes and 45 seconds), until—S: At screening.
- 2—"Chanson Melancolique" (Pathetic Dramatic), by Collinge (1 minute and 45 seconds), until—T: "Another dark night."
- 3—"Dramatic Suspense," by Winkler (4 minutes and 10 seconds), until—T: "Elaborate preparations are made."

NOTE: To action pp or ff.

- 4—"Reve D'Amour" (Allegretto), by Zamecnik (4 minutes and 45 seconds), until—T: "So the poor unwanted baby."
- 5—"May Dreams" (Moderato), by Borch (4 minutes and 20 seconds), until—T: "While Ed has been."
- 6—"Frivolette" (Caprice), by Baron (5 minutes and 20 seconds), until—T: "On the day that."
- 7—"Comedy Allegro," by Berg (1 minute and 35 seconds), until—T: "One day a new orphan."
- 8—Theme (2 minutes and 5 seconds), until—T: "So the first time."
- 9—"Repeat Comedy Allegro," by Berg (2 minutes and 25 seconds), until—T: "Then for a week."
- 10—"Serenade Romanique" (Mod.), by Borch (3 minutes and 10 seconds), until—T: "Of course I might have."
- 11—"Kiss a Miss" (Valse Chante), by Baron (2 minutes and 20 seconds), until—T: "We know how rotten."
- 12—Continue pp. (1 minute and 30 seconds), until—T: "Mike's home."
- 13—Theme (2 minutes and 25 seconds), until—T: "The poor victim of."
- 14—Continue pp. (1 minute and 25 seconds), until—T: "Meantime Morano gets."
- 15—"That Cat Step" (A new rhythm), by Breau & Henderson (35 seconds), until—T: "Oh, gee whizz, six dollars!"
- 16—"Sparklets" (Mod.), by Miles (3 minutes and 5 seconds), until—T: "Nearing the end."
- 17—"Pizzicato Misterioso," by Minot (2 minutes and 20 seconds), until—S: Boys stealing jam.
- 18—Theme (1 minute and 45 seconds), until—T: "He looks like a bad boy."
- 19—"Dolorosa" (Mod.), by Tobani (7 minutes and 45 seconds), until—T: "The first case."
- 20—"Birds and Butterflies" (Int. Allegretto), by Vely (2 minutes and 15 seconds), until—T: "Hamilton thinks he's clever."
- 21—Theme (1 minute and 20 seconds), until—T: "Let him stay."
- 22—"L'Adieu" (12/8 Dramatic), by Favager (5 minutes and 5 seconds), until—T: "Waiting for the seven-thirty train."
- 23—"Tragic Theme" (3 minutes and 5 seconds), until—T: "Later and by slow."
- 24—Theme (2 minutes and 5 seconds), until—T: "There is the real hero."

ONLY TAX FREE MUSIC IN ALL REALART MUSIC CUES.

THE END

"DARK LANTERN"

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Love's Enchantment" (Dramatic And. Mod)

- 1—"Serenade Romanique" (Mod.), by Borch (3 minutes and 10 seconds), until—S: At screening.
- 2—Continue pp. (1 minute and 25 seconds), until—T: "Count Wilhelm."
- 3—"Review Grand March," by Berg (1 minute and 25 seconds), until—T: "Katherine's presentation."
- 4—Theme (1 minute and 30 seconds), until—T: "I hear that your stay."
- 5—"Adagio" from (Symphonette Suite), by Berge (4 minutes and 45 seconds), until—T: "In London Colonel."
- 6—"Kiss a Miss" (Valse Chante), by Baron (3 minutes and 45 seconds), until—T: "Prince Anton was at good."
- 7—Theme (30 minutes), until—S: Close-up near fireplace.
- 8—"Dramatic Tension," by Minot (1 minute and 35 seconds), until—T: "But Katherine did not."

NOTE: With Ad Lib. Tympany Rolls during war and rain scenes.

- 9—"Intermezzo" (Mod.), by Hueter (3 minutes and 20 seconds), until—T: "But those four years."
- 10—Theme (2 minutes and 5 seconds), until—T: "Now at last, etc."
- 11—"Grazielle" (Valse Halienne), by Kretschner (2 minutes and 45 seconds), until—T: "Two weeks passed."
- 12—"Sparklets" (Mod.), by Miles (1 minute and 50 seconds), until—T: "I called Lady Petersborough."
- 13—"Tragic Theme" (35 seconds), until—T: "But in spite of."
- 14—"Canterbury Bells" (Mod.), by Tonnin (3 minutes), until—T: "The villa that, etc."
- 15—"Dramatic Suspense," by Winkler (4 minutes and 5 seconds), until—T: "In this room, etc."
- 16—"Dramatic Narrative," by Levy (2 minutes and 40 seconds), until—T: "She is Princess Margaretha."
- 17—"Sorrow Theme," by Roberts (45 seconds), until—T: "And to Katherine there came."
- 18—"Reverie" (Dramatic), by Drumm (5 minutes and 25 seconds), until—T: "Even a great nerve specialist."
- 19—"Chant Erotique" (Dramatic), by Berge (6 minutes and 20 seconds), until—T: "Prince Anton married."
- 20—Theme (2 minutes and 30 seconds), until—T: "I am so much better."
- 21—"Budding Spring" (Melodious Mod.), by Platzman (2 minutes), until—T: "So the six weeks."
- 22—Theme ff (1 minute and 5 seconds), until—T: "I'll have my motor."
- 23—"Sleeping Rose" (Valse Lente), by Borch (2 minutes and 30 seconds), until—T: "He's a wise dog."
- 24—"Appassionato" (For Love Scenes), by Borch (5 minutes and 45 seconds), until—T: "If you make her cry."
- 25—Theme ff (1 minute and 40 seconds), until—T: "I love you, etc."

ONLY TAX FREE MUSIC IN ALL REALART MUSIC CUES.

THE END

"THE SILENT BARRIER"

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Dramatic Suspense," Winkler

- 1—Tacet (50 seconds), until—S: At screening.
- 2—"London Bridge is Falling Down" (1 minute and 20 seconds), until—T: "And in London is."
- 3—Theme (3 minutes and 10 seconds), until—T: "And also a young lady."
- 4—"Kiss a Miss" (Valse Chante), by Baron (5 minutes and 10 seconds), until—T: "Mark Bowser."

- 5—"Concert Waltz," by Durand (2 minutes and 45 seconds), until—S: Close-up of jungle.
- 6—"Chanson Melancolique," by Collinge (5 minutes and 40 seconds), until—T: "Angus Caneion."
- 7—"Glacier Garden" (Swiss Waltz), by Keller Bels (1 minute and 25 seconds), until—T: "I want to speak to."
- 8—Continue pp. (25 seconds), until—T: "Back in London."
- 9—"Theme" (4 minutes), until—T: "His mission."
- 10—"Poem Symphonique" (And. quasi adagio), by Borch (2 minutes and 30 seconds), until—S: Interior of hotel lobby.
- 11—"Mountain Song" (From Mountain Music Suite), by Borch (3 minutes and 50 seconds), until—T: "The next morning."
- 12—"Sinister Theme" (For scenes of impending danger), by Vely (1 minute and 25 seconds), until—T: "That must not be."
- 13—"Sunrise in the Mountains," by Borch (3 minutes and 15 seconds), until—T: "The hotel owner."
- 14—"Dramatic Tension" (Depicting dramatic, but not pathetic situations), by Andino (4 minutes and 40 seconds), until—T: "The storm is gathering."

NOTE: Ad. Lib. Tympany rolls during storm scenes.

- 15—"Dramatic Reproach," by Berge (1 minute and 45 seconds), until—T: "All art, Stampa."
- 16—Theme (3 minutes and 45 seconds), until—S: Party arrives home.
- 17—"William Tell Overture," by Rossini (2 minutes and 30 seconds), until—T: "The Carnival."
- 18—"Dramatic Recitative," by Levy (5 minutes and 20 seconds), until—T: "All right, see Spencer."
- 19—"Galop No. 7," by Minot (1 minute), until—T: "Pardon me, Mr. Spencer."

NOTE: To action pp. or ff.

- 20—Theme ff (2 minutes and 15 seconds), until—T: "And the good saint."
- 21—"Dramatic Conflict" (Hurry Heroique), by Levy (4 minutes), until—T: "He left for the Majalah."

NOTE: Pp. during interior scenes.

- 22—Theme ff (2 minutes and 15 seconds), until—S: Spencer arrives at cabin.

THE END

"HIS OWN LAW"

(Goldwyn)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Serenade Romanique" (And. con moto), Borch

- 1—Theme (1 minute and 5 seconds), until—S: At screening.
- 2—"That Cat Step" (a new rhythm), by Breau & Henderson (3 minutes and 50 seconds), until—T: "San Francisco in the days."

NOTE: To action pp. or ff.

- 3—"Humorous Drinking Theme," by Roberts (1 minute and 55 seconds), until—T: "Three A. M."
- 4—"Adolescence" (Entr'Acte), by Collinge (4 minutes and 25 seconds), until—T: "If you sleep in one."
- 5—"Comedy Allegro," by Berg (3 minutes and 20 seconds), until—T: "Seven A. M."
- 6—"Dramatic Narrative" (for scenes of reminiscence), by Pement (3 minutes and 40 seconds), until—T: "Now that we're friends."
- 7—Theme (3 minutes and 5 seconds), until—T: "Never mind, kid, just."
- 8—"May Dreams" (And. con moto), by Borch (2 minutes and 15 seconds), until—T: "The Chinook job."
- 9—"Laughing Beauties" (characteristic light Int.), by Berge (1 minute and 10 seconds), until—T: "It's Monday morning."
- 10—"Twilight Whispers" (And. Moderato), by Berge (1 minute and 30 seconds), until—S: Close-up of girl in automobile.
- 11—"Budding Spring" (romance), by Platzman (3 minutes and 10 seconds), until—T: "The absence of Mr. Parrott."
- 12—"Partant Pour La Sire" (French song) (1 minute and 20 seconds), until—S: Frenchy reading telegram.
- 13—"Because You Say Good-Bye" (sentimental ballad), by Levy (4 minutes), until—T: "The relentless call of war."
- 14—"Moonlight Shadows" (3/4 Moderato), by Baron (1 minute and 15 seconds), until—T: "The night was filled with."
- 15—"Roses That Die Bloom Again" Levy (2 minutes and 50 seconds), until—T: "A day well time."
- 16—Theme (2 minutes and 40 seconds), until—T: "The hasty visit to the."
- 17—"Tragic Theme" (for fatal or mournful events), by Vely (3 minutes and 40 seconds), until—T: "Captain Jean killed."
- 18—"Love Song" (Moderato), by Puerner (4 minutes and 30 seconds), until—T: "Mr. and Mrs. MacNier return."
- 19—"Dramatic Suspense," by Winkler (2 minutes and 25 seconds), until—S: Close-up of clock showing 3 o'clock.
- 20—Theme (1 minute and 50 seconds), until—T: "The hours in which only."
- 21—"Conspirators" (Sinister Misterioso), by Santos (50 seconds), until—T: "As MacNier's four v's."
- 22—"Impish Elves" (intermezzo), by Hough (2 minutes and 10 seconds), until—T: "During the years little."
- 23—"Dramatic Arctato" (for general use), by Hough (3 minutes and 15 seconds), until—S: MacNier returns with little Jean.

NOTE: Pp. then to action.

- 24—Theme (1 minute and 30 seconds), until—T: "The unspeakable reverence."
- 25—"Turbulence," by Borch (2 minutes), until—T: "Something is wrong!"

NOTE: Watch explosion.

- 26—Continue ff (50 seconds), until—T: "I guess this finishes the."
- 27—"Poeme Symphonique" (And. Quasi Adagio), by Borch (4 minutes), until—T: "From the shadows of death."
- 28—Theme (1 minute and 15 seconds), until—T: "She has never been anything."
- 29—Continue to action (4 minutes and 20 seconds), until—T: "It's the only way."
- 30—Theme ff (2 minutes and 30 seconds), until—S: Close-up of baby sleeping.

FINIS

Dead Men Tell No Tales

Mr. Isaacson is receiving, and will be pleased to receive exhibitors' queries and suggestions. Tell him what you think of this department—and what you think it ought to contain. Tell him what you have done, are doing, or contemplate doing in a musical way. He will be glad to help you. Address

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Willis A. Pennow, Oconomowoc, Wisc., writes: Enclosed please find my application for membership in the N. A. M. L. I have been an operator for over three years and have noticed that usually the cans with the N. A. M. L. label on contained film in a somewhat better condition than those without. But I think that if all operators would write the name of the feature on the label the next operator would be able to tell whether or not the label referred to the feature in his hands or not.

I am running a pair of Power's 6 A's in a 350 seat house, using 900 watt Mazdas with an 87 foot throw. Am getting excellent results with a semi-reflecting aluminum compound screen.

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The Complete Plan Book

Everything the Showman Needs on Every Picture Released

"The Great Shadow"

(Adamac-Republic—Five Reels)

FOR teaching stern and sober Americanism, for giving a tense picturization of the present struggle between capital and labor, setting forth each faction's side without prejudice or favoritism, and for offering an interesting solution almost certain to arouse debate, "The Great Shadow" should be hard to equal.

The "great shadow" that threatens to descend upon the land is Bolshevism—creeping into the labor union and, through its sinister influence, turning the honest laboring man into an enemy of all government. Tyrone Powers is starred as the conservative labor leader fighting against the steadily growing doctrine preached by unshaven disciples from Russia. A general strike is decided upon and its immediate results are graphically pictured. It is a powerful condemnation of the men who allow a whole nation to be gripped by starvation, poverty, and intense sufferings of every sort, in order to accomplish their own ends.

But let it not be thought that this picture is propaganda for the capitalist class. On the contrary the adamant employer who stands pat, and refuses to arbitrate and discuss the just demands of the laboring man, is just as severely criticised as the most radical worker. For this reason it will offend no one, and will set most who see it talking, while everyone will be enlightened. The solution mentioned is a plan for a year's armistice between capital and labor and the creation of a permanent arbitration board to discuss differences.

There is a romance woven in between a secret service man and the daughter of a leading capitalist. This couple divide the action fairly equally with Tyrone Powers. The picture works up to a climax when the Bolsheviks attempt to carry out their plans of bombing government property; the girl, meanwhile, being held prisoner. Quite a thrill is provided when an automobile plunges over a high cliff. A runaway scene is also realistically done. There are also some interesting shots of the condition of Bolshevik Russia, which help to bring out the point. Some of the titles tend to be too heavy and are openly didactic. On the whole it is a wholesome Americanizing picture, having average action and thrills, and enough drama to form an icing for its propaganda.—**MATTHEW A. TAYLOR.**

"Duck Inn"

(Mermaid Comedy-Educational—Two Reels)

THIS Mermaid comedy featuring Lloyd Hamilton is a subject of invention, there being no end of original and amusing gags incorporated, most of which are sure-fire. It

is a burlesque on Fords, ducks, decoys, the sands of the desert, matrimony, rainstorms, and what not. It breezes through with nary a slip in comicalities. You see the Duck Inn with the mighty gunmen all "set" for shooting the famous "Whiff-Em-Poof." A wary bird, this specimen. More of a decoy than a live one. He pops up and shoots a wicked stream of water at Bud Hamilton and teases him to desperation. But the impression is gained that he is tied on the head of a submarine fisherman. One duck gets a trifle too much "hooch" and instead of saying Quack! Quack! has to resort to Quacksh! Quacksh!

Bud has a hard time getting to the Inn for the gunning expedition. He starts to leave his house and the rain comes up. He turns back and the downpour ceases. And the rain teases him every time he ventures out. Finally he ventures out heavily disguised in order to fool the clouds and succeeds. But when he starts to play himself the rain comes down in buckets. This "business" is not kept up too long. The director has used discretion all the way. And that's the virtue that should be the aim of every comedy producer. Here he has used every new gag for its value and has kept up a running fire of surprises by turning to other tricks. A desert storm with the wind and sand cutting up didoes with the filivier is sure-fire hokum. The subtitles are funny. Most of them are brief and say just enough and no more. A chase, a wedding and it is all over. A laughable burlesque, ridiculous to the extreme, but scoring easily with the bases full.—**LAURENCE REID.**

"Some More Samoa"

(One Reel Educational—Release Made Up of Views of the Samoian Islands)

"SOME More Samoa" sounds like a comedy when as a matter of fact it is a combination educational and scenic subject concerning the Samoian Islands, of more than passing interest.

Some excellent views of the natives backed by tropical scenery have been obtained and a good idea of the life and habits are contained in the sequences and the titles explaining them.

The exploitation angle of the offering seems to lie more particularly in the reel's educational value.

Good for any program and up to the usual standard of Educational's releases.—**J. S. DICKERSON.**

"The Castaway"

(Bruce Scenic-Educational—One Reel)

THERE is a tone and quality about this Bruce scenic, "The Castaway," which entitles it to the highest praise. It casts a glamour over the spectator through the magic, the enchantment of

its colorful scenes and the very effective captioning which emphasizes the various highlights. A castaway is washed up on a jungle beach where there is no sign of human habitation. The setting sun, the rising moon, the lapping of the waves, the wild vegetation—these bring him an enchantment which is caught by the onlooker.

He scans the horizon for a sail but the ship fails to catch his signal. After a time when a derelict ship is washed ashore he builds himself a hut from its wreckage. And then when another sail is sighted he is content to let it pass by. His contentment is also felt by the spectator. He is a nomad, a Crusoe, oblivious of the past, unmindful of what the future may have in store for him, his only thought being in living his life in his own simple way. Fruits are in abundant growth in close proximity. Sustenance is his; there's no fear of starvation. The world belongs to him. He is monarch of all he surveys. The scenes are truly picturesque and excellently tinted. A gem of a scenic.—**LAURENCE REID.**

"A Bare Idea"

(Mutt and Jeff Cartoon—One Reel—Fox)

These cartoons seem to be getting more foolish with each issue, and are the funnier for it. They need the height of nonsense to be really laugh-provoking. We mean nonsense in the idea rather than in the drawing. Here Jeff locates a "wishing well" and drinks deep of it. He immediately wishes that Mutt, who is trying his skill on the golf links, be obliged to push the ball over the course with his nose. The big fellow does and if an audience doesn't come across with a laugh at his antics they are incorrigible. Thereupon Mutt wishes for a beautiful girl to bear him company and a racing car to complete his happiness. There is a joker in the "wishing well" however. As soon as the drinker tells a falsehood he loses an article of his clothing. With a young lady prying him with questions, and demanding an answer, Mutt soon finds himself in an embarrassing condition. The reel ends when Jeff, weary after his extensive nasal operations, drinks of the magic waters, and through them learns that Mutt was the cause of all his troubles. The two are fighting it out inside of a barrel at the fade-out.—**MATTHEW A. TAYLOR.**

**DEAD MEN
TELL NO
TALES**

Index to Complete Plan Book and EXHIBITORS BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the last twenty weeks arranged alphabetically as an index to The Complete Plan Book for this period, designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to March 27, 1920.

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK	PICTURE	BRAND	STAR	RELEASED	PLAN BOOK
ALIAS JIMMY VALENTINE (METRO) BERT LYTELL.....			APRIL 17		CINEMA MURDER, THE (COSMOPOLITAN-PARAMOUNT)			JAN. 31	
Exhibitor Comment—"Old time croak play as thrilling as ever."—M. P. News.					Exhibitor Comment—"Conventional story lifted through sumptuous production."—M. P. News.				
Exhibitor Comment—"Good." "Played it three days to average business."					Exhibitor Comment—"A good picture to average business for two days."				
An average feature. "A very good production which went big with the patrons who saw it." The hot weather, however, lessened the patronage and it did average business for one week. "Some liked it and some didn't. An average picture which played my house three days to poor business." "Wonderful; Lytell's acting is excellent. Played it two days to big business."					Exhibitor Comment—"Newspaper publicity helped us to a wonderful Sunday business with a record-breaking Monday. The balance of the week took a gradual slump until Saturday, which closed with attendance not quite up to average. Influenza may have had a little to do with the drop. Just an ordinary production. Some spots looked weak in the direction, but the photography was excellent. Cast good and star fair." "My patrons liked this one. Played it two days to average business."				
Consensus—"Average picture, average puller."					Consensus—"Good picture, average puller."				
ALIAS MISS DODD (UNIVERSAL) EDITH ROBERTS.....			JUNE 19		CITY OF MASKS, THE (PARAMOUNT-ARTCRAFT) ROBERT WARWICK.....			JULY 24	
Exhibitor Comment—"Little entertaining value in this slight story."—M. P. News.					Exhibitor Comment—"Warwick's latest is well fortified to please the most exacting patron."—M. P. News.				
Exhibitor Comment—"My patrons liked this one very much. A good picture to big business one day."					Exhibitor Comment—"A good picture which pleased. Two days to average and poor business."				
AMATEUR WIFE, THE (PARAMOUNT-ARTCRAFT) IRENE CASTLE.....			MAY 8		COMMON LEVEL, A (TRANSATLANTIC) EDMUND BREESE-CLAIRE WHITNEY.....			MAY 8	
Exhibitor Comment—"Irene Castle has frail story on uply duckling theme."—M. P. News.					Exhibitor Comment—"Spectacular scenes will probably carry this through."—M. P. News.				
Exhibitor Comment—"Poor box office value."					COST, THE (PARAMOUNT-ARTCRAFT) SPECIAL CAST.....			MAY 1	
AWAY GOES PRUDENCE (PARAMOUNT-ARTCRAFT) BILLIE BURKE.....			JULY 17		Exhibitor Comment—"Picture to disappointing through lack of moving moments."—M. P. News.				
Exhibitor Comment—"Good idea isn't made the most of here."—M. P. News.					Exhibitor Comment—"Played this feature three days to average business. An average picture." "Very good. Played it two days to average business."				
BAB'S CANDIDATE (VITAGRAPH) CORINNE GRIFFITH.....			JULY 17		Consensus—"Good picture, average puller."				
Exhibitor Comment—"Fairly interesting story which drags considerably at times."—M. P. News.					COURAGE OF MARGE O'DOONE, THE (VITAGRAPH) SPECIAL CAST.....			JUNE 12	
BELOW THE SURFACE (INCE-PARAMOUNT).....			JUNE 19		Exhibitor Comment—"Woodard's story makes vivid and vital picture."—M. P. News.				
Exhibitor Comment—"Below the surface acting and graphic incidents make entertaining picture."—M. P. News.					Exhibitor Comment—"An average feature which played my house three days to big business." "Well liked by my audiences and went big. Played it one week to big business." "My patrons did not think much of this one because it seemed to take up too much time with minor details, neglecting the good parts. The direction and acting did not appear to be up to standard." "Good—pulled big business during hot spell."				
Exhibitor Comment—"Great—very entertaining; just what the public wants. Everything about it good. A sure fire box office attraction." "A good picture with a novel and daring story. Played it one week to big business."					Consensus—"Average picture, average puller."				
BEST OF LUCK, THE (METRO-SCREEN CLASSICS) SPECIAL CAST.....			JULY 17		CUP OF FURY, THE (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST.....			APR. 24	
Exhibitor Comment—"Impressive production, but a mild melodrama in plot."—M. P. News.					Exhibitor Comment—"Trite and unconvincing theme; direction is poor."—M. P. News.				
Exhibitor Comment—"Conquered melodrama, well produced and it pleased. Two days to average business."					Exhibitor Comment—"Played it three days to big business."				
BLACK SHADOWS (FOX) PEGGY HYLAND.....			APR. 3		CYCLONE, THE (FOX) TOM MIX (JAN. 24).....			JAN. 31	
Exhibitor Comment—"Story of self sacrifice has interesting moments."—M. P. News.					Exhibitor Comment—"Familiar formula makes fair picture for day."—M. P. News.				
Exhibitor Comment—"Ordinary picture. Star popular but her pictures weak. Poor business one day."					Exhibitor Comment—"Not up to Mix standard. Average business one three days." "Good action, but story was left unfinished. Average business three days." "A fair production which I played three days to average business." "Mix falls down badly in this one, due to the quality of the story. Business user average for Mix and patrons disappointed." "It's a whirlwind of a picture, fit for any theatre. Average business two days." "My audience did not like this one. Played it three days to average business."				
BLINDNESS OF YOUTH, THE (FOUNDATION) SPECIAL CAST (FEB. 1).....			JAN. 17		Consensus—"Average picture, average puller."				
Exhibitor Comment—"This love story has pictorial appeal."—M. P. News.					CYNTHIA OF THE MINUTE (GIBRALTA-HODKINSON) LEAH BAIRD.....			JULY 24	
BLOOD BARRIER, THE (BLACKTON-PATHE) BREMER-GOR-DON.....			APR. 10		Exhibitor Comment—"Nerve croak story suffers from development."—M. P. News.				
Exhibitor Comment—"Action and suspense tell hold."—M. P. News.					DANCIN' FOOL, THE (PARAMOUNT-ARTCRAFT) WALLACE REID.....			MAY 15	
BRAND OF LOPEZ, THE (HAWORTH-ROBERTSON-COLE) SES-SUE HAYAKAWA.....			APR. 10		Exhibitor Comment—"Some interesting moments in this frail Wallace Reid picture."—M. P. News.				
Exhibitor Comment—"Rarely hardly fits the Japanese star."—M. P. News.					Exhibitor Comment—"Just an average feature to average business for three days." "Very good—star well liked. Two days to extra big and average business."				
BRIGHT SKIES (BRENTWOOD-ROBERTSON-COLE) ZA SU PITTS.....			MAY 8		Consensus—"Average picture, average puller."				
Exhibitor Comment—"Shirley story mixed with a bit of spatstick."—M. P. News.					DANGEROUS TO MEN (METRO) VIOLA DANA.....			APR. 24	
Exhibitor Comment—"Did not go well on account of poor story and poor acting."					Exhibitor Comment—"Viola Dana's 'pop' carries slight comedy."—M. P. News.				
BROADWAY COWBOY, A (HAMPTON-PATHE) WILLIAM DES-MOND.....			JULY 17		Exhibitor Comment—"A pleasing comedy but the story suffered much in transition from stage to screen. Much of the original humor has been lost. Did big business for two days." "A good picture and good money getter. Played it one week." "Excellent work by the star and a picture that proved most entertaining." "A splendid feature to big business for three days." "Consensus—"Good picture, good puller."				
Exhibitor Comment—"William Desmond has an entertainment comedy here."—M. P. News.									
BUBBLES (PIONEER) MARY ANDERSON.....			JUNE 26						
Exhibitor Comment—"As light and transparent as a bubble itself."—M. P. News.									
BULLET PROOF (UNIVERSAL) HARRY CAREY.....			MAY 1						
Exhibitor Comment—"Two-acted action in Harry Carey's latest."—M. P. News.									
Exhibitor Comment—"Very good. Played it one day to big business."									
BURNING DAYLIGHT (C. E. SHURTLEFF-METRO) MITCHELL LEWIS.....			MAY 29						
Exhibitor Comment—"London's 'Vital story makes good audience picture.'"—M. P. News.									
BUTTERFLY MAN, THE (GASNIER-ROBERTSON-COLE) LEW CODY.....			MAY 29						
Exhibitor Comment—"Sumptuous production with weak plot in society picture."—M. P. News.									
Exhibitor Comment—"Played this one for a week to average and poor business. However, it is a good picture." "Rather weak story but production is elaborate and admirers of this star seemed to enjoy it. Drew well despite intense heat. Average business four days."									
CAPTAIN SWIFT (VITAGRAPH) EARLE WILLIAMS.....			APR. 24						
Exhibitor Comment—"A pleasing picture which should interest."—M. P. News.									
CHILD FOR SALE, A (IVAN ABRAMSON) GLADYS LESLIE.....			APR. 8						
Exhibitor Comment—"Timely economic questions treated in dramatic story."—M. P. News.									

Box Office Reports continued on page 1238

"WHILE NEW YORK SLEEPS"

(Fox)

New York's Night Life Graphically Depicted in Three Separate Stories

FOX has presented a touch of novelty in its latest production, "While New York Sleeps," by offering three distinct chapters in the sordid life of the metropolis and portraying realistic phases among the upper, middle and lower classes of its inhabitants. It differs from a serial, however, in its adherence to truth and the fact that it doesn't rely upon melodramatic thrills but presents three ideas which are logically conceived and executed. The wheat is separated from the chaff here and one only sees the chaff. In this respect the city is held up to the light and depicted in all its sordidness during the hours between midnight and dawn.

The ideas incorporated, titled as "Out of the Night," "The Gay White Way," and "A Tragedy of the East Side," are truly dramatizations of the back page of a newspaper. The authors know their New York and Charles J. Brabin, who collaborated with Thomas F. Fallon, has given it a production which is remarkably real. Every detail is rich in its color and atmosphere and the ideas are perfectly constructed so that every ounce of action and suspense is squeezed out, thus keeping the interest and holding it to the conclusion. The first chapter depicts a favorite one-act-play recipe with the background laid in the suburbs. A husband is forced to go to town one night and during his absence his wife is confronted by a former spouse whom she thought dead. Complications develop when a burglar enters the house and shoots the other intruder. And the wife permits him to go, promising to forget his crime if he will forget what he has overheard. And the sanctity of the home is kept.

A story well done and acted up to requirements. "The Gay White Way" is a dramatization of the "badger game" and shows a vampire and her parasite being caught red-handed by a detective who had registered innocence. The surprise finish gives the chapter a healthy punch and no little humor. The best of the stories is "A Tragedy of the East Side," which for its grim realism, its authentic detail, its fine interpretation by Marc MacDermott and his assistants, comes near being a melodramatic masterpiece. The suspense is overwhelming as the action progresses. It is quite original, and stark, and vivid in its tragic development. The crime is solved by the expressive eyes of MacDermott in the role of a paralytic. It's a tale carrying the same sweep and vigor as "Broken Blossoms." And executed with the same spontaneity. Harry Sothern, Estelle Taylor and Earl Metcalfe lend admirable support.—*Laurence Reid.*

THE CAST

"OUT OF THE NIGHT"

A Wife.....Estelle Taylor
Her Husband.....William Locke
A Strange Visitor.....Marc MacDermott
A Burglar.....Harry Sothern

"THE GAY WHITE WAY"

The Vamp.....Estelle Taylor
The Man.....Marc MacDermott
The Friend.....Harry Sothern

"A TRAGEDY OF THE EAST SIDE"

The Paralytic.....Marc MacDermott
His Son.....Harry Sothern
The Girl.....Estelle Taylor
The Gangster.....Earl Metcalfe

By Charles J. Brabin and Thomas F. Fallon.
Directed by Charles J. Brabin.

PRESS NOTICE—STORY

"While New York Sleeps," the latest Fox production to appear at the theatre next, is a distinct novelty in that it presents three separate and distinct stories which, while not connected in any way, are related in the sense that they offer chapters in the sordid life of New York during the hours between midnight and dawn. Each picture is faithful to life; each might be a dramatization of a story on the back page of a newspaper. Each is graphic and well developed and interpreted by a small cast of capable players. The chapters are entitled "Out of the Night," which represents a phase in the lives of suburban dwellers, "The Gay White Way," a breath of sordidness in the cabaret life, which belongs to the middle class, and "A Tragedy of the East Side," an epic of crime and sorrow in the lives of members who belong to the lowest strata. All three of the chapters are true in their conception and execution, the details and atmosphere being remarkably realistic. Mr. MacDermott gives a rare performance as the paralytic in the last chapter. The picture carries a rich vein of action and at times the suspense is overwhelming. Charles J. Brabin directed.

PROGRAM READER

Have you ever wondered what happens in New York during its sleeping hours? Your opportunity has arrived to see the metropolis in all its sordidness—in all its stark reality when the Fox picture, "While New York Sleeps," comes to the theatre next. The offering presents three distinct and distinct stories depicting life among the upper, middle and lower classes. The first mentioned shows a touch of drama in the suburbs, the second strikes home in its artificial aspect and the last mentioned depicts a grim tragedy on the East Side. The picture is wonderfully produced and acted. It is the treat of the season.

SUGGESTIONS

Here is your chance to play upon the novelty and realism of a picture. Make mention that the offering presents three distinct stories although it is not a serial. Bring out that the upper, middle and lower classes of New York are dramatized with wonderful vitality and vividness. Play up New York and use it in all your copy. Play up the sordid life of the city, the night life, the fact that 10,000 policemen are there giving protection to its inhabitants. Use New York as your main angle. Have your orchestra play "The Side Streets of New York," "The Bowery," and other familiar tunes suggestive of the big town. Play up the cast.

"THE PERFECT WOMAN"

(First National)

Constance Talmadge Has Had Better Ones Than This Naive and Single-Track Story

THAT clever writing combination, John Emerson and Anita Loos, haven't shown their ingenuity in Constance Talmadge's latest contribution, "The Perfect Woman." The authors flashed signals of distress in her last picture as if they were running out of ideas. While Miss Loos (we credit her with the subtitles) is imaginative enough to keep up a running fire of snappy comebacks as usual, the fact is becoming apparent that life is not made up of continuously smart and up-to-the-minute dialogue. Were the subtitles taken out and assembled, the result would be a humorous contribution. And the picture would be a rapid creation. As it is it has a difficult time in maintaining the interest due to the naive plot and characterization and the recourse to a deal of melodramatic humum.

While the gags in the subtitles meet with a lot of responsive attention, the incidents fall by the wayside. So the appeal is solely with the dialogue, aside from the interest the average spectator has in the star. No part of the comedy is heightened by comic "business" in itself. It seems as if it is forced by placing too great a stress upon the conversations. The authors are still delving into the psychology of sexual attraction. It's a frail idea at best which expends itself early and repetition is fatal. Thus the over-worked formula of introducing a party of Reds is planted to give it variety, or punch, or both.

The heroine has the theory that certain facial expressions are efficacious in making conquests. She is a baby "vamp" and knows it by casting sheep eyes at old men, registering "pep" at those of middle-age and romance at the young fellows. There is very little conflict and what is offered is not made the most of by Charles Meredith in the role of the woman-hater. The big highlight in the picture is presented when the Reds are rendered hors-de-combat by the resourceful heroine. They are charmed by her whims and caprices and stretched out lifeless by a blunt instrument, wielded by a good right arm. Still the picture will pack 'em in because of the star's personality and the fact that the authors are talented in their line. Technically it is flawless.—*Laurence Reid.*

THE CAST

Mary Blake.....Constance Talmadge
James Stanhope.....Charles Meredith
Mrs. Stanhope.....Elizabeth Garrison
J. J. Simmonds.....Joseph Burns
Grimes, the Anarchist.....Ned Sparks

By John Emerson and Anita Loos.
Directed by David Kirkland.

PRESS NOTICE—STORY

Constance Talmadge as Mary Blake in the First National attraction, "The Perfect Woman," written by John Emerson and Anita Loos, has for a starring vehicle one of the most humorous and entertaining stories ever written for this inimitable comedienne. The authors have hit upon a big psychological truth. The story is built around a young girl who is madly in love with a woman hater. The girl practically throws herself at him, without as much as a how-do-you-do by way of recognition. Now, every one skilled at the art of romance knows that the law of resourceful vampires is "indifference"—an inviting personality with just a touch of frigidity.

Mary Blake tries this method. She also tries several others. Eventually she finds herself involved with a group of Bolsheviks. The incidents which accompany their introduction are fraught with melodramatic suspense, and there is also a pleasant vein of humor which serves to give the picture the necessary balance. "The Perfect Woman" is ideal material for the personality and talent of the star, and in it she finds adequate expression. The picture will appear at the theatre next. Supporting the star are Charles Meredith, Elizabeth Garrison and Ned Sparks.

PROGRAM READER

Constance Talmadge, the inimitable star of First National, is coming to the theatre next in "The Perfect Woman," a picture declared to be the most interesting subject which John Emerson and Anita Loos have ever written for her. It is a comedy naturally, but it also carries a rich vein of melodramatic action and suspense, which gives it a balancing feature. The story revolves around the star's attempt to win over a woman-hater and the situations plot her through a world of adventure. Miss Talmadge is fortunate in having such competent writers as Mr. Emerson and Miss Loos, and she is able to score her personality in all its attractiveness. Charles Meredith and Ned Sparks are splendid in the supporting roles.

SUGGESTIONS

A Constance Talmadge picture is certain of winning patronage. All that is necessary is to give it the proper display so that your patrons will know it is coming to your theatre. Make mention again that John Emerson and Anita Loos are the authors. They have written so much for the star that they have her personality gauged to a nicety. So feature their names. Play up the star in your biggest electric lights. Make use of the title. And give a prize to that patron who gives the best description of "the perfect woman." Treat your copy in a humorous manner. The fact that it is a Constance Talmadge picture will interest the newspapers. And you should have no trouble in placing all your exploitation matter.

CATCH LINES

He was the sort of man who scorned women. All his life he had resisted the fair sex. Then he saw "the perfect woman." And straightway lost his heart.

See Constance Talmadge in her newest picture, "The Perfect Woman," by John Emerson and Anita Loos. A fascinating story of the power of a maid over a man.

Exhibitors' Own Box Office Reports

(Continued from page 1236)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK	PICTURE	BRAND	STAR	RELEASED	PLAN BOOK
DARK MIRROR, THE (INCE-PARAMOUNT) DOROTHY DALTON. MAY 22 "Fairly interesting croak melodrama with Dorothy Dalton."— <i>M. P. News.</i> Exhibitor Comment—"This feature appeared to be rather too deep for my patrons. It was also hard to follow. Played it three days to average business." "An average feature to poor business for three days." "My patrons did not like this one at all. Played it four days to average business one day and four poor three days." Consensus—"Average picture, average puller."					FALSE ROAD, THE (INCE-PARAMOUNT-ARTCRAFT) ENID BENNETT. MAY 15 "Criminal story too tame and the action is mild."— <i>M. P. News.</i> Exhibitor Comment—"An average picture to average business three days." "Played it one day to big business. Very good."				
DEADLIER SEX, THE (HAMPTON-PATHE) BLANCHE SWEET. MAR. 27 "Magical story lacking in many points."— <i>M. P. News.</i> Exhibitor Comment—"Played this feature one week to big business one day and average six." "This picture pleased but did only average business for three days." "Very good. Played it one week to big and average business." Consensus—"Good picture, good puller."					FAMILY HONOR, THE (KING VIDOR-FIRST NATIONAL) SPECIAL CAST. MAY 8 "Conventional photoplay smacks of the theatre."— <i>M. P. News.</i> Exhibitor Comment—"Poor opening day." "An excellent picture. A real page from life. Well liked by my patrons. Big business three days."				
DEADLINE AT ELEVEN (VITAGRAPH) CORINNE GRIFFITH. MAR. 20 "Story of a girl reporter is fairly interesting."— <i>M. P. News.</i>					FIGHTING CHANCE, THE (PARAMOUNT-ARTCRAFT) SPECIAL CAST. JULY 31 "Robert W. Chambers' best-seller provides fair entertainment."— <i>M. P. News.</i>				
DEAD LINE, THE (FOX) GEORGE WALSH. MAY 15 "George Walsh will please in feud story."— <i>M. P. News.</i>					FIGHTING SHEPHERDESS, THE (FIRST NATIONAL). APR. 10 "Colorful melodrama with star as Western heroine."— <i>M. P. News.</i> Exhibitor Comment—"Very good picture. Did big business for three days." "Not much." "Played this picture one week to extra big and big business. A good production which pleased all." Consensus—"Good picture, good puller."				
DEEP PURPLE, THE (R. A. WALSH-REALART) SPECIAL CAST. MAY 15 "Fine adaptation of famous melodrama."— <i>M. P. News.</i>					FIREBRAND REVISION (FOX) BUCK JONES. JULY 31 "Buck Jones practically duplicates his last picture."— <i>M. P. News.</i>				
DESERT LOVE (FOX) TOM MIX. APR. 24 "Tom Mix furnishes plenty of thrills."— <i>M. P. News.</i> Exhibitor Comment—"Played this one week and it went big." "Mix improving here. Played this picture one day to average business." Consensus—"Good picture, good puller."					FLAMING CLUE, THE (VITAGRAPH) HARRY MOREY. MAR. 27 "Harry Morey has a vigorous melodrama here."— <i>M. P. News.</i>				
DEVIL'S CLAIM, THE (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA. MAY 22 "Japanese story in fantasy and weird story."— <i>M. P. News.</i> Exhibitor Comment—"Played this picture one week to average and poor business. An average feature."					FOR THE SOUL OF RAFAEL (GARSON-EQUITY) CLARA KIMBALL YOUNG. JUNE 12 "Colorful production carries little entertainment value."— <i>M. P. News.</i>				
DEVIL'S PASS KEY, THE (UNIVERSAL) SPECIAL CAST. APR. 17 "Stroheim has another big photoplay here."— <i>M. P. News.</i>					FORBIDDEN TRAILS (FOX) BUCK JONES. MAY 22 "Buck Jones is good average western."— <i>M. P. News.</i> Exhibitor Comment—"They liked it. Star growing in popularity. One day to average business."				
DEVIL'S RIDDLE, THE (FOX) GLADYS BROCKWELL. MAR. 13 "Gladys Brockwell picture offers mild entertainment."— <i>M. P. News.</i>					FORTUNE TELLER, THE (CAPELLAN-ROBERTSON-COLE) MARJORIE RAMBEAU. MAY 22 "Story of mother-love theme is nearly scamped with incident."— <i>M. P. News.</i> Exhibitor Comment—"Not very good. Played it three days to average business."				
DISCARDED WOMAN, THE (HALLMARK) SPECIAL CAST. JULY 10 "Historic melodrama with familiar stock situations."— <i>M. P. News.</i>					GARTER GIRL, THE (VITAGRAPH) CORINNE GRIFFITH. MAY 22 "Good combination makes a very pleasing picture."— <i>M. P. News.</i> Exhibitor Comment—"Although this is just an average feature, it is far better than the star's previous work. Played it three days to average business."				
DOLLAR FOR DOLLAR (KEENAN-PATHE) FRANK KEENAN. MAY 1 "Keenan puts over another good picture."— <i>M. P. News.</i>					GIRL IN THE RAIN, THE (UNIVERSAL) ANNE CORNWALL. JULY 3 "Picture has many traits of the old time melo."— <i>M. P. News.</i>				
DOLLARS AND SENSE (GOLDWYN) MADGE KENNEDY. JULY 3 "Has rather lukewarm story but should interest."— <i>M. P. News.</i> Exhibitor Comment—"Played this feature three days to average business. An average feature." "A rather poor picture because plot, direction and acting was not up to standard. One week to average business." Consensus—"Average picture, average puller."					GIRL IN THE WEB, THE (HAMPTON-PATHE) BLANCHE SWEET. JULY 31 "A splendid production from all angles."— <i>M. P. News.</i>				
DOLLARS AND THE WOMAN (VITAGRAPH) ALICE JOYCE. JUNE 12 "Character development emphasized in interesting picture."— <i>M. P. News.</i> Exhibitor Comment—"A good picture which played to a fair house but no overdraw."					GO AND GET IT (NEILAN-FIRST NATIONAL) SPECIAL CAST. JULY 31 "Fast-moving melodrama furnishes thrills and excitement."— <i>M. P. News.</i>				
DONT EVER MARRY (NEILAN-FIRST NATIONAL) SPECIAL CAST. MAY 1 "Matrimonial comedy carries many bright moments."— <i>M. P. News.</i> Exhibitor Comment—"Played the feature one week to big business. A good attraction." "Very good." "A good picture which was enjoyed by my patrons. Played it two days to big and average business." "Attracted crowds by title. Acting and plot considered fair." "Great—quite a departure from 'The River's End.' Three days to big business." "Went very well and they liked it. Three days to big business." Consensus—"Average picture, good puller."					GOING SOME (REX BEACH-GOLDWYN) SPECIAL CAST. JULY 31 "Very good entertainment but not much like the original."— <i>M. P. News.</i>				
DOUBLE DYED DECEIVER (GOLDWYN) JACK PICKFORD. JUNE 26 "Pickford acts as well as O. Henry writes."— <i>M. P. News.</i> Exhibitor Comment—"Very good, the kind of picture that makes a genuine hit with all kinds of folks." "Neither my patrons nor myself liked this feature. Ran it one day to poor business." "A good picture, average puller." Consensus—"Average picture, average puller."					GREAT ACCIDENT (GOLDWYN) TOM MOORE. JULY 3 "This would have hit the bull's eye had comedy been developed."— <i>M. P. News.</i>				
DR. BAKYLL AND MR. HYDE (PARAMOUNT-ARTCRAFT) JOHN BARRYMORE. APR. 10 "Screen acting in its highest form presented here."— <i>M. P. News.</i> Exhibitor Comment—"Good picture to big business for one week." "Ran this picture three days to big business. Patrons liked it." "Played it two days to big business. An excellent picture." "Great." "Went very big. Played it a week to big business every day." "Good." "Played this feature one week to big business. A good picture." "A wonderful picture. Played it one week to extra big business." "A good production but it did not appeal to our patrons. Played it one week to poor business." "Very good—played it two days to average business." Consensus—"Good picture, good puller."					GREEN FLAME, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN. JULY 24 "Kerrigan has interesting detective story here."— <i>M. P. News.</i>				
DREAM CHEATER, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN. MAR. 27 "Belasco story, starring Kerrigan, makes clean, entertaining picture."— <i>M. P. News.</i>					HARVEST MOON (GIBRALTA-HODKINSON) DORIS KENYON. APR. 10 "Star makes play entertaining."— <i>M. P. News.</i>				
EVERYTHING BUT THE TRUTH (UNIVERSAL) LYONS-MORAN. MAY 22 "Bedroom farce, only mildly amusing."— <i>M. P. News.</i> Exhibitor Comment—"A fairly pleasing comedy to average business one day." "My crowd did not like this one and it appeared to be a rather poor production. Played it one day to big business."					HEART OF A CHILD, THE (METRO) NAZIMOVA. APR. 17 "Nazimova's art will carry this picture by."— <i>M. P. News.</i> Exhibitor Comment—"Going big so far." "Average picture to poor business three days." "Good picture to big business three days." "Very good to big receipts. The dancing in this feature was very popular." "A much better picture than her last one. It was well liked by our audiences. Three days to big business." "A splendid feature which proved very popular. Good picture to big business at all performances." "Not her best but O. K. Played it one week to big business." "Played this feature on the bill with the Goldwyn comedy 'Edgar's Jonah Day' for one week to big business two days and average four. It is Nazimova's best since 'The Brat' and well well liked by all." Consensus—"Good picture, good puller."				
EXCUSE MY DUST (FAMOUS PLAYERS-LASKY) WALLACE REID. APR. 3 "None better when it comes to entertaining."— <i>M. P. News.</i> Exhibitor Comment—"Star always goes big here. A good picture which did big business for three days." "A good feature to big business for three days." "Very good." "Big business two days." "Played it three days to big business." "Good picture, well liked. Average business one day." Consensus—"Good picture, good puller."					HELL SHIP, THE (FOX) MADLAINE TRAVERSE. FEB. 28 "Interesting moments in this colorful sea story."— <i>M. P. News.</i>				
					HER FIVE FOOT HIGHNESS (UNIVERSAL) EDITH ROBERTS. APR. 16 "Will get by credit."— <i>M. P. News.</i>				
					HIDDEN CODE, THE (SULMAC-PIONEER) GRACE DAVISON. JULY 31 "Frankly a thriller and nothing more."— <i>M. P. News.</i>				
					HOMER COMES HOME (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY. JULY 10 "Charles Ray scarce again in another home- spun story."— <i>M. P. News.</i> Exhibitor Comment—"A splendid picture to three days of big business."				
					HONEY-BEE, THE (FLYING-AT PATHE EXCHANGES) MARQUERITA SILVA. MAY 15 "Good entertainment from picturized novel."— <i>M. P. News.</i>				
					HOUSE OF TOYS, THE (AMERICAN-PATHE) SEENA OWEN. JUNE 5 "Picture lacks moving moments through its overworked theme and draggy action."— <i>M. P. News.</i>				
					HUMAN STUFF (UNIVERSAL) HARRY CAREY. JUNE 26 "Carey's latest, an average Western."— <i>M. P. News.</i>				
					HUMORESQUE (COSMOPOLITAN-PARAMOUNT-ARTCRAFT) SPECIAL CAST. MAY 15 "Here is an undeniably fine entertainment."— <i>M. P. News.</i>				

Box Office Reports continued on page 1240

"ROSE OF NOME"

(Fox)

Alaskan Picture Holds the Interest, But Is Not Big

GLADYS BROCKWELL has made one of her best pictures, we believe, in "Rose of Nome." She herself leaves an excellent impression, but the story, due to the unstimulating incidents rather than the main plot, which is strong and not hackneyed, prevents it from being a really big production. But it is a story of the North, filled with rugged types who help to keep the interest at high tension. The feature should please almost anywhere.

Some very splendid acting is done by William Scott, who is given the interesting character of a care-free, simple and brave French-Canadian wanderer. Herbert Prior, Stanton Heck and Gertrude Ryan are not far behind.

The story opens in Canada, where the star is the abused wife of a brutal husband. She flees with Hilton, who, unknown to her, has murdered her husband. Hilton opens a dance hall in Alaska, and we have here the usual assortment of picturesque miners and dancing girls. Rose aids in the establishment by luring rich miners to the roulette wheel. To this place comes Anatole, the French-Canadian, and the romance begins after he performs a chivalrous deed to help Rose. A member of the Canadian police arrives on the scene and seeks to arrest Rose for the murder of her husband. She tells him she did not even know of the death and he suspects the guilty party. Hilton forces her to flee with him under a threat of taking from her an adopted child which she loves. The hero, of course, follows them, and a fight occurs out on the plains.

The exteriors are not quite satisfying. There is an absence of snow and the presence of telegraph poles, which is not in conformity with the popular idea of Alaska. The photography is perfect and the titles are vigorous and readable.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Rose Donnanay	Gladya Brockwell
Jack Hilton	William Scott
Naomi Coles	Herbert Prior
Tim Donnanay	Gertrude Ryan
Bill Cannon	Edward Peel
Jos. Boardman	Stanton Heck
Quita (an Indian)	Frank Thorpe
Madam Chantreau	Lule Warrenton
	George Woodthorpe
Story by Barbara Le Marr Deely.	
Scenario by Paul Schofield.	
Directed by Edward J. Le Saint.	

PRESS NOTICE—STORY

"Rose of Nome," a story of that modern wonderland, Alaska, will be the attraction at the ——— theatre on ———. Gladya Brockwell, who already has a large following in ———, will be seen in the stellar role. She is cast in the role first of an abused wife, and later as a dance hall girl in an Alaskan gold town.

Like all stories of this great northern country, "Rose of Nome" is a tale of the great outdoors, of hardened men and helpless women. Above all it is a story of love and adventure, for in that land, where gold seekers of all sorts and types from all over the world have rushed in headlong haste, love and adventure are necessarily coupled.

The story is by Barbara Le Marr Deely, and is one crowded with dramatic moments. The star, fleeing from her brutal husband, is forced to earn her living in a dance hall. To this place comes a stranger—a different type of man from the rough miners. He is a French Canadian, and a gold seeker, but unlike his associates, he has not forgotten his good instincts and chivalry. Rose had almost forgotten that men of this type existed. When she was in danger she prepared to protect herself when this stranger—a man who still believed in the duty man owes to women—interfered. The picture works up to a gripping and thrilling climax.

Among the supporting cast are such players as William Scott, Stanton Heck and Gertrude Ryan. The picture was carefully directed by Edward J. Le Saint.

PROGRAM READER

A special treat is in store for the patrons of the ——— theatre on ———. On that date "Rose of Nome," starring Gladya Brockwell, will be the attraction. This is the kind of a picture that is as rare as that day in June that the poet talks about. From its title you can guess where the action takes place—in Alaska. But you can't guess the thrills, romance, interest and excitement that are crowded into its five reels. Gladya Brockwell never made a better picture. In "Rose of Nome" she has a role that suits her perfectly. She is forced by circumstances to earn her living in a manner abhorrent to her—luring the wealthy miners in the dance hall to the roulette wheel, in the hope that they will lose their fortunes in gambling. Playing opposite her is William Scott, the popular leading man, who does one of the most creditable pieces of acting of his screen career. He plays Anatole, a simple French-Canadian peasant, who has heard the cry of "gold" that arose in ice-bound Alaska and re-echoed throughout the world. There is romance aplenty when these two meet, and it is a clean, touching story of a woman's regeneration and the influence of a good man among a community composed of the riff-raff of the world. You will never regret seeing "Rose of Nome."

SUGGESTIONS

If you happen to book this in the right season of the year it should be possible to arrange a profitable tie-up with a nearby florist shop. A floral lobby display might be donated by a florist. It would be a mutual advertisement. Appeal to Gladya Brockwell by showing a few stills of close-ups of the star. Depend chiefly upon catch lines to get over the setting of the picture, insisting that it is a story of the great outdoors, and filled with the rugged types of men who make up the population of a mushroom gold town in Alaska.

CATCH LINES

A story of the rough mountains and roaring streams of Alaska and the riff-raff of the world, lured to its barrenness in the hope of finding gold.

"THE SILENT BARRIER"

(Tracy-Gibraltar-Hodkinson)

Obvious Story Has a Good Climax and Scenic Backgrounds

WHATEVER merit is contained in Louis Tracy's novel, "The Silent Barrier," has been lost track of in the adaptation for the screen. Aside from its scenic investiture, the backgrounds representing the Swiss Alps, the offering carries little appeal insofar as its dramatic moments are concerned. It is a perfectly obvious story, one in which the action is easily anticipated from the introductory reel. But if the director paid too much attention in planting his characters in respect to making his plot impenetrable, Sheldon Lewis has not added much mystery in his interpretation. While this actor is an acceptable villain of tried and true service, still the fact remains that he has not shaded his role to create any suspense in his movements. By merely watching Lewis' gestures one is certain just what will take place even before he starts his villainy.

It strikes us that the picture should not have been shortened. The jumpy continuity and the fact that several potential punches are lost can be blamed upon the cutting department. "The Silent Barrier" is a tale of a blighted romance, the heroine being a daughter of an Alpine guide who works as a governess in London. The action revolves around her girl friend's effort to reconcile her with her father. The former is a society reporter who is detailed to the task of covering the carnival at St. Moritz. Of course she will kill two birds with one stone. And the villain who dishonored the Swiss girl is equally intent upon playing his game with the reporter. And follows her to the Alps.

The action takes a long time in getting started and doesn't travel anywhere in particular. The scene disclosing the ascent of the mountain is fraught with some suspense, for it is at the summit that the villain learns the identity of the guide and attempts to kill him. In the end a discarded sweetheart revenges herself by imparting the precious information. And the guide and a worthy admirer of the governess start in pursuit of the villain and catch him with the reporter in a shelter hut far up the mountain side. And the culprit is frightened into falling through space. The climax is effective and is some compensation for a slow-moving story. And the scenery comprising snow-capped mountains and suggesting Swiss atmosphere is attractive. The London interiors are out of harmony.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Mark Bower	Sheldon Lewis
Millicent Jacques	Corinne Barker
Hein Wynton	Florence Dixon
Charles K. Spencer	Donald Cameron
Etta Stampa	Gladya Hulette
Barta	Adolf Miller
McKenzie	Ernest Des Huilliers
Prof. Lammenois	Fuller Meliush
Lady Lavasour	Joseph Burke
Sir George Lavasour	Mathilde Brundage
Delavere	Jack Raymond
	Rob Lee Keeling

By Louis Tracy.
Scenario by Chas. T. Dazey.
Directed by William Worthington.
Photographed by Adolf Mueller.

PRESS NOTICE—STORY

"The Silent Barrier," a picturization of Louis Tracy's novel of the same name, is a tense drama with a fine flavor of romance running through it. It will appear at the ——— theatre near ———. The plot revolves around an American mining engineer and a millionaire speculator who threatens to ruin the love affair of the former during their sojourn in the Alps. The action presents rich conflict and adventure and is capably interpreted.

PROGRAM READER

A throbbing story of love in the Swiss Alps is coming to the ——— theatre next ——— in "The Silent Barrier," the first of Louis Tracy's stories to be adapted for the screen. Patrons of the ——— are sure to respond to the adventure of a disappointed lover, the vengeance of a father whose daughter has been dishonored, and the picturesque scenery. The vast reaches of snow, the perilous ascent of the mountain, the backgrounds of fir trees, shelter huts, and the carnival—all of these pictures give the photography a value which makes its atmosphere correct. The story is enacted by a cast that includes Sheldon Lewis, Gladya Hulette, Corinne Barker and Donald Cameron. Our patrons will remember these names. We feel sure you won't be disappointed when the picture is presented.

CATCH LINES

They made the ascent of the mountain. Would a storm carry them to destruction? This is only one of the tense scenes in "The Silent Barrier," which come to the ———. A picture of vital action and marvelous scenery.

See "The Silent Barrier," a picture of adventure, intrigue and romance set among the backgrounds of the Swiss Alps.

The Index to The Complete Plan Book

(Continued from page 1238)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK	PICTURE	BRAND	STAR	RELEASED	PLAN BOOK
HUSBANDS AND WIVES (GAUMONT) VIVIAN MARTIN.....	JUNE 12	"Bright story, garnished with interesting moments."—M. P. News.			LOCKED LIPS (UNIVERSAL) TSURU AOKI.....	APR. 24	"Antique story and crude touches provide weak entertainment."—M. P. News.		
IDOL DANCER, THE (FIRST NATIONAL) SPECIAL CAST.....	APR 3	"Feature entertainment, but will not impress."—M. P. News.			LOVE EXPERT, THE (FIRST NATIONAL) CONSTANCE TALMADGE.....	MAY 8	"Constant Talmadge scores again in romantic comedy."—M. P. News.		
Exhibitor Comment—"Very good." "Comparing this with Griffith's former pictures we find something different in this one. Pleased big audience for four days." "Exceptionally good; had exceptional dancing and lavish scenery." "Played this production one week to extra big business. A splendid picture." "A dandy picture which played my house three days to extra big business." "A poor Griffith subject. Played it one week average business." "Wonderful in every respect. It was liked and well received by my patrons. Played it one week to big business."					LOVE'S HARVEST (FOX) SHIRLEY MASON.....	JUNE 5	"Dainty star in comedy drama of high order."—M. P. News.		
Consensus—"Good picture, good puller."					LOVE WITHOUT QUESTION (B. A. ROPE-JANS) OLIVE TELL.....	APR. 10	"Good melodrama, rich in mystery and suspense."—M. P. News.		
IF IT WERE KING (FOX) WILLIAM FARNUM.....	JULY 10	"Continue play with Farnum as romantic actor."—M. P. News.			Exhibitor Comment—"Quite a bit different from the ordinary run of pictures. Good story but after all is said and done, it seems a little too improbable."				
INFERIOR SEX, THE (FIRST NATIONAL) MILDRED HARRIS CHAPLIN.....	MAY 8	"Fairly interesting domestic drama with Mildred Harris."—M. P. News.			MADONNAS AND MEN (B. A. ROPE-JANS) SPECIAL CAST.....	JUNE 26	"If you want a spectacular production, here it is."—M. P. News.		
Exhibitor Comment—"A very good picture. Ran this with 'Bringing Up Father' and we did have some program." "Played it two days to big business." "Fair picture to average business one day." "An ordinary production to average business for one day."					MAN AND HIS WOMAN (BLACKTON-PATHE) HERBERT RAWLINSON.....	JULY 24	"Resembles an old-time melodrama with all the favorite humor intact."—M. P. News.		
Consensus—"Average picture, good puller."					MARY ELLEN COMES TO TOWN (PARAMOUNT-ARTCRAFT) DOROTHY GISH.....	APR. 8	"Dorothy Gish scores in a homespun role."—M. P. News.		
INNER VOICE, THE (AMERICAN-PATHE) E. K. LINCOLN.....	APR 3	"Should satisfy any audience on either side."—M. P. News.			Exhibitor Comment—"Played this feature one week to big business one day and average six." "Star good. No plot to story. Played it three days to big business." "An average picture to average business for one week."				
IRON HEART, THE (FOX) MADLAINE TRAVERSE.....	JUNE 12	"Conventional steel mill story does not convince."—M. P. News.			Consensus—"Average picture, average puller."				
JACK STRAW (PARAMOUNT-ARTCRAFT) ROBERT WALSH.....	APR. 10	"Obvious light comedy has amusing moments."—M. P. News.			MASTER STROKE, A (VITAGRAPH) EARLE WILLIAMS.....	JULY 17	"Average program offering with bad plot angle."—M. P. News.		
Exhibitor Comment—"Crowds during matinee and evening performances. Warwick is a popular favorite here and generally does big business." "A good picture to average business one day." "An excellent picture to big business for three days." "An average picture to average business at home rather disappointed." "Did average business for three days. An average feature." "A good picture. Average business two days."					MIRACLE OF MONEY, THE (HENLEY-PATHE) SPECIAL CAST.....	MAY 8	"A rather weak story which loses interest."—M. P. News.		
Consensus—"Good picture, good puller."					MISFIT WIFE, THE (METRO) ALICE LAKE.....	JULY 31	"Often told story is fairly well done."—M. P. News.		
JENNY BE GOOD (REALART) MARY MILES MINTER.....	MAY 15	"Pleasing picture in many good points."—M. P. News.			MISS HOBBS (REALART) WANDA HAWLEY.....	JUNE 26	"Fair story with a single-track idea, presents Wanda Hawley as a star."—M. P. News.		
Exhibitor Comment—"Just an average picture which played on house three days to average business." "Very good, one of Miss Minter's best. Played it two days to big and average business."					Exhibitor Comment—"Very pleasant—exceedingly good warm weather entertainment." "Very good. One week to big business." "Fair. Three days to average business." "Well liked on star's initial picture. Played it four days to average business."				
Consensus—"Average picture, average puller."					Consensus—"Average picture, average puller."				
JES' SAIL ME JIM (GOLDWYN) WILL ROGERS.....	JUNE 5	"Rogers has rich character study in story of homespun quality."—M. P. News.			MODERN SALOME, A (HOPE-HAMPTON-METRO) HOPE HAMPDEN.....	JAN 5	"Satisfied from all angles."—M. P. News.		
Exhibitor Comment—"One of the best pictures ever run. Played it one week to big business and to a very pleased patronage." "Played this picture on the program with the American feature 'The Dangerous Talent' starring Margalita Fisher for one week, to extra big business one day and big business six. My patrons seemed to think this picture a very good one. It's photography is remarkable."					Exhibitor Comment—"An average picture which did big business for three days."				
Consensus—"Good picture, good puller."					MOLLYCODDLE, THE (UNITED ARTISTS) DOUGLAS FAIRBANKS.....	JUNE 26	"Action, adventure and thrills are packed in Fairbanks' latest."—M. P. News.		
JOYOUS TROUBLE MAKER, THE (FOX) WILLIAM FARNUM.....	JULY 3	"William Farnum scores in light role, though entertaining value is rather weak."—M. P. News.			Exhibitor Comment—"Great—best picture Fairbanks ever made. A wonderful entertainment from start to finish." "Douglas Fairbanks has come back with vengeance in this one. It is one of his most pleasing productions. It has a good story, good photography, good direction and was universally well received. Played it one week to extra big business every day." "A splendid production with good acting. Something new in film line."				
LADDER OF LIES, THE (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON.....	JULY 17	"Story of woman's adolescence is interestingly told."—M. P. News.			Consensus—"Excellent picture, big puller."				
LADY IN LOVE, A (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON.....	MAY 29	"Ethel Clayton's charming performance the only redeeming feature here."—M. P. News.			MOLLY AND I (FOX) SHIRLEY MASON.....	APR. 10	"Shirley Mason pleases in entertaining light comedy."—M. P. News.		
Exhibitor Comment—"Fair to average business three days." "An average feature to three days of average business." "This feature went very poorly in my house. My patrons did not think much of it. Played it one week to poor business." "Very good. Big to average business two days."					Exhibitor Comment—"Very good picture. Mason coming along fine. Average business one day."				
Consensus—"Average picture, average puller."					MOON MADNESS (HAWORTH-ROBERTSON-COLE) EDITH MORAN.....	JULY 31	"Companionable story has artistic settings."—M. P. News.		
LA LA LUCILLE (UNIVERSAL) LYONS AND MORAN.....	JULY 24	"Lyons and Moran produce a good comedy."—M. P. News.			MOTHER OF HIS CHILDREN, THE (FOX) GLADYS BROCKWELL.....	APR 17	"Triangle drama well produced and well acted."—M. P. News.		
LEAVE IT TO ME (FOX) WILLIAM RUSSELL.....	MAY 8	"Average farce comedy starring William Russell."—M. P. News.			MUTINY OF THE ELISINORE, THE (SHURTLIFF-METRO) MITCHELL LEWIS.....	JULY 31	"Rich entertainment in this realistic Jack London story."—M. P. News.		
LET'S BE FASHIONABLE (INCE-PARAMOUNT-ARTCRAFT) MAC LEAN-MAY.....	JUNE 26	"Mild but pleasing picture with Ince's co-stars."—M. P. News.			MRS. TEMPLE'S TELEGRAM (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN.....	MAY 22	"Bryant Washburn is fairly successful in adapted farce."—M. P. News.		
LIFE'S TWIST (ROBERTSON-COLE) BESSIE BARRISCALLE.....	JULY 31	"Has entertaining value which should interest."—M. P. News.			MY LADY'S GARTER (PARAMOUNT-ARTCRAFT) SPECIAL CAST.....	MAR. 27	"Vintage melodrama which should get by."—M. P. News.		
Exhibitor Comment—"Very good. Played it three days to big business."					Exhibitor Comment—"Ran this feature one week only. An average picture." "Played it one week to average business two days and poor business five days." "They wouldn't come to see this one. Poor business one day."				
LIFTING SHADOWS (PENET-PATHE) EMMY WEHLEN.....	APR. 3	"Propagandists run riot in this one."—M. P. News.			Consensus—"Average picture, average puller."				
LI TING LANG (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA.....	JULY 24	"Hayakawa at his best as Americanized Chinaman."—M. P. News.			NEGLECTED WIVES (WISTARIA) SPECIAL CAST.....	APR. 14	"Careful production overcomes trite theme."—M. P. News.		
LITTLE CAPE, THE (PATHE) MAX LINDER.....	JUNE 12	"A pleasing comedy with an amusing story."—M. P. News.			NOTHING BUT LIES (TAYLOR HOLMES-METRO) TAYLOR HOLMES.....	MAY 29	"Fair picture drags and carries very little humor."—M. P. News.		
LITTLE SHEPHERD OF KINGDOM COME, THE (GOLDWYN).....	FEB. 28	"Civil War period popular novel given fine production."—M. P. News.			NO. 99 (BRUNTON-HODKINSON) J. WARREN KERRIGAN.....	MAY 29	"Obvious but interesting photoplay is Kerrigan's latest."—M. P. News.		
Exhibitor Comment—"An average picture to average business." "A good production which received many comments as to its satisfaction. Big business." "Big three days. Picture is good and drew even better than we expected." "It did average business for three days." "A rather poor picture." "They liked it and it went over. Average business one day." "Very good. Played it three days to big business." "Picture in a mild way but nothing to rave about. Played it three days to average business." "Most satisfactory feature this star has given us in many a day. Certainly will help to bring him back in popular favor. Three days, to big business and two days to average one."									
Consensus—"Good picture, good puller."									

"CUPID—THE COWPUNCHER" (Goldwyn)

Great Entertainment with Star in Ideal Role

THIS picture belongs to Will Rogers, lock, stock and barrel. He appears in 99.4/100 per cent of the scenes, does his famous rope stunts, rides a bucking broncho and has quite evidently contributed most of the titles along with his share of the entertainment.

The story of "Cupid—the Cowpuncher" is so slender that it gets lost for long sequences, but that doesn't matter in this picture for it is straight comedy with the inimitable Rogers in a role that fits him like a glove.

The picture is a Western, but there is nothing of the "shoot 'em up" stuff about it, the gun play running to comedy. Rogers plays a matchmaking cowboy who finally falls in love with his employer's daughter, with his courtship and the subsequent defeat of his rival, a young doctor who has "a lot of tools, but no sense," the subject matter for most of the scenes. There are times when the unfriendly might just claim that too much footage is devoted to close-ups of the star "looking foolish," but since this specialty has put some of Rogers' previous vehicles over, it ought to be overlooked in this offering.

Eleanor Gates wrote the original story under the title of "Alec, the Cowpuncher," and the direction is by Clarence Badger, who has made a very good job of it. Helene Chadwick is the girl, and the rest of the cast are also entirely capable. Some especially good types have been secured for the cowboy roles, and the atmosphere is excellent throughout. Compared with some of the other releases which cost a lot more money, the picture can be called one of the hits of the year. All in all the production ranks very closely to the best thing Rogers has done since his initial picture, "Laughing Bill Hyde," and should prove a popular booking wherever good comedy is appreciated.—Length, 6 reels.—J. S. Dickerson.

THE CAST

Alec Lloyd.....	Will Rogers
Macie Sewell.....	Helene Chadwick
Zack Sewell.....	Andrew Robson
Dr. Leroy Simpson.....	Lloyd Whitlock
Haitoli Johnson.....	Guinn Williams
Monkey Mike.....	Roy Laidlaw
Dr. Billy Trowbridge.....	Tex Parker
Rose.....	Katherine Wallace
Sheriff Bergin.....	Nelson McDowell
Mrs. Bergin.....	Cordelia Callahan
Directed by Clarence Badger. From a story by Eleanor Gates.	
Photographed by Marcel Lepicard.	

PRESS NOTICE—STORY

The one and only Will Rogers, whom most people are willing to admit is the homeliest and best actor on the American screen, will appear in his newest comedy photoplay, "Cupid—the Cowpuncher," at the theatre for a —days' engagement beginning —.

"Cupid—the Cowpuncher" is an adaptation of the famous magazine story, "Alec the Cowpuncher," by Eleanor Gates, with Rogers playing the role of the match-making foreman of a Western ranch.

The picture is for entertainment purposes only, but in this connection nothing quite so genuinely humorous has been offered — patrons this season.

How "Cupid" succeeds in marrying off all his cowboy friends, puts over a campaign to elect his boss's daughter as the winner of a beauty contest being conducted by a visiting medicine show, and finally wins the fair Macie as his bride against the competition of the young Eastern doctor who has a "lot of tools but no sense," makes entertainment of A1 variety.

Besides playing the leading role and exhibiting his famous talent as a trick roper and bronco buster, Rogers has also contributed most of the titles, which are of the brand that made him internationally famous on the vaudeville stage, and which has brought his "Hilitee Digest" into popular favor. This is a Western picture with more laughs than a Chaplin comedy and more heart interest than usually goes into a "way down East drama."

PROGRAM READER

Will Rogers, humorist, rope expert, monologist and for the past year or so film star of first magnitude, will be the headliner at the — in his latest Goldwyn photoplay, "Cupid—the Cowpuncher," beginning —.

Most liked by the audience, Rogers' contributions to the screen who should not fail to see "Cupid—the Cowpuncher." It is a new kind of a Western that Rogers has brought to the screen. A Western without the melodramatic gun play, with humor, heart interest and genuine comedy both from scenes and titles the predominating feature. You will laugh until your sides ache as Rogers wins the homeliest man contest when the medicine show comes to town.

You will grin from ear to ear at the way he circumvents his rival who plans to elope with the girl. You will like his trick rope work and his broncho busting that ends with a ducking in a muddy pond. You will vote the titles the best that have ever come your way. You will like the plot, all about a match-making cowboy who finally falls in love himself and has a lot of trouble winning the girl of his choice. It is just human, likeable, well developed story designed for entertainment purposes.

SUGGESTIONS

Opportunity for pulling a lot of "ballyhoo" stuff for this is apparent. The medicine show performance sequences of the picture are good material on which to work. A "ballyhoo" medicine show staged as a prologue or in the lobby would be a sure fire attraction. As a title "Under the Shade of the Old Apple Tree," the song is used for good comedy. Use this as a quartette song with cowboy costumes for your singers and a Western drop provided. Bill this as Will Rogers' best picture to date, emphasizing the comedy angles and the fact that most of the titles are comedy gems, written by Rogers himself. Be sure and give your patrons an idea of the plot in so far as it refers to Rogers as being a match-making cowboy, and mention that he rides a bucking broncho, does his rope tricks, etc.

In using a scene cut for your displays select something that suggests the comedy side of the picture as against using just a photo of Rogers. Tell them that the story is by Eleanor Gates, since she is well known as a magazine writer. Give the picture your personal guarantee, as it will live up to all promises.

"BLUE STREAK McCOY" (Universal)

Enjoyable Western Melodrama with Star in Likeable Role

FUNDAMENTALLY this is as old in plot as pictures, but it has been dressed up so nicely that it should go over as more than average entertainment and prove a delight to Harry Carey's considerable personal following.

For fully two reels hardly a glimpse of the story is in evidence, but this is the most entertaining part of the offering, plenty of good incident of a semi-humorous character being provided in which the star figures prominently in one of the most likeable roles of his career.

Carey plays the part of a happy go lucky cowboy who meets an eastern girl sojourning with her uncle in a mining camp and in order to be near her he forsakes cowpunching to join the Texas Rangers. A crooked superintendent of the mine plans to steal a fortune in gold that has been secured from the mine and the owner's wife, a relative of the girl with whom Carey is in love. Carey frustrates the plot with the aid of the Rangers, but his dream of wedded bliss comes to an end when he learns that the girl has pledged herself to a young college chap who is also a member of the Rangers.

The picture is consistent throughout and has been very well produced especially the melodramatic scenes having to do with stealing the gold. Carey makes much of his role and displays a talent for characterization that is entirely commendable. Some rather romantic titles, worded too extravagantly and suggestive of the old time drama, seem unnecessary.

The story is by H. H. Van Loan, author of "The Virgin of Stamboul," and one of the most prolific writers the screen has produced recently. The direction by Reeves Eason is entirely satisfactory. Suitable for any house where Westerns are enjoyed and fully up to the standard set by the Carey productions.—Length, 5 reels.—J. S. Dickerson.

THE CAST

Job McCoy.....	Harry Carey
Howard Marlowe.....	Ben Alexander
Eileen Marlowe.....	Charles Arlington
Albert Marlowe.....	Lily Leslie
Diana Hughes.....	"Breezy" Eason
Frank Otis.....	Ruth Golden
Muthall.....	Roy Ripley
Conchita.....	Charles LeMoine
	Ruth Royce

By H. H. Van Loan.
Scenario by Harvey Gates.
Directed by Reeves Eason.

PRESS NOTICE—STORY

The popular interpreter of Western stories, Harry Carey, will come to the theatre next — in "Blue Streak McCoy," an original contribution by H. H. Van Loan, the author of "The Virgin of Stamboul." This is considered by many as the finest Western in which the Universal star ever appeared.

In the prologue Ben Alexander effects the role of Job McCoy. It is years later when Job, grown to manhood, becomes a ranger in a mining town on the border. He is popular with all and loves Diana Hughes, niece of Marlowe, a prominent mine owner.

Through his acquaintance with the girl, Job comes into contact with Marlowe and his wife. The latter, he finds, is carrying on a clandestine love affair with a mine official, who plans to steal the magnate's wife and his gold at the same time. His scheme is spoiled by Job, who also persuades Mrs. Marlowe to return to her family. Marlowe shows his gratitude toward the ranger. An excellent supporting cast includes Ruth Golden, Ruth Royce, Ben Alexander, Chas. LeMoine and others. The picture is punctuated with enlivened action and scenes humor, pathos and thrilling melodrama. Reeves Eason directed from a scenario by Harvey Gates.

PROGRAM READER

Here is Harry Carey again in another captivating Western melodrama by H. H. Van Loan, the author of "The Virgin of Stamboul." There is something about a Carey picture which appeals to every emotion, but particularly to that sympathetic chord which is in every one of us. Perhaps because of the naturalness of the star. "Blue Streak McCoy" will come to the theatre next — and the unusual quality of the story, combining humor, pathos and a rich assortment of thrills, makes it an offering which will linger in the memory. It is enriched by the acting of a very capable cast, two of the members being the cleverest juveniles on the screen, "Breezy" Eason and Ben Alexander. It also presents three leading ladies, Ruth Golden, Ruth Royce and Lily Leslie.

SUGGESTIONS

The names of the author, director and star should enable you to make a good exploitation of this picture. The title is a winner and should come in for some special advertising. Make mention of Carey's previous pictures, telling that this one keeps to the same high standard. Mention the high spots, one of which shows the hero succeeding in reuniting a wife to her family. Mention that it carries a wealth of humor, a goodly portion of pathos and abundant thrills. You might use the Universal slogan in regard to Carey, "He's human." Tell that the picture is one of the most interesting Westerns ever presented on the screen. Play up the ever-increasing popularity of the star. Use effective catch lines.

CATCH LINES

"Ask anything I've got. It's yours, and I'll still be in your debt." Did Blue Streak McCoy ask for wealth, which he might have had? Or for the hand of the girl whom he loved? No. He asked for just —. See "Blue Streak McCoy," with Harry Carey.

See Harry Carey in his latest Western, "Blue Streak McCoy." A fascinating picture with action, suspense, humor and thrills and romance.

The Index to The Complete Plan Book

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PICTURE	BRAND	STAR	RELEASED	PLAN BOOK	PICTURE	BRAND	STAR	RELEASED	PLAN BOOK
NURSE MARJORIE (REALART) MARY MILES MINTER.....	APR. 3				SCRATCH MY BACK (GOLDWYN) SPECIAL CAST.....	JUNE 19			
"A fine English atmosphere picture."—M. P. News.					"Scintillating comedy in a sure-fire hit."—M. P. News.				
Exhibitor Comment—"Only fair." "An average picture which played my house three days to big business."					Exhibitor Comment—"A remarkably fine picture, especially for high class trade. Played it one day to extra big business." "Very good from box-office and artistic standpoint."				
Consensus—"Average picture, average puller."					Consensus—"Good picture, good puller."				
NOTORIOUS MRS SANDS, THE (ROBERTSON-COLE) BESSIE BARRISCALE.....	JUNE 19				SEA RIDER, THE (VITAGRAPH) HARRY MOREY.....	JUNE 5			
"A fine story with interesting and dramatic moments."—M. P. News.					"Seafaring tale carries an adequate punch for Morey."—M. P. News.				
OLD LADY 31 (METRO) EMMA DUNN.....	APR. 10				SEA WOLF, THE (FAMOUS PLAYERS-LASKY) SPECIAL CAST.....	MAY 29			
"Tears and laughter in excellently produced comedy-drama."—M. P. News.					"Good action, melodrama typical of Jack London."—M. P. News.				
Exhibitor Comment—"This picture did not take very well with my patrons. Average business three days."					Exhibitor Comment—"Fair—too thrilling for the summer show." "An average picture to big and average business two days." "Brought extra large receipts but picture was considered rough. Extra advertising and London's name helped."				
Consensus—"Average picture, average puller."					Consensus—"Average picture, average puller."				
ONE HOUR BEFORE DAWN (HAMPTON-PATHE) H. B. WARNER.....	JULY 24				SEEING IT THROUGH (BRENTWOOD-ROBERTSON-COLE) ZASU PUTS.....	FEB. 28			
"A brilliant mystery story very well produced."—M. P. News.					"A heart-interesting story carries bewildering detail."—M. P. News.				
ORPHAN, THE (FOX) WILLIAM FARNUM.....	MAY 8				SEX (J. PARKER READ-HODKINSON) LOUISE GLAUM.....	APR. 10			
"Wildest of westerns with little plot."—M. P. News.					"Powerful theme, clever acting and rich production."—M. P. News.				
Exhibitor Comment—"This is a rather poor production but it went over big and was well liked by my patrons. Played it one week with the Goldwyn production, 'Partners of the Night,' to big business." "What might be called an average production. Played it three days to average business."					Exhibitor Comment—"A big production which was well produced and as a result did big business for one week." "A satisfactory picture which did splendid business for one week." "Very good. Played it three days to extra big business." "Played it three days to capacity business."				
Consensus—"Average picture, average puller."					"Good. Played it three days to big business." "A splendid attraction which pleased all. Three days to big business." "Fine—stood up well during its week."				
Consensus—"Average picture, average puller."					Consensus—"Good picture, good puller."				
OUT OF THE STORM (GOLDWYN) SPECIAL CAST.....	JUNE 26				SHERRY (EDGAR-LEWIS-PATHE) SPECIAL CAST.....	JUNE 5			
"A fine story which should interest and excite."—M. P. News.					"Has interesting moments, but rather long drawn out."—M. P. News.				
Exhibitor Comment—"A good production which played our house for one week. Did not go very well the first half but picked up the last half of the week."					SHIPWRECKED AMONG CANNIBALS (UNIVERSAL) SOUTH SEA ISLANDERS.....	JULY 10			
PARIS GREEN (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY.....	MAY 1				"A good production which should interest."—M. P. News.				
"Interesting moments in homespun story despite hokum."—M. P. News.					SHORE ACRES (METRO-SCREEN CLASSICS) ALICE LAKE.....	APR. 3			
Exhibitor Comment—"A splendid picture. Standing room only at all afternoon and evening performances." "Went very well and my patrons liked it. Played it three days to big business." "One of Ray's best which pleased and was enjoyed by all. One day to big business."					"Famous New England drama, well adapted."—M. P. News.				
"Charles Ray is a favorite here and this picture was well received by my patrons. Played it one week to big business." "Splendid—Ray more popular than ever. Good business for three days."					Exhibitor Comment—"A good picture which I played three days to average and poor business." "This picture did not appeal although Alice Lake was well liked. Played it on the program with the Fox production, 'A Manhattan Knight,' to average business for one week." "This feature did average business for three days. It is a good picture, however."				
Consensus—"Good picture, good puller."					"An exceptionally good picture. Pleased our audiences for three days and did big business for that time. We would like more like it."				
PARLOR, BEDROOM AND BATH (SCREEN CLASSICS-METRO) SPECIAL CAST.....	JULY 17				Consensus—"Average picture, average puller."				
"Stage success is rather weak in its screen version."—M. P. News.					SICK ABED (PARAMOUNT-ARTCRAFT) WALLACE REID.....	JULY 3			
PASSERS-BY (BLACKTON-PATHE) HERBERT RAWLINSON.....	JULY 3				"This lively comedy is a sure laugh-provoker."—M. P. News.				
"Exceptional characterizations lift ordinary story."—M. P. News.					Exhibitor Comment—"Very good. Went over with a bang, to big business for three days." "This feature pleased my patrons and it furnished splendid enjoyment for all. Two days to extra big and average business."				
PATH SHE CHOSE, THE (UNIVERSAL) ANNE CORNWALL.....	MAY 29				Consensus—"Good picture, good puller."				
"Interesting despite slight story."—M. P. News.					SILVER HORDE, THE (REX BEACH) SPECIAL CAST.....	MAY 22			
Exhibitor Comment—"Good—big business one day."					"Interesting, but rather short on drama and action."—M. P. News.				
PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO.....	JAN. 31				Exhibitor Comment—"A splendid picture to extra big business three days." "Played it three days. A good picture to average business."				
"Good production of material and good plot."—M. P. News.					"Excited about the average amount of interest from my patrons. Played it three days to average business."				
PHANTOM MELODY, THE (UNIVERSAL) MONROE SALISBURY.....	JAN. 26				Consensus—"Good picture, average puller."				
"Fantastic story of love and vengeance."—M. P. News.					SIMPLE SOULS (HAMPTON-PATHE) BLANCHE SWEET.....	MAY 8			
Exhibitor Comment—"Average picture to average business three days."					"Pleasing picture which should entertain."—M. P. News.				
PRINCE CHAP, THE (PARAMOUNT-ARTCRAFT) SPECIAL CAST.....	JULY 24				SISTER TO SALOME, A (FOX) GLADYS BROCKWELL.....	JULY 31			
"Sentimental story has few interesting moments."—M. P. News.					"Dream ending does not save it from being hopelessly tragic."—M. P. News.				
RED LANE, THE (UNIVERSAL) FRANK MAYO.....	JULY 17				SIX BEST CELLARS, THE (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN.....	MAR. 26			
"A pleasing picture which should interest."—M. P. News.					"Brant Washburn has a knockout here."—M. P. News.				
REMODELING HER HUSBAND (NEW ART-PARAMOUNT) DOROTHY GISH.....	JUNE 19				Exhibitor Comment—"A splendid picture to extra big business for one day." "An average feature which did big business for three days."				
"Both-often story lifted by Dorothy Gish's inimitable humor."—M. P. News.					"Great. Played it a week." "A very good picture to poor business."				
Exhibitor Comment—"Played this feature one week to big and average business. An average picture."					Consensus—"Good picture, good puller."				
RESTLESS SEX, THE (COSMOPOLITAN-PARAMOUNT-ART-CRAFT).....	JUNE 26				SLAM BANG JIM (AMERICAN-FLYING A) WILLIAM RUSSELL.....	APR. 24			
"Lavish production given Chambers' story which carries interesting moments."—M. P. News.					"Good laughs in mixture of farce and western."—M. P. News.				
RETURN OF TARZAN, THE (NUMA-GOLDWYN) GENE POL-LAR.....	JUNE 12				Exhibitor Comment—"Played it a week to average business. Just an average feature."				
"Fantastic picture fails to meet expectations."—M. P. News.					SLIM PRINCESS, THE (GOLDWYN) MABEL NORMAND.....	JULY 10			
RIDERS OF THE DAWN (BENJ. HAMPTON-HODKINSON) SPECIAL CAST.....	MAY 15				"Normand in kind of role which made her famous."—M. P. News.				
"Colorful action compensates for plot shortcomings."—M. P. News.					Exhibitor Comment—"Just a fair picture to average business for three days."				
Exhibitor Comment—"This picture went very well because it was a Northwest picture and full of exciting stunts. It appears to be good for a second run."					SPIRIT OF GOOD, THE (FOX) MADLAINE TRAVERSE.....	JULY 24			
RIO GRANDE (CAREWE-PATHE) SPECIAL CAST.....	APR. 24				"Wishy-washy, trite story, with star miscast."—M. P. News.				
"Should give satisfaction wherever shown."—M. P. News.					STRANGE BOARDER, THE (GOLDWYN) WILL ROGERS.....	MAY 1			
Exhibitor Comment—"Played this feature one week to poor business. Hot weather seems to be the cause for the drop in business."					"Will Rogers makes another entertaining picture."—M. P. News.				
ROMANCE (UNITED ARTISTS) DORIS KEANE.....	MAY 29				Exhibitor Comment—"Played this one with the Universal feature 'The Road to Divorce' to extra big business two days and big business one."				
"Artistic production given play of love and sentiment."—M. P. News.					"My patrons did not like this one and as a result, it did not get over. Played it one day to poor business." "A rather poor picture to three days of poor business."				
Exhibitor Comment—"Fair—rather poor entertainment however. Too much sentimentality." "Went over big because it was well advertised per cent of the patrons."					Consensus—"Average picture, average puller."				
Consensus—"Good picture, good puller."					SUDS (UNITED ARTISTS) MARY PICKFORD.....	JULY 10			
SAND (PARAMOUNT-ARTCRAFT) WILLIAM S. HART.....	JULY 3				"Unique characterization and artistic lightings lift slender and common place story."—M. P. News.				
"William S. Hart and his pinto score in characteristic picture."—M. P. News.					Exhibitor Comment—"Pickford's latest appears to be a rather poor production. Played it one week to poor business." "Pretty good but not a knockout by any means." "Did not go well at all. They did not like it." "Played it one week."				
Exhibitor Comment—"Very entertaining. Has a good cast and is well produced. Railroad-holdup stories seem to always fascinate my audiences. Hart does good work and more acting than heretofore. One week to big business over all." "This is a very good production. My patrons liked it very much and were pleased with Hart. Played it two days to big and average business."					Consensus—"Average picture, average puller."				
Consensus—"Good picture, good puller."									

"THE BREATH OF THE GODS"

(Universal-Jewel)

Artistic Production, and Star's Ability Raise Japanese Story

TSRU AOKI, featured in this production, comes to the fore with a rich, colorful and at times delicately shaded portrayal of an intensely dramatic role. The production affords her splendid opportunities and she takes advantage of them, while the artistic Japanese settings add to the impressiveness of her emotional scenes.

The picture proves to be unusually constructed. The characters change places—the hero developing into a villain, and the apparent heavy being made, entirely, sympathetic in the end. The story is laid in 1903, in Washington and Japan, immediately preceding and during the Japanese-Russian war. There are no war scenes, but all the characters are in the diplomatic service, and the dramatic situation arises when the star is forced to choose between serving her country as the wife of the Japanese minister of war, or remaining true to the young Austrian with whom she is in love. She finally chooses duty, and marries the Japanese in the hope that her knowledge of foreigners may aid her country.

Partly through her negligence, some valuable papers are stolen by her former lover, the young Austrian. The bargain for the return of the documents states that she must give herself to the thief. Rather than do this she commits suicide, leaving an unhappy ending except for the fact that a subtle hints at a future life with her husband, whom she finally grew to love. It is possible that there is a straining after drama which will be noticeable. A few of the situations, one would imagine, could be cleared up by a little physical action.

There are some especially beautiful shots of the Fujiyama, Japan's sacred mountain, from the sea, and the Japanese interiors are artistic. Grant that an Occidental could be consumed with such a deep passion for a Japanese maid, and you have a tense, well-acted, and artistically produced picture, with only a few lulls of interest after the several climactic scenes. The dramatic situations should compensate for the lack of thrills and action.—Length, 6 reels.—Matthew A. Taylor.

THE CAST

Yuki Onda.....	Tsuru Aoki
Pierre Le Beau.....	Stanhope Wheatcroft
Prince Hagane.....	Arthur Carewe
T. Caraway Dodge.....	Pat O'Malley
Senator Todd.....	Barney Sherry
Mrs. Todd.....	Marion Skinner
Gwendolyn.....	Ethel Shannon
Yuki's father.....	M. Seki
Yuki's mother.....	Mai Wells
Count Kousard.....	Paul Weigel

From the novel by Sydney McCall.
Directed by Rollin Sturgeon.
Scenario by Charles J. Wilson, Jr.

PRESS NOTICE—STORY

"The Breath of the Gods," the feature attraction at the _____ theatre on _____, is a Japanese story starring the brilliant Oriental actress Tsuru Aoki, the wife of the well-known film star, Sessue Hayakawa. The picture is described as a masterpiece among Japanese photoplays, and was adapted for the screen from the novel by Sydney McCall.

Part of the picture is laid in America and the latter part in Japan. The time is that thrilling period in 1903 immediately preceding the Russian-Japanese war. Yuki Onda is a Japanese girl studying in an American college when the little island in the Pacific is preparing for war. Immediately she returns to her native land. Her young lover follows her, but in order to serve her country best she consents to marry the Japanese minister of war. Then follows a series of incidents which help to make this production one of the most grippingly dramatic offerings to reach the screen in many moons. Although her difficult role requires the most consummate skill, the dainty little star is not found wanting. Her delicate expressions of emotion will bring the tears to your eyes and send a thrill to your heart.

All the beauty of the Land of Cherryblossoms is fully brought out. The photography, from beginning to end, is a sustained effort to produce a masterpiece of pictorial beauty as well as an intense drama. Supporting the star are such players as Stanhope Wheatcroft, Arthur Carewe and Ethel Skinner. "The Breath of the Gods" will be shown for _____ days.

PROGRAM READER

The year of 1903 was just as an eventful one for Japan as the year of 1917 was for America. At that time the Nippon Isle was preparing for the war with Russia which was to elevate it to a world's power. It is around this absorbing setting that the photodrama, "The Breath of the Gods," which will be shown at this theatre on _____, was built. Tsuru Aoki, known in private life as Mrs. Sessue Hayakawa, is the star, and this picture is going to make its mark in screen history as one of the most dramatic and gripping productions of a year of great productions. Besides the splendid acting of the star and her support, which consists of Stanhope Wheatcroft, Arthur Carewe and Pat O'Malley, there are hundreds of real Japanese serving as extras. There are no war scenes, but the picture gives an intimate view of diplomats and their intrigue as the nations start their game of war. In these days, when the screen is crowded with pictures of cheap sentiment and unreal action, such a wholesome, dramatic story as "The Breath of the Gods" will come as a welcome relief.

SUGGESTIONS

If there is a long-established newspaper in your city, we suggest a glass enclosed front page of the edition of seventeen years ago that announced the opening of hostilities between Japan and Russia, in your lobby. For an overture use selections from "The Mikado." They are well known and immediately suggest a Japanese atmosphere.

"A WOMAN'S BUSINESS"

(B. A. Rolfe-Jans)

Only Average Interest Here, Despite Attractive Theme

BUILT upon the age-old topic of woman's attitude towards marriage, and her desire for a wealthy husband, this production basically has a story which should be appealing to a motion picture audience. Having such a theme, it is naturally a story of character development. The incidents here are not forceful, and as a result the impression left is not as deep as one might expect.

The story opens with a bit of philosophizing. An elderly gentleman is watching women, young and old, lured to the dress-maker's window. His companion remarks that this is woman's business to look attractive. Then the story opens with a series of lukewarm incidents. Olive Tell, the star, is leading a drab existence in her mother's boarding house and longs for marriage in order to fulfill her love for luxury and social prestige. She discards her poor sweetheart and marries a wealthy young man who shortly after loses his income. She carries on a flirtation with an elderly man in the hopes of learning a tip on the stock market, and is divorced by her husband for her actions. She then tries to make money running a millinery shop; fails, and finally decides that her true place is with her ex-husband.

The star looks pretty at all times (perhaps too much so for a poor boarding house maid), but in one or two places has a most stilted manner of expressing strong emotion. The titles are not very well done. The dialogue especially appears quite unreal. Bad photography is noticeable in one or two spots. A great part of the picture deals with society life in New York, but there is nothing very elaborate about the sets. On the whole it appears to be a novel whose main character would have been a real interesting personage upon the screen if she were only put through some more interesting and unique incidents. Length, 6 reels, Matthew A. Taylor.

THE CAST

Barbara.....	Olive Tell
Johnny Lister.....	Edmund Lowe
Ellis.....	Donald Hall
Mrs. Ellis.....	Lucille Lee Stewart
Brookes.....	Warner Richmond
David.....	Annette Hall
	Stanley Walpole

Directed by R. A. Rolfe.
From the novel by Charles Belmont Davis.
Scenario by Violet Taggart Clark.

PRESS NOTICE STORY

"A Woman's Business," a feature production starring Olive Tell, and adapted from the popular novel, "Nothing a Year," by Charles Belmont Davis, will be the attraction at the _____ theatre on _____. This picture, when in release millions of motion picture fans.

The story is built up around the interesting question—"what is a woman's business?" Is it to love her husband, cook his meals, and see that his shoppers and pipe are ready for him when he returns in the evening? Or is it to strike out for herself in the business world? Or again is it the business of marriage? Olive Tell, playing "Barbara," a girl of a poor Southern family, who had had nothing but drudgery throughout her twenty years, decided it was the last. So she promptly set about to find for herself a wealthy husband. She did, but now longs to woman, makes up the bulk of this interesting photoplay. The story has a genuine appeal to every class of theatre-goers.

Olive Tell is one of the rising stars of screen-dom. Or rather, it should be said that she is already shining far above the horizon, and promises, with a few more such absorbing pictures as "A Woman's Business," to well-nigh reach the zenith of popularity. The balance of the cast is equally commendable, consisting of such players as Edmund Lowe, Lucille Lee Stewart, Donald Hall and Warner Richmond. The picture was made under the supervision of Director R. A. Rolfe.

PROGRAM READER

People look at marriage in different lights. Pretty little Barbara hoped for it as a deliverance from her life of drudgery in her mother's boarding house. All her life had been filled with dishes and pans, and complaining boarders, and prunes for breakfast. She saw the belles of twenty years ago now penniless widows, or was a woman's business. Such a girl was Barbara, and Barbara is none other than Olive Tell, the dainty and beautiful screen star, who plays the stellar role in "A Woman's Business," which will be the attraction at this theatre on _____.

The story is from the pen of Charles Belmont Davis and reached an appreciative audience in novel form under the title of "Nothing a Year." It has been pictured under the personal direction of Director R. A. Rolfe, who has his directing eye in making an absorbing photodrama out of this interesting story. You will like dainty little Barbara, and you will be surprised how she changes her views on this marriage proposition after a time.

SUGGESTIONS

The exploitation possibilities of this picture center largely around its title, and the catch lines which can be made from its interesting story. Charles Belmont Davis may not motive very much to audience, but is worth mentioning. Tie-ups might be arranged with millinery and dress shops, with such signs in the window: "A Woman's Business is to look attractive!" If you can start a discussion through letters to the editor, in the local paper, about woman's place in the business world, it would help.

CATCH LINES

An absorbing story of a pretty little girl and what she thought was her business in the world; how she realized her mistake, and finally settled down in the business that has been woman's since the beginning of time.

Olive Tell in an absorbing story of a woman and her business.

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TATTLERS, THE (FOX)	MADLAINE TRAVERSE		APR. 10	"Society melodrama too heavy for general entertainment."—M. P. News.	WOLVES OF THE STREET (ART-O-GRAPH-ARROW)	EDMUND COBB		JUNE 5	"Unsatisfactory production of Wall street story."—M. P. News.
TERROR, THE (FOX)	TOM MIX		MAY 29	"Tom Mix thriller more than satisfies."—M. P. News.	WOMAN GIVES, THE (FIRST NATIONAL)	NORMA TALMADGE		APR. 24	"Lots of talent and effort almost wasted."—M. P. News.
TERROR ISLAND (PARAMOUNT-ARTCRAFT)	HOUDINI		MAY 8	"Resembles a wild aerial in incident and action."—M. P. News.	WOMAN AND THE PUPPET, THE (GOLDWYN)	GERALDINE FARRAR		APR. 17	"Single track idea overwhelmed with romance."—M. P. News.
THIRD GENERATION, THE (ROBERTSON-COLE)	SPECIAL CAST		JAN. 31	"Fairly interesting picture on a domestic theme."—M. P. News.	WOMAN IN ROOM 13, THE (GOLDWYN)	PAULINE FREDERICK		APR. 17	"Pauline Frederick has worthy subject in mystery melodrama."—M. P. News.
THIRD WOMAN, THE (ROBERTSON-COLE)	SPECIAL CAST		MAR. 27	"Might be classed as fair entertainment."—M. P. News.	WOMAN WHO UNDERSTOOD, THE (ROBERTSON-COLE)	BESSIE DORRIS		APR. 3	"Domestic story is obvious but entertaining."—M. P. News.
THIRTIETH PIECE OF SILVER, THE (AMERICAN-PATHE)	MARGARITA FISHER		MAY 22	"Good combination makes interesting picture."—M. P. News.	WOMAN'S MAN (ARROW FILM CORP.)	ROMAINE FIELDING		JULY 31	"An exciting story full of incident."—M. P. News.
THOU ART THE MAN (PARAMOUNT-ARTCRAFT)	ROBERT WARWICK		JUNE 12	"Warwick starred in average romantic drama."—M. P. News.	WOULD YOU FORGIVE? (FOX)	VIVIAN RICH		MAY 1	"Small appeal in conventional society drama."—M. P. News.
3 GOLD COINS (FOX)	TOM MIX		JULY 17	"Tom Mix stars again in another characteristic role."—M. P. News.	WONDER MAN, THE (ROBERTSON-COLE)	GEORGES CARPEN		JUNE 12	"Picture carries interest and a colorful personality."—M. P. News.
TOKIO SIREN, A (UNIVERSAL)	TSURU AOKI		JUNE 26	"Story with Japanese star lacking in punch."—M. P. News.	WORLD AND HIS WIFE, THE (COSMOPOLITAN-PARAMOUNT-ARTCRAFT)	SPECIAL CAST		JULY 31	"Rich production and good acting save this one."—M. P. News.
TOLL GATE, THE (PARAMOUNT-ARTCRAFT)	WILLIAM S. HART		MAY 1	"Quite entertaining picture with Hart as good bad man again."—M. P. News.	WORLD OF FOLLY, A (FOX)	VIVIAN RICH		JUNE 26	"Backyard story fails to create interest."—M. P. News.
TRAIL OF THE CIGARETTE, THE (STEINER-ARROW)	GLEN WHITE		JUNE 12	"Mystery story well produced and thoroughly interesting."—M. P. News.	YELLOW TYPHOON, THE (FIRST NATIONAL)	ANITA STEWART		MAY 22	"Anita Stewart's portrayal compensates for theatrical story."—M. P. News.
TREASURE ISLAND (PARAMOUNT-ARTCRAFT)	SPECIAL CAST		APR. 24	"Interesting picture made from Stevenson's famous story."—M. P. News.	YES OR NO (FIRST NATIONAL)	NORMA TALMADGE		JULY 17	"Two ordinary stories in one with star playing dual role."—M. P. News.
TRIP TO MARS, A (TOWER FILM CORP.)	SPECIAL CAST		MAY 29	"Should furnish average entertainment."—M. P. News.	YOUNG MRS. WINTHROP (PARAMOUNT-ARTCRAFT)	ETHEL CLAYTON		APR. 3	"Mother-in-law story furnishes artificial picture."—M. P. News.
TWINS OF SUFFERING CREEK (FOX)	WILLIAM RUSSELL		JULY 3	"Russell in Western well entertained but not thrill."—M. P. News.	YOUNG MRS. WINTHROP (PARAMOUNT-ARTCRAFT)	ETHEL CLAYTON		APR. 3	"Mother-in-law story furnishes artificial picture."—M. P. News.
UNCHARTED CHANNELS (ROBERTSON-COLE)			JUNE 26	"Theme is timely and H. B. Warner puts it across."—M. P. News.	YOUNG MRS. WINTHROP (PARAMOUNT-ARTCRAFT)	ETHEL CLAYTON		APR. 3	"Mother-in-law story furnishes artificial picture."—M. P. News.
UNKNOWN RANGER, THE (AYWON FILM CORP.)	REX RAY		JUNE 5	"A mildly entertaining western."—M. P. News.	YOUNG MRS. WINTHROP (PARAMOUNT-ARTCRAFT)	ETHEL CLAYTON		APR. 3	"Mother-in-law story furnishes artificial picture."—M. P. News.
UNDER CRIMSON SKIES (UNIVERSAL-JEWEL)	ELMO LINCOLN		JUNE 12	"Action and incident make colorful melodrama."—M. P. News.	YOUNG MRS. WINTHROP (PARAMOUNT-ARTCRAFT)	ETHEL CLAYTON		APR. 3	"Mother-in-law story furnishes artificial picture."—M. P. News.
UNDER NORTHERN LIGHTS (UNIVERSAL)	SPECIAL CAST		JULY 31	"Interest and incident strong in this one."—M. P. News.	YOUNG MRS. WINTHROP (PARAMOUNT-ARTCRAFT)	ETHEL CLAYTON		APR. 3	"Mother-in-law story furnishes artificial picture."—M. P. News.
WALL STREET MYSTERY, A (ARROW)	GLEN WHITE		JUNE 5	"Love interest lacking in average detective story."—M. P. News.	YOUNG MRS. WINTHROP (PARAMOUNT-ARTCRAFT)	ETHEL CLAYTON		APR. 3	"Mother-in-law story furnishes artificial picture."—M. P. News.
WHITE LIES (FOX)	GLADYS BROCKWELL		JUNE 19	"Story of France in wartime is strong in plot."—M. P. News.	YOUNG MRS. WINTHROP (PARAMOUNT-ARTCRAFT)	ETHEL CLAYTON		APR. 3	"Mother-in-law story furnishes artificial picture."—M. P. News.
WHITE MOLL, THE (FOX)	PEARL WHITE		JULY 24	"Pearl White makes debut in her first Fox feature."—M. P. News.	YOUNG MRS. WINTHROP (PARAMOUNT-ARTCRAFT)	ETHEL CLAYTON		APR. 3	"Mother-in-law story furnishes artificial picture."—M. P. News.
WHY CHANGE YOUR WIFE? (DE MILLE-FAMOUS PLAYERS-LASKY)	SPECIAL CAST		MAY 8	"Interesting as drama and sure box office attraction."—M. P. News.	YOUNG MRS. WINTHROP (PARAMOUNT-ARTCRAFT)	ETHEL CLAYTON		APR. 3	"Mother-in-law story furnishes artificial picture."—M. P. News.
WITS vs. WITS (HALLMARK)	MARGUERITE MARSH		JUNE 12	"Too much mystery in confusing crook picture."—M. P. News.	YOUNG MRS. WINTHROP (PARAMOUNT-ARTCRAFT)	ETHEL CLAYTON		APR. 3	"Mother-in-law story furnishes artificial picture."—M. P. News.

"Flashbacks" on Earlier Releases

"Broken Melody" (Selznick)—"Extra big business two days and average business one. O'Brien certainly assures us box office satisfaction but his vehicles appear to be rather disappointing."

"Live Sparks" (Hodkinson)—"A good picture to three days of big business."

"Out Yonder" (Selznick)—"An average feature to average business three days."

"Passion's Playground" (First National)—"Would call this one an average feature. It played my house three days to big business."

"The Flapper" (Selznick)—"All right for summer shows but nothing startling. Average business three days."

"The Great Accident" (Goldwyn)—"Great—standing 'em up all week at two houses and simultaneously."

"The River's End" (First National)—"One of the best features of the year. Drew and Warner business during first hot spell of summer. Extra big business for three days."

"Wings of the Morning" (Fox)—"A splendid picture to poor business for one day."

Dead Men
Tell No
Tales

"CROOKED STREETS"

(Paramount-Artcraft)

Melodrama Is Long on Atmosphere, Short on Plot and Suspense

NOT much invention has been expended upon "Crooked Streets," which serves to introduce Ethel Clayton in a melodramatic line of action. It is a story which has been done often on the screen and because of its familiarity, there is very little mystery attached to the various scenes and situations. Some effort has been made to carefully hide the motives of the characters—to give it a note of suspense. But dressing up the villain with sidewhiskers and making him resemble a collector of bugs is futile when a title is flashed that he is on his way to China to gather antiques.

One is certain that he will be revealed eventually as an opium-smuggler, and one is not disappointed. And the girl, who accompanies him as a secretary, is positively identified as a detective. If either one of them had been drawn otherwise the surprise aimed at, would have been achieved. Though the story would have been too simple for the average audience. Nothing happens in the action until the heroine ventures out unaccompanied in the streets of Shanghai. Here is the picture at its best. For it is richest in its atmosphere and local color. The material isn't complicated enough for five reels, so the action falls back upon a naive scene depicting a fistic encounter between a would-be-protector of the girl and a French sailor. And they fight in a den of iniquity for easily two reels.

The man from the Occident is shrouded in mystery and a play at romantic conflict is offered when his advances are disregarded. Eventually he reveals himself as a representative of Scotland Yard, after the very people she accompanied to the Orient. The fight is the big punch and is quite interesting. We can see no reason why the French sailor, who opposed the hero in the ring, should be exploited as having stayed five rounds with Carpenter. "Crooked Streets" is well named insofar as its locale is concerned. It is a painstaking effort upon the part of the director to supply a faithful touch. Miss Clayton is denied a chance to reveal her emotional gifts, though her acting is as convincing and natural as ever. Jack Holt plays the hero with admirable poise and restraint.—*Laurence Reid.*

THE CAST

Gail Elliot	Ethel Clayton
Rupert O'Dare	Jack Holt
Lawrence Griswold	Clyde Fillmore
Silas Griswold	Clarence H. Geldart
Mrs. Griswold	Josephine Crowell
Sailor Hugh	Frederick Starr

By Samuel Merwin.

Scenario by Edith Kennedy.

Directed by Paul Powell.

Photographed by William Marshall.

PRESS NOTICE—STORY

Ethel Clayton's latest picture to be presented at the _____ theatre next is "Crooked Streets," an adaptation by Edith Kennedy of Samuel Merwin's story, "Dinner at Eight." It may be defined as an adventure-romance with the scenes laid in the native and European quarters of Shanghai. It is appropriate background for a tale of this character. The star appears as a young American girl on her way to China with an old professor and his wife, with whom she has accepted a position as secretary. Once arriving in the city Gail becomes suspicious that her employer's errand is not an honest one. Venturing alone into the native section of the city, she is involved in a brawl between some Chinamen and roistering French sailors on leave. An Irish adventurer named O'Dare rescues her with difficulty, but the adventure is not half so startling as the one which follows. Gail learns eventually that her employer is really engaged to opium smuggling and his guilt is established in a most dramatic manner. The picture is packed with adventure and romance for which the "Paris of the East" is famed and offers the star a most entertaining subject. Miss Clayton, as usual, contributes a portrayal marked for its sincerity and naturalness and her support which includes Clyde Fillmore and Jack Holt, is praiseworthy. Paul Powell directed.

PROGRAM READER

Shanghai, the "Paris of the East," has served as the locale of many a tale of adventure and romance in real life, as well as in fiction. It is appropriate background for the exciting story unfolded in Ethel Clayton's new picture, "Crooked Streets," which comes to the _____ theatre beginning _____ Samuel Merwin, who fashioned the story, which has been adapted by Edith Kennedy and directed by Paul Powell, has incorporated elements such as romance and adventure, intrigue and mystery and the result is a most interesting entertainment. Miss Clayton plays her part with admirable poise and understanding and assisting her in a capable manner are Jack Holt and Clyde Fillmore.

SUGGESTIONS

The title suggests mystery and adventure and should be exploited here for all it is worth. Tell that it is an exciting adventure tale of Shanghai, "the Paris of the East." Bring out too, that Samuel Merwin wrote the original story which has been adapted by Edith Kennedy. Say something about the star regardless of the fact that she is well established as a most interesting entertainer. Dress your lobby in an oriental manner, with subdued lights, Chinese effects and coloring. You can also dress your stage in an appropriate manner. Mention the other players. Also the director. Bring out that the picture carries a deal of action and suspense and that it offers a pleasing romance.

CATCH LINES

See "Crooked Streets," a story where East meets West. Follow the adventures of Ethel Clayton in Shanghai, "the Paris of the East."

A mystery tale of love and opium-smuggling in Shanghai, "Paris of the East." It is alive with the lure and odor of the Orient. See "Crooked Streets."

"THE CHEATER"

(Metro)

Fair Entertainment on a "Miracle Man" Sort of Theme

IN all likelihood when Henry Arthur Jones wrote "Judah," the play from which May Allison's picture, "The Cheater," is adapted, he had never heard of "The Miracle Man." That it is based upon the same sort of theme, depicting the power of faith as it comes to a girl steeped in sin, and regenerates her, is merely a coincidence. She is a "mental healer" whose object it is to mult a rich man of his fortune by working upon his faith in her. Where it differs from "The Miracle Man" is the fact that a true healer doesn't redeem the crook through his own faith. She is regenerated through the power of love given her by the rich man in question and his unfortunate child.

"The Miracle Man" depended a great deal upon its humanity, its pathos and the religious note it conveyed. "The Cheater" doesn't show the spirituality, but relies upon its disclosures of the methods of clairvoyants for entertainment. And it looks as if the director had gauged its values correctly. Certainly there is a rich vein of humor in the trickery of the fakirs, particularly when a gullible heiress, possessing imaginary ills, comes to the clairvoyant to have her fortune told. All the paraphernalia, all the tricks of the trade are presented with a fidelity to truth. Then the girl of the triumvirate conceives the plan to try faith healing. And gradually she feels that she is endowed with a power to heal. Because the light of purity is shining in the crippled child's eyes and the light of love in her father's.

It is quite improbable that he would proffer his affection when the girl and her father are revealed as a pair of clever crooks. Still the child is able to walk for the first time. And such a revelation would forgive a lot of sins. The picture doesn't carry any real moving moments, yet it keeps the interest because of its logical development, the fine moral of the tale, the good production, and the acting by the star and her support. Miss Allison takes care of most of the scenes and acquits herself in a creditable manner. Frank Currier is amusing as her "never work" father, the man who lived by his wits for thirty years. The picture will certainly enlighten those who place their trust in fortune tellers. *Laurence Reid.*

THE CAST

Lily Meany, later known as }	May Allison
Vashti Delich	King Baggot
Judah, Lord Asgarby	Frank Currier
Peg, Meany, Lily's father	Harry Van Meter
"Bill" Tozer, alias }	May Geraci
Majalah, the mystic }	Percy Challenger
Mr. Prall	Lucille Ward
Mrs. Prall	J. Denney Tabler
Doctor	Alberta Lee
Nurse	.....

By Henry Arthur Jones.

Scenario by Lois Zellner.

Directed by Henry Otto.

Photographed by W. M. Edmond.

PRESS NOTICE—STORY

May Allison, the charming Metro star, will appear at the _____ theatre for three days beginning _____ in "The Cheater." Adapted by Lois Zellner from Henry Arthur Jones' play, "Judah," it is described as an intensely dramatic offering. The story of "The Cheater" deals with faith healing and when it was produced upon the stage created quite a furor. Miss Allison's role is that of Lily Meany, who, under the name of Vashti Delich, has won a reputation for pect of trying to cure the crippled sister of Judah, Lord Asgarby, the experiences a change of heart due to the nobleman's sincerity and the simple faith of his little

The drama of her redemption is said to have been developed with effective dramatic skill, the sponsors seeing to it that its moving moments are well emphasized as well as the moral. Henry Otto, the director has taken advantage of every situation and has also staged the picture with appropriate backgrounds. King Baggot, widely known for his work as a screen star, appears as Judah. Others in the company are Frank Currier, Harry Van Meter, Percy Challenger, and Lucille Ward.

PROGRAM READER

In "The Cheater," a picturization of Henry Arthur Jones' powerful drama, "Judah," which came to the _____ theatre next _____, May Allison has a role that is fascinating in its grip upon the emotions. The story has to do with a girl whose whole life is a deception. She is brought up among fakirs and charlatans. In the guise of a "mental healer" she enters an aristocratic household and prepares to deceive them with a false assumption of power—when she meets the man who makes her ashamed of herself. What she does then—how the nature course of her life is abruptly altered—is told in gripping style in a drama that pulsates with action and abounds in clever dramatic incidents. Miss Allison does some of the finest work of her career. Lois Zellner adapted it while Henry Otto directed.

SUGGESTIONS

Catch lines and attractive teasers would be a good angle to exploit this feature. First make known to your patrons that it is an adaptation of Henry Arthur Jones' play, "Judah," which held the British public spellbound when it was produced in England. Make the author's name known to your audience. List the plays which have been adapted to the screen. Bring out Miss Allison's charm and talent in your advertising and feature the other members of the cast. King Baggot is certainly well known to your patrons. Feature the drama as a particularly fascinating story of a woman's redemption after she has lived a life of deception. Talk about the production.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

Peggy Rebels (Mary Miles Minter).....	5
The Week End (Margaret Fisher).....	6
A Live Wire Tick (William Russell).....	6
The House of Toys (Scena Owen).....	6
The Thirtieth Piece of Silver (Margaret Fisher).....	6
Slam Bang Jim (William Russell).....	6
The Honey Bee (Marguerita Sylva).....	6

ARROW FILM CORPORATION

Love's Protege (Ora Carey).....	5
Woman's Man (Romaine Fielding).....	5
The Bromley Case (Glen White).....	5
The Trail of the Cigarette (Glen White).....	5
The Unseen Witness (Glen White).....	5
The Wall Street Mystery (Glen White).....	5

SERIALS

The Lurking Peril (Anne Luther-Geo. Larkin) 15	Episodes
The Fatal Sign (Claire Anderson-Harry Carter) 15	Episodes

Lightning Bree (Jack Hoxie-Anne Little).....	15
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WESTERN DRAMAS

Blazed Trail Prods. (one every other week).....	2
Loose StarWesterns (one every other week).....	2

ONE AND TWO-REEL COMEDIES

Hank Mann Comedies (one every other week).....	1
Arnie (Eddie Le Boudin-Lillian Vera).....	1
Sunbeam (Fatty Fildert Bert Tracey).....	1
Hank Mann (Hank Mann Madge Kirby).....	2

AYWON FILM CORP.

Blind Love (Lucy Cotton).....	6
Days of Daring (Tom Mix).....	5
Perseus and Peggy (Peggy Hyland).....	6
Eternal Penalty (Henry Kolker).....	5
Roses and Thorns (Lenore Ulrich).....	5
She Pays (Julia Dean-Louise Huff).....	5
Justice (Cyril Scott).....	5
The Guilty Woman (Marie Empress).....	5

CELEBRATED PLAYERS CORP.

(At State Right Exchanges)

THE GUMPS

Ice-Box Episodes.....	1
Andy Fights the High Cost of Living.....	1
Militant Min.....	1
Accidents Will Happen.....	1
Andy the Model.....	1
Andy Re-decorates the Flat.....	1
Andy's Inter-Religious Roundup.....	1
Andy's Mother-in-law Pays Him a Visit.....	1
Andy on Skates.....	1
Andy Visits the Osteopath.....	1
Andy and Min at the Theatre.....	1
Andy's Night Out.....	1

CANYON PICTURES CORP.

VANISHING TRAILS

(Twelve Two-Reel Westerns Featuring Franklyn Farnum)

Twelfth, The Cowboy and the Rajah.....	2
Eleventh, Cupid's Roundup.....	2
Tenth, "Breezy" Bob.....	2
Ninth, Brother Bull.....	2
Eighth, When Pa's Fall Out.....	2
Seventh, Shackles of Fate.....	2
Sixth, The Punctured and the Pup.....	2

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy).....	2
La Farre Sisters (Dancers).....	2
The Diving Swan (Skating).....	2
Three Whistle Sisters (Boxing and Wrestling).....	2
The Flying De Armand.....	2
Reynolds and Geraldine (Aesthetic Dancers).....	2
Hundeler (Balancing).....	2
Everson's Comedy Circus (Pony, Dog and Monkey).....	2
Harry Collier & Co. (Comedy Bicycle Novelty).....	2
La Meen Boys.....	2
Free Hand and Love (Acrobatics).....	2
The Arabian Whirlwind Troupe (Tumbling Acts).....	2

EDUCATIONAL FILMS CORP.

(Released Through Educational Film Exchanges)

CHESTER COMEDIES

An Overall Hero.....	2
Four Times Foiled.....	2

CHRISTIE COMEDIES

Kiss Me, Caroline (Bobby Vernon).....	2
A Seaside Siren (Fay Tincher).....	2

TORCHY COMEDIES

Torchy (Johnny Hines).....	2
Torchy Comes Thru (Johnny Hines).....	2

MIRMAID COMEDIES

A Fresh Start (Marvel Ray).....	2
Duck Inn (Lloyd Hamilton).....	2

SPECIALS

The Why of a Volcano.....	1
The Valley of Ten Thousand Smokes.....	1
A Day With Carraiza.....	1
Modern Centaurs.....	1

ROBERT C. BRUCE SCENICS

The Castaway.....	1
The Great Mirror.....	1
The Hope of Adventure.....	1
Falling Waters.....	1
Solitude.....	1
By Schooner to Skagway.....	1
The Song of the Paddle.....	1
The Log of the La Viajera.....	1
The Wanderlust.....	1
The Chilkat Cuts.....	1

CHESHER-OUTING SCENICS

Take in Boarding.....	1
Pyrenices and Wooden Legs.....	1
Bear With Us.....	1
Fire.....	1
Breeds Come True.....	1
Pigs and Kavn.....	1
Wanted, an Elevator.....	1
Adam and Eve in the Andes.....	1

SCENICS

Foam Fantasies.....	1/2
Duck Days.....	1/2
In a Naturalist's Garden.....	1/2
Horseshoe and Bridal Veil.....	1/2
Barks and Skippers.....	1/2
The Fancy.....	1/2
Infant Icebergs.....	1/2
Troubadours of the Sky.....	1/2

EQUITY PICTURES CORP.

Whispering Devils (Conway Tearle).....	6
Keep to the Right (Edith Taliaferro).....	6
For the Soul of Rafael (Clara Kimball Young).....	7
The Forbidden Woman (Clara Kimball Young).....	6
Silk Handbags and Calico Wives (House Peters).....	6
Eyes of Youth (Clara Kimball Young).....	7

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

Aug.—Hairpins (Enid Bennett).....	4796
Aug.—Guilt of Love (Dorothy Dalton).....	4796
Aug.—What Happened to Jones (Bryant Washburn).....	4530
Aug.—The White Circle (Maurice Tourneur's).....	4750
Aug.—Crooked Streets (Ethel Clayton).....	4750
Aug.—The Prince Chap (Wm. DeMille's).....	6168
Aug.—The Fighting Chance (Special).....	5894
July—The Sons of St. Anthony (Bryant Washburn).....	4501
July—Away Goes Prudence (Billie Burke).....	4565
July—Let's Be Fashionable (Douglas MacLean).....	4501
July—The Ladder of Lies (Ethel Clayton).....	4501
July—Homer Comes Home (Charles Ray).....	4555
July—The Fourth Deadly Sin (Robert Warwick).....	4639
July—The World and His Wife (Cosmopolitan).....	6702
June—Old Wives for New (DeMille-Reissue).....	5663
June—Below the Surface (Special Cast—Ince).....	5987
June—The Fighting Chance (Special).....	5894
June—Remodeling Her Husband (Dorothy Gray).....	4259
June—The City of Masks (Robert Warwick).....	4708
June—Sick Abed (Wallace Reid).....	4327
May—The Dark Mirror (Dorothy Dalton).....	5084
May—A Lady in Love (Ethel Clayton).....	4607
May—The Dancin' Fool (Wallace Reid).....	4124
May—The Dark Mirror (Dorothy Dalton).....	5084

ARTCRAFT

June—Rebecca of Sunnybrook Farm (Mary Pickford).....	5382
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PARAMOUNT-ARBuckle COMEDIES

Jan. 11—The Garage.....	2
Nov. 16—The Hayseed.....	2

PARAMOUNT-SENNETT COMEDIES

Aug. 15—Great Scott.....	2
Aug. 22—Fresh Fish.....	2
Aug. 27—You Wouldn't Believe It.....	2
June 6—By Golly.....	2
May 23—Let 'er Go.....	2
May 2—Fresh Fish.....	2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning.....	1
Dec. 21—Those Distant Cousins.....	1
Dec. 7—Alter the Circus.....	1

PARAMOUNT-DE HAVEN COMEDIES

Aug. 29—Never Again.....	2
Aug. 1—Vacation Time.....	2
June 13—A Model Husband.....	2

PARAMOUNT-HOLMES TRAVEL PICTURES

Aug. 29—Souvenirs of the Singapore.....	1
Aug. 23—The Sentence of the Sarong.....	1
Aug. 15—Hunting for Formosan Headhunters.....	1
Aug. 8—Heroic Liege.....	1
Aug. 1—Cocanuts and Copra.....	1
July 25—In Flanders Fields.....	1
July 18—Frenchieing Net.....	1
July 11—The Land of Laos.....	1
July 4—Parisian Holidays.....	1

PARAMOUNT-BURLINGHAM

Dec. 28—Winter Sports at St. Moritz.....	1
Dec. 14—Down the Strand in London.....	1

PARAMOUNT-POST NATURE PICTURES

Dec. 21—From a Piscatorial Angle.....	1
Dec. 7—Memorial Lane.....	1
Nov. 23—Sunshine and Shadows.....	1
Nov. 9—A Night in June.....	1

PARAMOUNT MAGAZINE

Aug. 29—Why Do They Do It?.....	1
Aug. 22—The Unseen Land.....	1
Aug. 15—Dying as a Fine Art.....	1
Aug. 8—Peach Pirates.....	1
Aug. 1—Masks and Mummies.....	1
July 25—Unpopular Science.....	1
July 18—The Kingdom of Night.....	1

TRUOX AND OTHER COMEDIES

Apr. 11—Ship Ahoy.....	2
Mar. 28—Cleaning Up (Armstrong-White).....	2
Dec. 28—To Good to be True (Ernest Truex).....	2
Dec. 14—Speed (Al. St. John).....	2

FILM MARKET, INC.

(At State Right Exchanges)

The House Without Children.....	7
The City of Purple Dreams.....	6
Who Shall Take My Life?.....	7
The House of the Devil of Romance.....	3
The Natural Law.....	6
The Grain of Dust.....	6
The Lust of the Ages.....	6
Curtain Pull the Right to Kill.....	6
Beware of Strangers.....	6
Perseus and Peggy.....	6

FILM SPECIALS

JOLLY COMEDIES

The Nut Crackers (Ben Turpin).....	1
Artless Artie (Harry Fox).....	1
Neptune's Stupidship (Gertrude Selby).....	1
Breaking Into Society (Armstrong-White).....	1
A Close Shave (Ben Turpin).....	1
Hubby's Mistake (Gertrude Selby).....	1
Girls Will Be Girls (Lue White).....	1
Pardon Me (Gertrude Selby).....	1

FIRST NATIONAL EXCHANGES

45 Minutes from Broadway (Charles Ray).....	5962
The Jackie Man (King Vidor).....	5962
Curtain (Katherine MacDonald).....	5962
Yes or No (Norma Talmadge).....	5962
The Yellow Typhoon (Anita Stewart).....	5962
Passion's Playground (Katherine MacDonald).....	5962
The Lie Expert (Constance Talmadge).....	5962
Don't Ever Marry (Anita Stewart).....	6518
Polly of the Storm Country (Mildred Harris).....	6038
The Woman Gives (Norma Talmadge).....	5923
The Idol Dancer (D. W. Griffith).....	7033
The Family Honor (King Vidor's).....	5884
The Inferior Sex (Mildred Harris Chaplin).....	5695
Fighting Shepherdess (Anita Stewart).....	5954
Such of Sinners (Constance Talmadge).....	5485
The River's End (Marshall Neilan's).....	6584

FOX FILM EXCHANGES

BIG PRODUCTIONS

The Strongest (Special Cast).....	6
Should a Husband Forgive? (Special Cast).....	7
Evangeline (Special Cast).....	7
Kathleen Mavourneen (Thea. Barral).....	6
Checkers (Special Cast).....	7

WILLIAM FARNUM SERIES

The Joyous Troublemaker.....	6
The Orphan.....	6
The Adventurer.....	6087
Heart Strings.....	6
Wings of the Morning.....	6

THEDA BARA SERIES

Lure of Ambition.....	5
La Belle Russe.....	6

TOM MIX SERIES

Three Gold Coins.....	5
Desert Love.....	5
Three Gold Coins.....	5
The Daredevil.....	5

Advance Information on All Film Releases

(Continued from page 1246)

FOX ENTERTAINMENTS

Her Honor the Mayor (Eileen Percy).....	5
Firebrand Trevison (Buck Jones).....	5
The Rose of Nome (Gladys Brockwell).....	5
Little Waverer (Shirley Mason).....	5
The Square Shooter (Buck Jones).....	5
A Sister of Salome (Gladys Brockwell).....	5
A World of Fool (Vivian Rich).....	5
The Twins of Suffering Creek (Wm. Russell).....	5
White Lies (Gladys Brockwell).....	5
The Iron Heart (Madeline Travers).....	5
The Spirit of Good (Madeline Travers).....	5
Forbidden Trails (Buck Jones).....	5
Love's Harvest (Shirley Mason).....	5

SUNSHINE COMEDIES

His Wife's Caller.....	2
A Waiter's Wasted Life.....	2
Mary's Little Lobster.....	2
Virtuous Husbands.....	2
Slipping Feet.....	2
A Lady Bellhop's Secret.....	2
T. Nights Without a Barroom.....	2
Money Talks.....	2
Through the Keyhole.....	2

MUTT AND JEFF CARTOONS

The Breakfast Food Industry.....	5
The Mystery of the Galvanized Ash Can.....	5
Dorried Spirits.....	5
3 Raisins and One.....	5
One Round Jeff.....	5
The Tango Dancers.....	5
The Toy Makers.....	5
The Great Mystery.....	5

FON NEWS

Wednesdays and Saturdays.....	1
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FROHMAN AMUSEMENT CORP.

(At State Right Exchanges)

TEXAS GUINAIN SERIES

Just Bill.....	2
The Boss of the Rancho.....	2
The Spirit of Cabin Mine.....	2
The Heart of Texas.....	2

MACK SWAIN SERIES

Nimrod Ambrose.....	2
Ambrose and the Bathing Girls.....	2
Ambrose in Bad.....	2
Ambrose's Winning Ways.....	2

GARSON-NEILAN PRODUCTIONS

(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet).....	9
The Hushed Hour (Blanche Sweet).....	9

GAUMONT COMPANY

(At State Right Exchanges)

Husbands and Wives (Vivian Martin).....	6
Tuesdays—Gaumont News.....	6
Fridays—Gaumont Graphic.....	1
The Real Roosevelt.....	1
Satan on Earth.....	2
The Hand of Vengeance (Serial, ten two-reel episodes).....	2

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS

Cupid the Cowpuncher (Will Rogers).....	5
The Six Princesses (Mabel Normand).....	5
Roads of Destiny (Pauline Frederick).....	5
Jes' Call Me Jim (Will Rogers).....	5
The Great Accident (Tom Moore).....	6
Dorothy and the Puppet.....	6
The Woman and the Puppet (Madge Kennedy).....	2
Trimmed With Red (Madge Kennedy).....	2
The Strange Boarder (Will Rogers).....	7
The Little Shepherd of Kingdom Come (Jack Pickford).....	7
The Blooming (Mabel Normand).....	6
The Paliser Case (Pauline Frederick).....	5
Water, Water, Everywhere (Will Rogers).....	5
Pinto (Mabel Normand).....	5

EMINENT AUTHORS PRODUCTIONS

Going Some (Rec Beach).....	5
Out of the Storm (Gertrude Atherton).....	5
Dangerous Days (Mary Roberts Rinehart).....	5
Partners of the Night (Leroy Scott).....	5

BOOTH TARKINGTON'S EDGAR SERIES

Edgar's Hamlet.....	2
Edgar and Teacher Pet.....	2

CAPITOL COMEDIES

Aug. 29—In and Out (Flanagan and Edwards).....	2
Aug. 15—His Wife's Husband (Flanagan and Edwards).....	2
Aug. 1—The Road to Ruin (Flanagan and Edwards).....	2
July 18—A Counter Plot (Buddy Post).....	2
July 4—Mum's the Word (Buddy Post).....	2
June 20—A Money Mixup (Buddy Post).....	2

FORD EDUCATIONAL WEEKLY

Aug. 8—Starting Life (Showing Young Life).....	1
Aug. 1—Into the Big Cypress (Scene).....	1
July 25—Current Occurrences (Making Electric Flat Irons, etc.).....	1
July 18—Just "Write" (Making Fountain Pens).....	1
July 11—Water as Power.....	1
July 4—South Urea of Florida.....	1

GOLDWYN-BRAY PICTOGRAPHS

July 18—The Life History of the Pearl.....	1
July 11—Our Wonderful World (Lipault).....	1
July 4—Beating a Man at His Own Game.....	1
June 27—Speeding Up the Play.....	1

GOLDWYN-BRAY COMICS

July 25—Shedding a Profiteer (Judge Rummy).....	1
July 18—A Fish Story (Happy Hooligan).....	1
July 11—His Country Cousin (Judge Rummy).....	1
July 4—The Dummy (Shenanigan Kids).....	1
June 27—A Doctor Should Have Patience (Judge Rummy).....	1

GRAPHIC FILM CORPORATION

Moral Suicide (Mason Baird).....	7
Askes of Love (Lester Henderson).....	7
When Men Betray (Gail Kane-Stuart Holmes).....	6
Echo of Youth (Richman-Baird-Shepard).....	6
Someone Must Pay (Gail Kane-Edmund Breese).....	6
A Child for Sale (Cecile Hale Connolly).....	6

GREIVER'S EDUCATIONALS (CHICAGO)

Serpent's Tooth.....	1
Specs Through Dixie.....	1
Royal Ease.....	1
Colossus of Roads.....	1
The Spirit of the Birch.....	1
Suds.....	1
Precisely as Polly.....	1

HALL ROOM BOYS PHO. PLAYS

July 8—Stung Again.....	2
June 10—Misfortune Hunters.....	2
May 27—Tit for Tat.....	2
May 1—Movie Madness.....	2
April 29—Tell Us, Osa.....	2
Apr. 15—Four of a Kind.....	2
Apr. 1—This Way Out.....	2
Mar. 22—Oh, Baby.....	2
Mar. 8—Breaking Into Society.....	2

HALLMARK PICTURES CORP.

TRIANGLE RECREATED STAR PRODS.

July—Wild Winship's Widow (Dorothy Dalton).....	5
July—The Deserter (Frank Keenan).....	5
July—The Arzan (Wm. S. Hart).....	5
July—The Lamb (Douglas Fairbanks).....	5
July—The Coward (Frank Keenan).....	5
July—Fifty-Five (Norma Talmadge).....	5
June—Hell's Hinges (Wm. S. Hart).....	5
June—Love or Justice (Louise Glaum).....	5
June—The Americano (Douglas Fairbanks).....	5

COMEDIES (TWENTY-SIX)

(One every two weeks)	
Dodging His Doom.....	2
Madcap Ambrose.....	2
Thirst.....	2
The Betrayal of Maggie.....	2

BURTON KING PRODUCTIONS

The Discarded Woman (Grace Darling Rod La Roche).....	6
Love or Money (Virginia Lee Corbin).....	6
The Common Sin (Grace Darling Rod La Roche).....	6

PLIMPTON PICTURES

What Children Will Do (Edith Stockton).....	5
Should a Wife Work (Edith Stockton).....	5

SERIALS

The Fatal Sign (Harry Carter-Claire Anderson) (15 Episodes).....	15
The Screaming Shadow (Wilson-Gerber) (15 Episodes).....	15
The Trail of the Octopus (Wilson-Gerber) (15 Episodes).....	15
The Evil Eye (Benny Leonard) (15 Episodes).....	15

FAMOUS DIRECTORS SERIES

A Veiled Marriage (Lehr-Keller).....	5
Carmen of the North (Anna Bos).....	5
Chains of Evidence (Breese-Shottwell).....	5
High Seas Adventure (Earle-Gladys Rulette).....	5
The Heart of a Gypsy (Florence Billings).....	5
The Phantom Honeymoon (Marguerite Marsh).....	5
Honor, and 7 (Stuart Holmes, Ellen Cassidy).....	5
A Dangerous Adair (Billie Rawlinson).....	5

SPECIAL PRODUCTIONS

Thru the Roosevelt Country with Colonel Roosevelt.....	4
A House Divided (Syvia Breamer).....	4
The Littlest Scout (Violet Blackton).....	4
Wanted—Murder (Elsie Hammerstein).....	4
The Other Man's Wife (Stuart Holmes-Ellen Cassidy).....	4

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON GREAT AUTHORS PIC.

TURES, INC.	
The Seaguller (Emerson Hough's).....	7
The Westerners (Stewart Edward White's).....	7
ZANE GREY PICTURES, INC.	
(Benj. B. Hampton and Eltinge P. Warner)	
Riders of the Dawn (Zane Grey's).....	6
Desert Gold (Zane Grey's).....	6

J. PARKER READ, JR., PRODUCTIONS

Sex (Louise Glaum).....	7
The Lone Wolf's Daughter (Louise Glaum).....	7
Sahara (Louise Glaum).....	7

DETRICH-BECK, INC.

The Harvest Moon (Doris Kenyon).....	6
The Bandbox (Doris Kenyon).....	6

ARTCO PRODUCTIONS

The Capitol (Leah Baird).....	6
Cynthia of the Minute (Leah Baird).....	6

ROBERT BRUNTON PRODS.

The Green Flame (J. Warren Kerrigan).....	5
The Dream Cheater (J. Warren Kerrigan).....	5
Live Sparks (J. Warren Kerrigan).....	5
The Lord Loves the Irish (J. Warren Kerrigan).....	5

NATIONAL PRODUCTIONS

The Blue Bonnet (Billie Rhodes).....	6
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JOSEPH LEVERING PRODUCTIONS

His Temporary Wife (Special Cast).....	6
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DIAL FILM CO. PRODUCTIONS

King Spruce (Mitchell Lewis).....	7
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LOUIS TRACY PRODUCTIONS

The Silent Barrier (Sheldon Lewis).....	6
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IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life of Honor (Leah Baird-James Morrison).....	7
Human Clay (Mollie King).....	7

JANS PICTURES CORP.

A Women's Business.....

Love Without Question (Olive Tell).....	6
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KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

The Land of Long Shadows (Jack Gardner).....	5
Efficiency Edgar's Courtship (Taylor Holmes).....	5
The Misleading Lady (Henry B. Walthall).....	5
Open Places (Jack Gardner).....	5
The Little Shepherd of Bargain Row (R. Travers).....	5
The Range Boys (Jack Gardner).....	5
The Alster Case (Bryant Washburn).....	5
The Man Trail (Richard Travers).....	5
Men of the Desert (Jack Gardner).....	5
Little Shoon (Henry B. Walthall).....	5
Broncho Billy Dramas.....	5
Snakeville Comedies.....	5
Fables in Slung (George Ade).....	1
Stripped for a Million (Crane Wilbur).....	1
Strife (George Le Guere).....	5

CHAPLIN REISSUES

A Burlesque on Carmen.....	4
Feb. 1—The Champion.....	4
Mar. 1—Jinny Elopement.....	2
Apr. 1—Work.....	2
May 1—By the Sea.....	1

MERIT FILM CORP.

Fool's Gold (Mitchell Lewis).....	6
Sam Wolf (Texas Guinan).....	6
Heart of Texas (Tom Mix).....	3
Window Opposite (Leah Baird).....	7
Once to Every Man (Jack Sherrill).....	6

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS

Oct. 1—The Four Horsemen of the Apocalypse (Special Cast).....	6
Sept. 27—Clothes (Special Cast).....	6
Sept. 20—The Seal of the Crane-Katon.....	6
Sept. 13—The Price of Redemption (Bert Lytell).....	6
Sept. 1—The Hope (Special Cast).....	6
Aug. 16—The Chorus Girl's Romance (Viola Dana).....	6
Aug. 9—Held in Trust (May Allison).....	6
July 19—The Misty Wife (Alice Allison).....	6
June 5—Parlor, Bedroom and Bath (Special Cast).....	6
June 1—The Cheater (May Allison).....	6
May 31—The Seal of Luck (Special Cast).....	6
Apr. —Alias Jimmy Valentine (Bert Lytell).....	6
—Dangerous to Men (Viola Dana).....	6

C. E. SHURTLEFF PRODUCTIONS

Aug. 23—The Matinee of the Elsinore (Special Cast).....	6
Apr.—Burning Daylight (Mitchell Lewis).....	6

Advance Information on All Film Releases

(Continued from page 1248)

ROBERTSON-COLE PRODS.

SUPERIOR PICTURES

Bright Skies (Brentwood).....	5
The Devil's Claim (Sessue Hayakawa).....	5
The Notorious Mrs. T (Bessie Barriscale).....	5
The Brand of Lopez (Sessue Hayakawa).....	5
A Woman Who Understood (Bessie Barriscale).....	5
The Third Woman (Special Cast).....	5
The Flame of Hellgate (Beatrice Michelena).....	5
Seeing it Through (Zasu Pitts).....	5
The Luck of Geraldine Laird (Bessie Barriscale).....	5
The Beggar Prince (Sessue Hayakawa).....	5
The Third Generation (Brentwood).....	5

SPECIALS

The Wonder Man (Georges Carpentier).....	7
The Fortune Teller (Marjorie Rameau).....	7
Butterfly Man (Lew Cody).....	5
The Bottom of the World (Sir Ernest Shackleton).....	5

SUPREME COMEDIES

Mixed Husbands.....	5
The Taylor Made Wife.....	1
Downstairs and Up.....	1
Why Be Jealous?.....	1
Her Beloved Burglar.....	1
Her Self Commencer.....	1
The Land a Lamb.....	1
A Bungalow Bungle.....	1

MARTIN JOHNSON PICTURES

Marooned in the South Seas.....	1
The City of Broken Old Men.....	1
Recruiting in the Solomons.....	1
Lone South Pacific Mission.....	1
Domesticating Wild Men.....	1
Cruising in the Solomons.....	1
Savage Savages in the South Seas.....	1

ADVENTURE SCENICS

The Tempest.....	1
Waters of Destiny.....	1
Tree Magic.....	1
Out of the Solomons.....	1
The Lone Trapper.....	1
Ghosts of Romance.....	1
Sons of Salomon.....	1

TRIANGLE EXCHANGES

(See United Picture Theatres)

TYRAD PICTURES, INC.

Broken Hearts (Lucille de Tar-Florence Hackett).....	5
It Happened in Paris (Mme. Yorska).....	5
Human Passions (Lottie Tylor).....	5
Man and Woman (Betty Mason).....	5
The Red Viper (Garth Hughes).....	5
Your Wife and Mine (Eve Dorington).....	5
Two Children Pay (Garth Hughes).....	7
Dr. Brind's Wonders of Nature (One every week).....	5
Johnny Dooley Comedies (Johnny Dooley—one every month).....	2

RAD PICTURES

Skinning Skinners (Johnny Dooley).....	5
Through Eyes of Mon (Frank Mayo).....	5
Weekly Indigestion (one every week).....	1

UNITED ARTISTS CORPORATION

June 27—Suds (Mary Pickford).....	5
June 13—The Mollycoddle (Douglas Fairbanks).....	6
May 30—Romance (Doris Keane).....	8
Apr. 5—Down on the Farm (Mack Sennett's).....	5
Jan. 18—Pollyanna (Mary Pickford).....	6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks).....	6
Oct. 20—Broken Blossoms (D. W. Griffith's).....	6
Sept. 1—His Majesty the American (Douglas Fairbanks).....	8

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Under Northern Lights (Special Cast).....	5
The Lucille (Lyons-Moran).....	5
The Girl in the Rink (Anne Cornwall).....	5
The Red Lane (Frank Mayo).....	5
Human Stuff (Harry Carey).....	5
His Mites (Edna Roberts).....	5
A Tokio Siren (Tauri Aoki).....	5
Everything But the Truth (Eddie Lyons-Lee Moran).....	5
The Path She Chose (Ann Cornwall).....	5
The Girl in No. 29 (Frank Mayo).....	5

JEWEL PRODUCTIONS, INC.

Aug. 16—The Breath of the Gods (Aoki-Carew).....	6
July 5—Under Crimson Skies (Elmo Lincoln).....	6
Feb. 23—The Virgin of Stamboul (Priscilla Dean).....	7
Feb. 2—The Great Air Robbery (Lieut. Ormer Locklear-Francelia Billington).....	6

THE VANISHING DAGGER

(Featuring Eddie Polo).....	2
Aug. 16—Eleventh, A Race to Scotland.....	2
Aug. 2—Tenth, When London Sleeps.....	2
Aug. 2—Ninth, The Rights of Liverpool.....	2
July 26—Eighty, In Unmerciful Hands.....	2
July 19—Seventh, Plunged to His Doom.....	2
July 12—Sixth, The Little Calamity.....	2
July 5—Fifth, The End of the Rustlers.....	2
June 28—Fourth, On the Trail of the Dagger.....	2
June 21—Third, In Death's Clutches.....	2

CENTURY COMEDIES

July 28—A Birthday Tangle (Henley-Jameson).....	2
July 14—Bear Skinned Beauties (Century Chorus).....	2
May 14—Lion's Jaws and Kitten's Paws (Sweet-Gregory-Monberg and Century Lions).....	2
May 28—The Tale of a Dog (Brownlie).....	2
May 12—My Salomy Lious (Century Lions).....	2

STAR COMEDIES

Aug. 16—Cutting Out His Vacation (Burkett-Howard).....	1
Aug. 9—Ringing Hill Belle (Burkett-Howard).....	1
Aug. 12—Cards and Cupid.....	1
July 26—Through the Keyhole.....	1
July 19—His Miss-Step (Hartine Burketts).....	1
July 12—Kidding the Landlord (Bartine Burketts).....	1
July 5—Pills for Papa (Burns-Hill).....	1
June 14—The Last Nip (Lee Kohlman).....	1
June 7—Heard 'N' Everything.....	1
May 31—His Friend's Tip (Lyons-Moran).....	1
May 24—Caught in the End (Lyons-Moran).....	1
May 17—Too Many Burglars (Lyons-Moran).....	1

RAINBOW COMEDIES

Aug. 18—A One Cylinder Love Riot (Engle-Byron).....	2
Aug. 10—The Girl Can Kneep (Mann-Byron).....	2
Aug. 4—Won by a Nose (Dorety-Keating-Henley).....	2
July 21—Off His Trolley (Engle-Dickerson).....	2
July 14—Should Waiters Marry (Gee, Ovey).....	2
June 30—A Villain's Broken Heart (Engle-Zemlick).....	2
June 23—A He Male Vamp (Monty-Sweet).....	2
June 7—Moonshines and Jailbirds (Engle-Jackson-Toby).....	2
June 2—An Artist's Repose (Mann-Byron).....	2

STAGE WOMEN'S WAR RELIEF SERIES

Mar. 15—The Mad Woman (O'Neil-Power).....	2
Mar. 1—His Woman (Julia Arthur).....	2

WESTERN AND RAILROAD DRAMAS

Aug. 21—A Smilin' Kid (Hoot Gibson).....	2
Aug. 14—The Smoke Signal (James Warner).....	2
July 10—The Girl That Round Up (Leo Maloney).....	2
July 3—Fighting Fale (Maggie Lane).....	2
July 24—The Red Hot Trail (Leo Maloney).....	2
July 17—The Shootin' Kid (Hoot Gibson).....	2
July 10—The Boss of Copperhead (J. McDonald).....	2
July 3—A Tough Tenderfoot (Lynch-Warren).....	2
June 26—The Fightin' Terror (Hoot Gibson).....	2
June 19—Bought and Fought For (Maggie Lane).....	2
June 12—Under Sentence (Maggie Lane).....	2
June 9—The Broncho Kid (Hoot Gibson).....	2

MAJOR ALLEN'S ANIMAL HUNTS

May 3—Tiger Land.....	1
Apr. 5—The Story of the Wolf.....	1

THE MOON RIDERS

(Featuring Art Accord).....	2
Aug. 16—Seventeenth, Rushing Waters.....	2
Aug. 9—Sixteenth, The Flaming Peril (Art Accord).....	2
Aug. 2—Fifteenth, The Hour of Torment.....	2
July 26—Fourteenth, Unmasked.....	2
July 19—Thirteenth, The House of Doom.....	2
July 12—Twelfth, The Pit of Fire.....	2
July 5—Eleventh, Death's Door.....	2
June 28—Tenth, The Moon Rider's Bride.....	2
June 21—Ninth, The Triple Menace.....	2
June 14—Eighth, At the End.....	2
June 7—Seventh, The Menacing Monster.....	2

THE LION MAN

(Eighteen Two-Reel Episodes Featuring Kathleen O'Connor and Jack Perrin)

Apr. 26—Eighteenth, In the Nick of Time.....	2
Apr. 19—Seventeenth, In Cruel Clutches.....	2

ELMO THE FEARLESS

(Eighteen Two-Reel Episodes Starring Elmo Lincoln)

June 7—Eighteenth, The Fatal Letter.....	2
May 31—Seventeenth, The Trap.....	2
May 24—Sixteenth, The House of Intrigue.....	2
May 17—Fifteenth, The Burning Fuse.....	2
May 10—Fourteenth, The Avalanche.....	2

NEWS AND MAGAZINE REELS

Tuesdays—International News.....	1
Fridays—New Screen Magazine (Universal).....	1

VITAGRAPH EXCHANGES

ALICE JOYCE PRODUCTIONS

The Prey.....	6
Dollars and the Woman.....	6
Baby's Duchess.....	7

EARLE WILLIAMS PRODUCTIONS

The Purple Cipher.....	5
A Master Stroke.....	5
Captain Swift.....	5
The Fortune Hunter.....	7

CORINNE GRIFFITH PRODUCTIONS

The Whisper Market.....	5
The Candidacy.....	5
The Garter Girl.....	5
Deadline at Eleven.....	5
Human Collateral.....	5

JIMMY AUBREY COMEDIES

The Decorator.....	2
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HARRY T. MOREY PICTURES

The Gauntlet.....	5
The Sea Ruler.....	5
The Flaming Que.....	5
The Birth of a Soul.....	5

VITAGRAPH SPECIALS

Trumpet Island (Tom Terriss) Special Cast.....	7
The Courage of M'Onno (James Oliver Curran).....	7

LARRY SEMON COMEDIES

The Stage Hand.....	2
Solid Concrete.....	2
School Days.....	2
The Fly Cop.....	2
The Grocery Clerk.....	2
The Head Waiter.....	2

O. HENRY (TWO REELERS)

A Ruler of Men (Special Cast).....	2
An Afternoon Miracle (Special Cast).....	2
Trimble, Trimble (Special Cast).....	2
The Ransom of Mack (Special Cast).....	2
The Passing of Black Jack (Joe Ryan).....	2

WOLFVILLE TALES (TWO REELERS)

The Washerwoman's War (Nell Shipman).....	2
The Trials of Texas Thompson (Nell Shipman).....	2

TIE SILENT AVENGER

Fifteen Two-Reel Episodes Starring Wm. Duncan	2
Fifteenth, The Final Trump.....	2
Fourteenth, The Lake of Fire.....	2
Thirteenth, A Human Pendulum.....	2
Eleventh, Shot in the Back.....	2
Tenth, Blades of Horror.....	2

HIDDEN DANGERS

(Fifteen Episode Serial Starring Joe Ryan and Jean Paige)

Fifteenth, The Lifting Fog.....	2
Fourteenth, The Fatal Escape.....	2
Thirteenth, A Woman's Grip.....	2
Twelfth, Human Bait.....	2
Eleventh, The Tank's Secret.....	2
Tenth, A Fatal Reckless.....	2
Ninth, An Inch from Doom.....	2
Eighth, Hemmed In.....	2
Seventh, Hindoo Hate.....	2
Sixth, Springing the Trap.....	2
Fifth, Hands of Horror.....	2
Fourth, The Fatal Choice.....	2
Third, Plucked from Jail.....	2
Second, The Murder.....	2
First, The Evil Spell.....	2

W. H. PRODUCTIONS

The Lost Battalion (Special Cast).....	7
Everybody's Business (Richmond-Calhoun).....	7
Mickey (Mabel Normand).....	7
Satan's Pawn (Bessie Barriscale).....	5
The Straight Road (Bessie Barriscale).....	5
The Hell Hound of Alaska (Wm. S. Hart).....	5
Staking His Life (Wm. S. Hart).....	5

ONE AND TWO REELERS

W. S. Hart Dramas.....	2
Shorty Hamilton Comedy Dramas.....	2
Keystone Comedies (Liberty Brand).....	1
Kay Comedies (Union Brand).....	2
Kay Bee Dramas (Columbia Brand).....	2
Arbuckle Comedies.....	1
Chaplin Comedies.....	1 & 2
Sennett Keystone comedies.....	2

WILK (JACOB) FEATURES

(At State Right Exchanges)

Aches of Desire (Mrs. Sessue Hayakawa).....	6
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ALICE BRADY FEATURES

Maternity.....	3
The Trap.....	5
A Woman Alone.....	5
Darkest Russia.....	5
The Dancer's Peril.....	5
A Gilded Cage.....	5
La Boheme.....	5
The Rack.....	5
The Diverse Game.....	5
Spurs.....	5
Miss Petticoats.....	5
Self-Made Widow.....	5
The Hungry Heart.....	5

ROBERT WARWICK FEATURES

Man of the Hour.....	5
Stolen Voice.....	5
Friday the 13th.....	5
Human Driftwood.....	5
The Man Who Forgot.....	5
Family Honor.....	5
Face in the Moonlight.....	5
All Man.....	5
A Girl's Folly.....	5
Sudden Riches.....	5
False Friends.....	5

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Simplex

DO YOU KNOW THAT

**THE FAMOUS PLAYERS-LASKY
ORGANIZATION**

USES

225
Simplexes?

QUALITY ALWAYS WINS



THE PRECISION MACHINE CO. INC.
317-29 East 34th St.—New York





Henry Lehrman

Henry Lehrman's
"A Twilight Baby"
Is doing well—very!
And, Mr. Lehrman
Will soon christen
His second First National
Offering—Protected by
Rothacker Prints.

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.



There are reasons—
Come and see them.

Established 1910

AUGUST 14, 1920

Motion Picture News

Reg. U. S. Patent Office



4 to 1

- ☐ Thousands of dollars now wasted in trade paper advertising can be saved by simply asking the Exhibitor what paper he reads. He'll tell you gladly.
- ☐ He just told one concern that the "NEWS" was his preference over other trade papers—*by four to one*.
- ☐ Preference means the *reading* of your advertising announcement. To duplicate it is to throw your money away.
- ☐ Make your own test, then direct your advertising appropriation accordingly, and you'll double its effect at one-half your present outlay.

The News Alone Covers the Field



You Must Read "The Claws of the Lobster"

In Martin Quigley's "Exhibitors Herald," issue dated August 7, Page 65, there is a signed article by Marshall Neilan which will interest every motion picture theatre owner and exhibitor in the United States. If you have laid aside your issue of "Exhibitors Herald" when this advertisement comes to your notice it is our suggestion that you take out your copy and read the article at once.

Under a good-natured but nevertheless biting Irish wit in Mr. Neilan's article there is strong, sound, clean reasoning that will interest an exhibitor's *pocketbook*.

The seven members of Associated Producers, Inc., owing their own organization, are "*free men*." Each of the seven members has kept and is keeping and working out his previous contracts cleanly and honorably. Not one of them is a defaulter or pledge-breaker or contract-jumper.

For the first time in their lives, for the first time in the history of the motion picture industry, these seven Producers are able to do the big things they want to do without hindrance or censorship. They are able to do the pictures they have dreamed about and worked out in their minds. They are able to engage and star or feature or use the personalities who mean new blood and larger audiences for the screen.

They are able to deal with exhibitors direct. They have in New York an organization that cannot be bunked or tricked into alliances that will work against the exhibitors of the country; an organization that has never had a recorded or unrecorded case of pledge breaking or ill-treatment of exhibitors.

Knowing these things about us, you will read "The Claws of the Lobster" with even greater interest and you will be more prepared to take our word for it that we are already engaged in making the biggest pictures of our careers for your theatres. We ask you to give us time for our thirty pictures and not to sew up your time. If our pictures are not big cancel any one of us out under one-picture cancellation. There's an individual producer cancellation clause in every contract we make with you.

MACK SENNETT - MARSHALL NEILAN - ALLAN DWAN - GEORGE LOANE TUCKER
MAURICE TOURNEUR - J. PARKER READ JR. - THOMAS H. INCE

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY



*A
Paramount Artercraft
Picture*

*That Warm Feeling
Around the Heart*

YOU know the feeling—you get it only now and then, and when you do get it the whole world looks young and rosy.

You get this feeling as never before when you see Tom Meighan in "The Prince Chap." It's so wholesome and altogether delightful that men, women and children see it and feel happy for a week afterwards.

The exhibitor gets a pleasant feeling, too, when he shows "The Prince Chap." A feeling around the pocket-book that only comes when the crowds have been storming his doors all day long, and when the old bank balance is as fat as the Muggins' Food Baby in the ads.

From the play by Edward Peple. Scenario by Olga Printzlau



Jesse L.
Lasky
presents

**WILLIAM
DeMILLE'S**
PRODUCTION OF

"The Prince Chap"

With **THOMAS
MEIGHAN**



ADOLPH ZUKOR presents A

GEORGE FITZMAURICE
PRODUCTION"The Right
To Love"With Mae
Murray
and David
PowellPhotoplay by
OUIDA BERGERE
Adapted from the play
by PIERRE FRONDAIE
and CLAUDE FARRERE*A Paramount*

MARRIED against her will to a vicious brute—deprived of her right to love—insulted and humiliated—

And then—at last despairing—to meet a man who could give her all she craved!

What should she have done?

That's a question your audiences will discuss long after the showing. It will make enough talk to keep your theatre packed night and day.

The production is more spectacular than "On With the Dance"—it is the biggest thing, dramatically and scenically, that Fitzmaurice has ever done.

The first of the new season's productions. Released in September.



Picture ~ ~ ~ ~





THOMAS H. INCE
PRESENTS
CHARLES
RAY
in "A
Village
Sleuth"



WHO said a guy couldn't learn
detecting by correspondence?
He'd show 'em!

And when the dirty work started the Vil-
lage Sleuth was sure on the job!

Say, it's funny! And like all the Ray suc-
cesses, funny because it's so real and true to
life. Your audiences will eat this one up!

*The second of the new season's productions.
Released in September.*

Story by Agnes Christine Johnston. Directed by Jerome Storm.
Photographed by Chet Lyons. A Thomas H. Ince Production.

A Paramount Picture



Everybody's Coming!

It's Paramount WEEK. COME!

THIRD ANNUAL Paramount WEEK

1919-1920 These Are the Great Money-Getting Paramount Pictures of Last Season

You Can Get Them at Your Exchange For Use in National Paramount Week **1919-1920**

COME IN - IT'S Paramount WEEK

PARAMOUNT WEEK marks the opening of the fall season. It is a refreshing indication to the public that summer is at its end and the best showtime of all the year is come again.

And we're starting this new season out right for you by a tremendous nation-wide advertising campaign.

Free newspaper advertising in 864 cities, listing your theatre, advertising in the *Saturday Evening Post* and *Collier's Weekly*, and free one-sheets, banners, herald cuts, slides and Money Sheet.

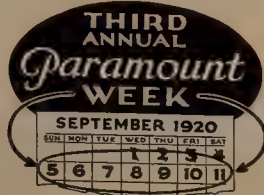
Take advantage of this free advertising! It will shove you to year-long success!

Third Annual Paramount Week

All This Free
Advertising
Is for
YOU!



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CHAS. B. DE MILLE, Sec'y and Treas.
NEW YORK, N. Y.



Jesse L.
Lasky
presents.

ROBERT W. CHAMBERS'

GREATEST NOVEL

"The Fighting Chance"

A Paramount Arcraft Picture

Gosh What a Punch!

NO wonder the audiences gasped at the Rivoli! No wonder the newspapers raved about it! No wonder everybody's talking about it!

Because it's got a regular knock-out punch in every scene. In story, in settings, in situations and in acting it stands clear at the top.

The Tribune said it was the best thing seen in New York recently. And when a New York critic talks like that you know he's seen something big.

The fame of Chambers, the fame of the all-star cast, the luxurious production and the marvelous direction are conspiring to help you break records.

Go after it!

Directed by Charles Maigne
Scenario by Will M. Ritchey



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



A Money Menu

September

A George Fitzmaurice Production, "The Right to Love"
Charles Ray in "A Village Sleuth"*
Elsie Ferguson in "Lady Rose's Daughter"
Wallace Reid in "What's Your Hurry"
Cosmopolitan production, "Humoresque"
Dorothy Dalton in Sir James Barrie's "Half an Hour"
Hugh Ford's production, Thomas Meighan in "Civilian Clothes"
Dorothy Gish in "Little Miss Rebellion"

October

Cecil B. DeMille's production, "Something to Think About"
Douglas MacLean in "The Jailbird"
Roscoe (Fatty) Arbuckle in "The Round Up"
Maurice Tourneur's production, "Deep Waters"
William S. Hart in "The Cradle of Courage"
Ethel Clayton in "A City Sparrow"
William Gillette's "Held by the Enemy"
Bryant Washburn in "A Full House"
Cosmopolitan production, "The Restless Sex"
Charles Ray in "An Old Fashioned Boy"*

November

George Melford's production, "Behold My Wife!"
Ethel Clayton in "Sins of Rozanne"
Wallace Reid in "Always Audacious"
Enid Bennett in "Her Husband's Friend"*
Billie Burke in "Frisky Mrs. Johnson"
Bryant Washburn in "Burglar Proof"
A George Fitzmaurice production, "Idols of Clay"
Dorothy Dalton in "A Romantic Adventuress"

* Thomas H. Ince Productions.

Paramount Pictures



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSIE LASKY, Vice Pres. CECIL B. DE MILLE, Director General
NEW YORK



Mrs. Sidney Drew
presents

MR. JOHN CUMBERLAND
IN

**THE UNCONVENTIONAL
MAIDA GREENWOOD**

by JULIAN STREET

From his famous "After Thirty" Stories

Adapted and Directed by-

MRS. DREW

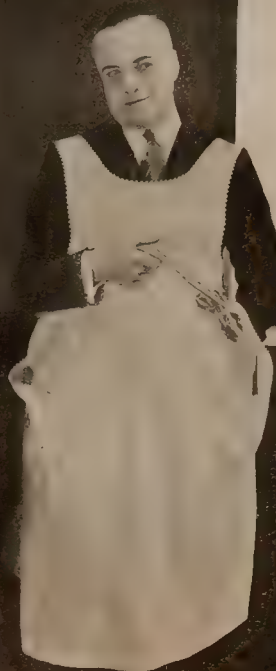
When the wife's away the man
will play—

But the wife will soon be back.

**And Then, Jimmy Wicketts—
ha! ha!**

Why even exhibitors with wives
in the country for the summer
know just exactly what kind of a
giggling—guilty feeling is going
to get the laughs out of the
patrons in their theatres.

**A Two Part
Comedy**



The Supreme
Tie-Up—

Mary
Pickford
in
"SUDS"

On
Your
Screen
NOW—

From
the Charles Frohman Production
"Op O' Me Thumb"
By Frederick Fenn & Richard Pryce
Directed by Jack Dillon
Screen Adaptation by Waldemar Young
Photographed by Charles Rosier.

UNITED ARTISTS
CORPORATION

MARY PICKFORD CHARLIE CHAPLIN

DOUGLAS FAIRBANKS D.W. GRIFFITH

WILLIAM ADOLPHUS, PRESIDENT

While the
Public and
Press of
the Whole
World
Acclaim
These
Artists

DOUGLAS
FAIRBANKS

in
"THE
MOLLYCODDLE"

Story by Harold Mac Grath
Scenario by Tom Geraghty

"UNDER NORTHERN LIGHTS"

featuring
Leonard Clapham, Virginia Faire, Wm. Buckley
Written and directed by Jacques Jaccard

**"THIS PICTURE SHOULD
GIVE SATISFACTION
WHEREVER PLAYED"**

—says M.P. NEWS

STORIES of Canadian border life, with the Northwest Mounted Police playing prominent roles and the French inhabitants introduced to give the proper balance, are always interesting. 'UNDER NORTHERN LIGHTS' is a picture of this type, with the elements of romance, incident and romantic moments mixed in the proper proportions. Comedy relief is furnished in the form of a negro who is always "seeing things." It is ludicrous, indeed, when he is seen pursued by a young bear, who does not hesitate to climb a ladder in his efforts to get the negro. This picture should give satisfaction wherever played."

—MOTION PICTURE NEWS.



UNIVERSAL SPECIAL ATTRACTION

'Never have there been any as remarkable'

says Virginia Dale
in the Chicago Daily Journal

"THERE have been cannibal pictures before, but it is safe to say that never have there been any as remarkable as these now on exhibition. Aside from the awe this film inspires, there is an educational value not to be ignored—it looks as if the missing link were found.

"Brisk subtitles explain as the film unwinds. The photography, for the most part, is unexpectedly clear—it should be remembered that much was done by microphotography. Mr. Laemmle has accomplished an accurate pictorial history of a race of which little has hitherto been known. It is worthy of the utmost consideration."

ROB REEL

says:

"The LA SALLE is having a time seating all the Chicagoans who crave a close view of cannibals and their haunts. The pictures are exciting and intensely interesting and different."

GENEVIEVE HARRIS

says:

"I am quite sure you will enjoy seeing this film record of a daring adventure. It is interesting from start to finish. There are no dull moments—the views are all genuine."

Carl Laemmle
presents the amazing Universal-Jewel
**"SHIPWRECKED
AMONG
CANNIBALS"**

It has More exploitation angles than a Circus

The fact that International News scores its scoops so consistently is of real dollars-and-cents value to the exhibitor. This persistent beating of competitors has built up a following that means an actual cash increase in your box-office receipts. The news weekly often is the deciding factor in winning wavering patrons. With International News on your program you get those wavering patrons—as well as all the other extra admissions that International News regularly brings. Released thru Universal.



REALART STAR FRANCHISE

Form E 91, 1250, 6-10

Contract for Thirty-six (36) Photoplays, Each Starring One of the Following: Mary Miles Minter, Alice Brady, Constance Binney, Wanda Hawley, Bebe Daniels or Justine Johnstone.

BOX OFFICE TITLES

If you don't think the **TITLES** on your billing have a direct relationship to your **BOX OFFICE**, just try a picture with a meaningless name on your public. Or, to put it another way: List your poor-draw pictures of last year. Then take heed of **THEIR TITLES**. One needn't be a title expert to find that some are "commercial" and some **ARE NOT**.

Every Realart title in the coming year is "commercial." Every title has to meet the double requirement of fitting the picture and fitting the box office. Sometimes an original title will meet that test. Oftentimes a great stage play or book is available, to be used as it was originally or with an original twist. In such cases, the tremendous value of a title which has been internationally advertised and established becomes a very great asset. But **ALWAYS** the appeal of the title to your public is kept in mind. A few from next season's list to prove it:

"FOOD FOR SCANDAL"

"BLACKBIRDS"

"SWEET LAVENDER"

"THE NEW YORK IDEA"

"YOU NEVER CAN TELL"

"THE BELOVED VILLAIN"

These are the first six productions covered by the Realart Star Franchise, quoted to you right from the standing schedule. What is **YOUR** opinion of their box office value?

Are you seeing our nearest exchange today?

REALART PICTURES CORPORATION

469 FIFTH AVENUE

NEW YORK CITY

(Manager)

(Name of Exhibitor)

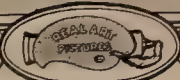
A. B.

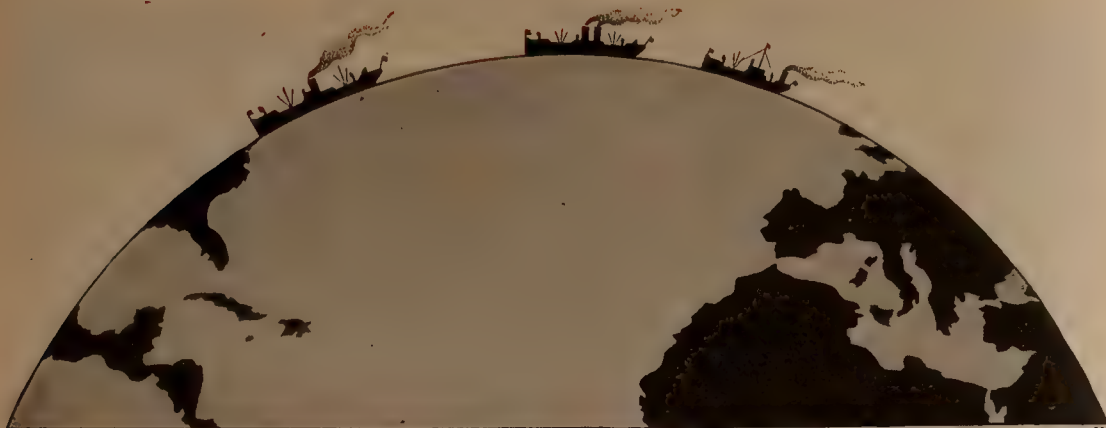
D. B.

S. D.

(Exhibitor's Address)

BRANCH OFFICE COPY





BRINGING OLD WORLD MARKETS TO NEW WORLD MERCHANTS

—via *INTER-OCEAN*

FIVE years ago, the foreign film market, its scope and possibilities, were unknown to the American Producer. Today it represents a vital adjunct to his business.

Inter-Ocean Film Corporation, acting as the medium through which foreign buyers were enabled to obtain exclusive terri-

torial rights to American productions, has played a most important part in the development of this branch of the business.

During its brief career as an export house, Inter-Ocean Film Corporation has taken over the problems of export distribution and brought the old world market to new world merchants.

For further particulars, write or cable to



GUY EMPEY PRODUCTIONS

(INCORPORATED)



GUY EMPEY PRODUCTIONS

(Arthur Guy Empey, President)

announces a forthcoming series
of comedy dramas starring

GUY EMPEY

Supported by Florence Evelyn Martin



First in the series is

"OIL"

a story that is full of

Romance and Love
Humor and Laughter
Drama and Thrills
Entertainment and Happiness

THE comedy drama of the year!
The kind of picture *YOUR* patrons want!
Ready For Immediate Release!

✓

GUY EMPEY PRODUCTIONS

(INCORPORATED)

CP



¶ Romance and Love.

- ¶ The history of the world holds no greater romance—save the love story of a boy and a girl—than is played on the oil fields of America today. The gold rush of 1849, the diamond mines at Kimberley, the Alaska placers—all fade into insignificance before the magic of oil.
- ¶ The shooting of a twenty-thousand-barrels-a-day gusher thrills the beholder into a veritable ecstasy—and such a scene is in the picture.
- ¶ Oil, the life-blood of industry, is the object of the greatest game in the world today; it is the second most interesting word in the language to the most people in the United States.
- ¶ But the greatest romance of all time, the one word that means most—universally—is love. And there is a love story in this picture which is truly beautiful—because it concerns a girl and a boy “even as you and I.”
- ¶ Timely—thrilling—sweet: these attributes make “OIL” *the comedy drama of the year.*



GUY EMPEY PRODUCTIONS

(INCORPORATED)



GUY EMPEY PRODUCTIONS

(INCORPORATED)



CS



¶ Humor and laughter.

¶ Situations and sub-
titles galore that will
make your patrons
laugh with glee.



GUY EMPEY PRODUCTIONS

(INCORPORATED)



¶ One day it's turkey; the next day it's bones!

¶ Your patrons want comedy drama—"OIL" is the comedy drama of the year—**YOUR PATRONS MUST SEE "OIL."**



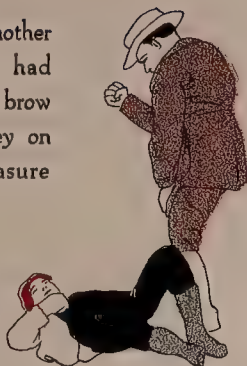
GUY EMPEY PRODUCTIONS

(INCORPORATED)



¶ Drama and thrills.

¶ Every day brought another battle to keep what he had earned by the sweat of his brow from the vultures that prey on every field where treasure abounds.

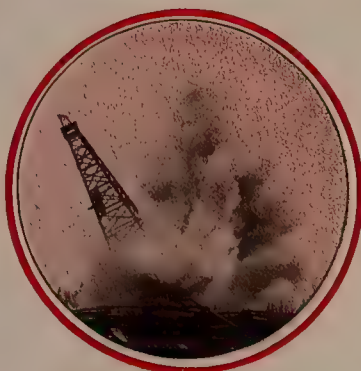


EX

¶ Twenty-thousand-barrels-a-day; pouring forth with all the pent-up energy bottled up for centuries in Earth's fastnesses to supply the life blood of industry.

“OIL”

¶ Treachery, plotting, villainy—overcome by honesty, determination and grit—just the kind of part for Arthur Guy Empey.



¶ He won out because he was fighting not only for wealth, but for the girl he wanted—

“OIL”

offered the one way for him to win her

¶ With this greatest incentive, he was bound to win out; his victory will thrill your patrons and crowd your theatre.



GUY EMPEY PRODUCTIONS

(INCORPORATED)



ARTHUR GUY EMPEY



FLORENCE EVELYN MARTIN

¶ Even as you and I—that's the kind of people who interest us most.

¶ Your patrons know hundreds like those portrayed by Arthur Guy Empey and Florence Evelyn Martin; "just folks"—people you'd like to know, abound in

"OIL"



GUY EMPEY PRODUCTIONS

(INCORPORATED)

¶ Entertainment and Happiness—that's what your patrons want.

¶ After the busy day at the office or the shop, after the housewife's daily stint, after the lessons for school are done, man or woman, boy or girl—all seek entertainment and happiness in the intimate revelations of life they behold on the silver sheet of the screen.

"OIL"

brings them into a world of adventure and romance, thrills them with its drama and emotion, tickles them with its wholesome comedy, brushes away the frowns of the workaday world.

¶ The comedy drama of the year!

*Ready For
Immediate Release*

GUY EMPEY PRODUCTIONS
INCORPORATED

Arthur Guy Empey, President

220 WEST 42nd STREET

NEW YORK CITY



ARTHUR GUY EMPEY



FLORENCE EVELYN MARTIN



Comedies that crack
a new laugh a minute



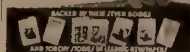
JOHNNY HINES
IN

"TORCHY COMES THROUGH"

From the SEWELL FORD Stories

"TORCHY" stories
have millions of read-
ers—everywhere.

Yep, I'm on my way
"TORCHY"
First of a monthly
comedy series from
the stories by
SEWELL FORD



JOHNNY HINES



"TORCHY"

*The breeziest and funniest
young man in recent fiction*
is now in the Movies.

You will love Torchy on the screen
You can meet him in these books—

Torchy Trying Out Torchy
On With Torchy Torchy, Private Sec
Wilt Thou, Torchy The House of Torchy
They are One Dollar Each

Will you close your
theatre doors to his
friends?

This will appear in 15,000 book store windows

"TORCHY" first of these two reel
comedies, left the whole nation laughing.

EDUCATIONAL FILMS
CORPORATION OF AMERICA
729 Seventh Ave. New York

A BENJ. B Prod From Winston Ch



BENJ. B. HAMPTON

The Man without a failure

Producer of the Great
Successes

DESERT GOLD
THE SAGEBRUSHER
THE WESTERNERS
RIDERS OF THE DAWN

"The DWELLING

HAMPTON

uction

urchills Great Novel



WINSTON CHURCHILL

HERE IS A COMBINATION THAT
WILL MAKE BIG MONEY
FOR ALL EXHIBITORS

1. Benj. B. Hampton

The producer without a failure.

The man who made "The Dwelling Place of Light," "Riders of the Dawn," "Desert Gold," "The Westerners" and "The Sagebrusher."

2. Winston Churchill

America's greatest novelist.

A sincere genius who wrote "The Crisis," as well as "The Dwelling Place of Light."

3. An All-Star Cast

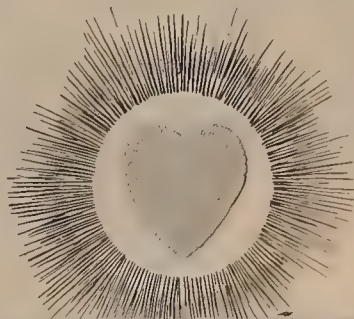
With a sterling aggregation of players including: Robert McKim, Claire Adams, and King Baggot.

This alliance of great names has brought to the Screen a genuine Special Production that tells a story of heart-hunger and American ambition, such as has no equal for power and intensity and emotional appeal. It is, in fact, Benj. B. Hampton's supreme triumph as a producer of great screen drama.

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ Exchange, Incorporated



PLACE of LIGHT



They're off!

And never was there such a torrent of beseeching inquiries from exchange men to—

"Give Us First Opportunity to purchase the Franchise Rights for Our Territory on"

The GREATEST of ALL "INDEPENDENT SPECIALS"

Neal Hart

**SERIES of EIGHT
PINNACLE
PRODUCTIONS"**

THE FOLLOWING INDEPENDENT EXCHANGES HAVE ALREADY CLOSED FOR THE ENTIRE NEAL HART SERIES

BOSTON, MASS.
Major Films, Inc.
E. J. Farrell, Gen. Mgr.
54 Broadway.

WASHINGTON, D. C.
Exhibitors Film Exch.
Abe Dresner, Gen. Mgr.
5th Floor, Mathers Bldg.

NEW YORK, N. Y.
Commonwealth Film Corp.
Sam Zierler, Gen. Mgr.
1600 Broadway.

DETROIT, MICH.
Strand Features, Inc.
D. Mundstok, Gen. Mgr.
201 Film Bldg.

LITTLE ROCK, ARK.
R. D. Lewis Film Co.
L. T. Pellerin, Gen. Mgr.
1114 W. Markham St.

PITTSBURGH, PA.
S. & S. Film & Supply Co.
Daniel & Steinberg
414 Penn Ave.

CLEVELAND, OHIO
Warner Film Attractions
Dave Warner, Gen. Mgr.
2nd floor, Erie Annex
MEMPHIS, TENN.
Kaufman Specials
Abe Kaufman, Gen. Mgr.
52 S. Fourth St.

BUFFALO, N. Y.
Dooley Exchange, Inc.
T. W. Dooley, Gen. Mgr.
335 Pearl St.

SYRACUSE, N. Y.
Dooley Exchange, Inc.
T. W. Dooley, Gen. Mgr.
445 S. Warren St.

DALLAS, TEXAS
R. D. Lewis Film Co.
L. T. Pellerin, Gen. Mgr.
1012 1/2 Commerce St.

KANSAS CITY, MO.
Crescent Film Co.
Al Kahn, Gen. Mgr.
5th floor, Film Bldg.

DAVENPORT, IA.
Magnet Film Co.
C. C. Bridwell, Gen. Mgr.
418 Harrison St.

OKLAHOMA CITY
R. D. Lewis Film Co.
L. T. Pellerin, Gen. Mgr.
112 S. Hudson St.

SAN ANTONIO, TEX.
R. D. Lewis Film Co.
L. T. Pellerin, Gen. Mgr.
110 1/2 Soledad St.

OMAHA, NEBR.
Magnet Film Co.
C. C. Bridwell, Gen. Mgr.
1312 Farnum St.

And then—Oh Boy! Watch this list grow!

FIRST RELEASE OCT. 1st "HELL'S OASIS"

Adapted From The Famous Stage Play
"THE FIGHTING PARSON"
By Wm. Roberts Dramatizer of
"Parsifal," "The Devil," "Etc.,



INDEPENDENT FILMS ASS'N.
Eddy Eckels, Gen. Mgr.
CONSUMERS BLDG. CHICAGO.





**State
Rights
Selling
Fast**

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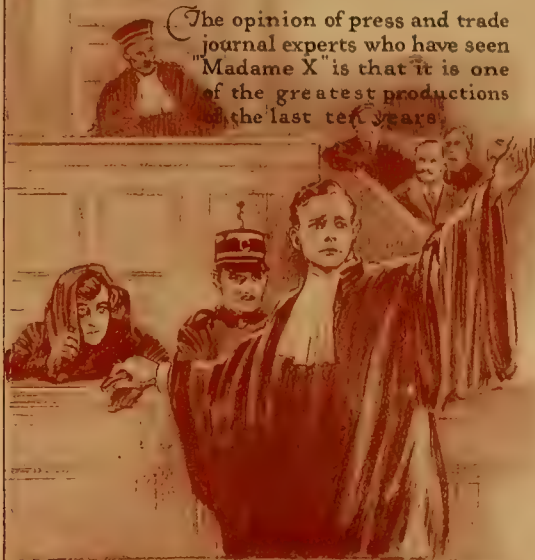
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"LOVE WAS THE ONLY MOTIVE
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LOVE ---AND LOVE ONLY!"

He did not know, as he stood
there pleading for her life,
that this pitiful, broken
creature was his mother.

The opinion of press and trade
journal experts who have seen
"Madame X" is that it is one
of the greatest productions
of the last ten years.



SAMUEL GOLDWYN
PRESENTS
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FREDERICK**
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MADAME X

ADAPTED FROM THE FRENCH OF
ALEXANDRE BISSON
BY ARRANGEMENT WITH
HENRY W. SAVAGE
DIRECTED BY
FRANK LLOYD

GOLDWYN PICTURES CORPORATION



Frank Lloyd

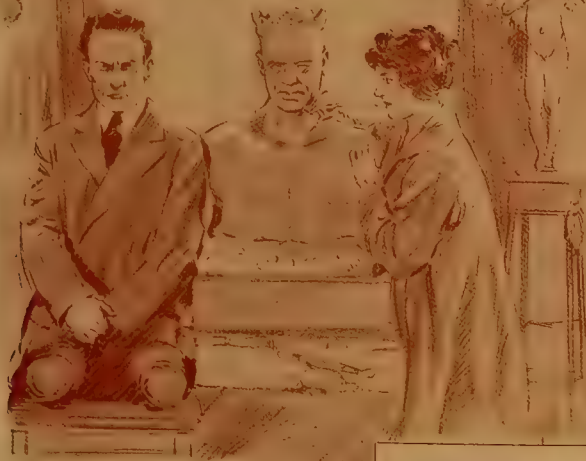
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Con Chaney, whose marvelous "Frog" in "The Miracle Man" lives in the memory of picture-goers, is featured in "The Penalty" as the legless master criminal of San Francisco.

His performance -- bizarre, gripping, incredibly strong -- is the most remarkable accomplishment in the history of the screen.

Book "The Penalty" now and make sure of your share.



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**GOUVERNEUR
MORRIS'**
FAMOUS STORY
THE PENALTY
DIRECTED BY
WALLACE WORSLEY

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Gouverneur Morris

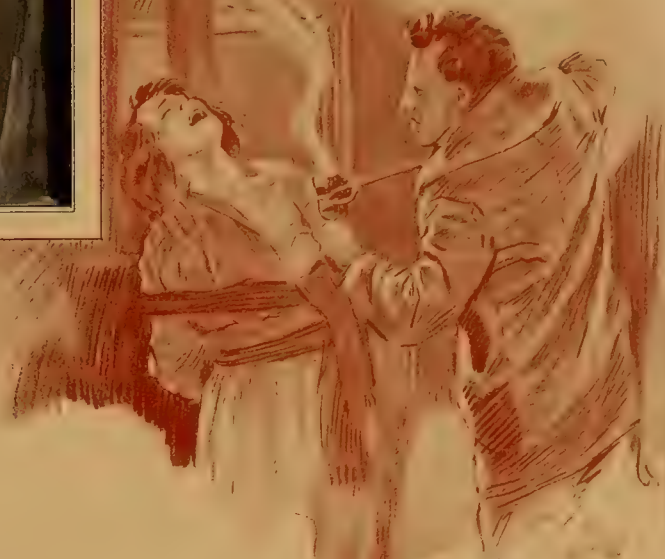


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of the most widely discussed
novel of the year.

(Three hundred leading American
newspapers are now running "The
Branding Iron" as a serial.
Millions are reading the story.

(Every last ounce of ingenuity,
experience, energy and inspiration
at our command was concentrated
upon "The Branding Iron" to make
it what it is -- one of the most
powerful pictures ever screened.



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PRESENTS
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BRANDING
IRON**

BY
KATHARINE NEWLIN BURT
A REGINALD BARKER
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The REX BEACH SMASH

You'll feel it in every foot of this tremendous epic of the frozen wastes!

A tale of the grim spectre that lurks behind the North Wind--the spectre of grinding monotony that plants murder in the hearts of men.

A tale of flaming hate and imperishable love, of the mad greed for gold, of jealousy, revenge, cruelty, compassion--shot through with delightful humor and cemented by masterly direction.

Book it--and watch the records topple!



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DIRECTED BY
CARL HARBAUGH & PAUL BERN

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**TO 1000 BONA-FIDE AND
RECOGNIZED EXHIBITORS**

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No Obligations - No Strings Attached
STRICTLY LEGITIMATE**

THE BEGINNING OF A NEW ERA IN MOTION PICTURE DISTRIBUTION

Under the present system the producer and distributor have been, and are spending **MILLIONS OF DOLLARS OF THE EXHIBITOR'S MONEY** in shouting from the housetops, "What wonderful pictures we are making," and then proceed to collect from the exhibitor, advance payments and deposits for pictures before they are completed, and in many instances before they are even started.

Is it not a better idea, Mr. Exhibitor, to be governed by my plan, and allow the exhibitor, who is "The Backbone of this Industry," to participate in these millions, by allowing him to run a few of these productions **FREE OF CHARGE**, thereby proving to him, and to the public, that you have pictures that are really **WORTH WHILE**, giving him a practical demonstration, instead of spending money to tell him how good your product is.

Although this announcement may appear startling to many, it is absolutely bona-fide in every detail, and is the outcome of a plan that I have had in mind for many years, and which am at last in a position to demonstrate and prove to the industry that "My Idea" is the solution of many evils and obstructions that have confronted us in the past.

I have been authorized and have the extreme privilege, granted me by a Large producing and distribution company, to offer to **THE FIRST THOUSAND** exhibitors who will communicate with me **DIRECT**:

FIVE WEEKS SERVICE OF TWO PICTURES A WEEK ABSOLUTELY FREE OF CHARGE AND WITH NO OBLIGATION WHATSOEVER TO THE EXHIBITOR TO CONTINUE THE SERVICE AFTER THE FIVE WEEKS FREE DEMONSTRATION, UNLESS THEY SO DESIRE.

It SOUNDS IMPOSSIBLE, does it not? So DID PONZI'S PLAN!!!

ASK THE U. S. GOVERNMENT if it's impossible!!!

After the Five weeks Free Demonstration, I am going to save you over fifty percent in rentals if you desire to continue with us.

A Co-operative company organized in such a manner that we can give the exhibitor 100% production—100% co-operation—100% Efficiency and 100% distributing service, with absolutely no financial investment, no selling of stock, no support from the exhibitor except his moral good-will and the use of our product, if same meets with his requirements, and most important of all, **N-O D-E-P-O-S-I-T-S**. How does that strike you? Made to order, eh? and best of all, **IT'S REAL**. So don't rub your eyes.

THERE ARE 20,000 EXHIBITORS IN THE U. S. I am personally acquainted with over 5,000. Many of you have read the "Smiling Jimmy Stories" in the different Trades Papers for the past few years. You know how I stand towards the exhibitor. I have been an exhibitor myself for many years before launching into the exchange and distributing end of the business. **NOW: WHO WILL BE THE FIRST 1000 TO GET IN ON "MY FIVE WEEKS FREE DEMONSTRATION PLAN?"**

YESTERDAY IS GONE! TO-MORROW MAY NEVER COME! TO-DAY IS HERE!

ACT QUICKLY or your competitor's wire may reach me first, and I will be compelled to award him the **FREE DEMONSTRATION**.

Not one red cent's cost to you, except the regular U. S. Government tax and express charges from our Branch Office in your territory.

"THE PROOF OF THE PUDDING IS IN THE EATING."

Help me prove to the industry that "MY PLAN" is right!

This is going to be "Your Company," and I am your employee, but I **MUST HAVE** your co-operation.

Arrangements for Suburban **FIRST RUNS** and certain localities in New York City, Chicago, San Francisco and larger cities will be made according to **FIRST COMMUNICATIONS TO REACH ME**. (No exceptions.)

No verbal communications count, as my large staff of employees will be extremely busy with the many communications received. Must be letter or **WIRE**. **SUGGEST TEN WORD TELEGRAM** (prepaid) if you want to be **FIRST**.

I will answer each communication personally, and **RIGHT AWAY**, with full details regarding our releases and plans, and advise you if you are one of the **FIRST THOUSAND**.

Commence releasing in September.

YOUR GOLDEN OPPORTUNITY THAT YOU HAVE BEEN WAITING FOR. Act quickly!

Write or Wire Direct to JAMES B. KELLY ("Smiling Jimmy")

Temporary Headquarters HOTEL CLARIDGE

Branch Offices in 22 Large Cities

NEW YORK CITY

Federated Exchanges
present

Nobody's Girl

featuring Billie Rhodes

A Federated Feature





This picture will be a smashing success because it contains every phase of production necessary to make it so. A love romance with sea, air, and land settings.

Directed by
FRANCIS GRANDON

A winsome, well-known star
and a splendid supporting cast, including Melbourne MacDowell
and Mary Alden.

FOR THE STATE RIGHTS BUYER

Distributed by
FEDERATED EXCHANGES

Where State rights buyers may obtain "pictures that pay"
Announcing Federated Exchanges' 24 distributing centers

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present



**MONTIE
BANKS**

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present

M^oNTE BANKS IN HIS NAUGHTY NIGHT

A Federated Comedy

Produced by
WARNER BROS

Full of humor-
ous situations—
the kind the
audience wants.

A laugh with
every turn of
the reel.

SEE
THEM



FEDERATED EXCHANGES

present

MONTÉ BANKS

in **A RARE BIRD**

A Federated Comedy



Produced by
WARNER BROS.



Comedies that are far
beyond the "filler"
quality. Two-reels of
high-speed humor that
will rock the audience
and crack the seats.

SPICY and SNAPPY

*Feminine beauty
in bunches.*

**FOR STATE
RIGHTS
BUYERS**

Prepare to Hold Your Sides!

The funniest five-reel farce in years

featuring

GEORGIA HOPKINS

and a splendid supporting cast, in

"BACHELOR APARTMENTS"



FOR THE STATE-RIGHT BUYER

ENDORSED AND DISTRIBUTED BY

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220 West 42nd Street, New York

ROBERTSON-COLE SUPER-SPECIALS

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Pauline Frederick

*in a dramatic masterpiece,
from the play "Iris" by Arthur Wing Pinero*

Dustin Farnum

in "Big Happiness" by Pan

Lew Cody

in "Occasionally Yours"

Mae Marsh

*in "The Girl Who Lived in the Woods" by
Marjorie Benton Cooke, directed by Adolfi*

Otis Skinner

in "Kismet" directed by Gasnier

Sessue Hayakawa

in "The First Born"

*William Christy Cabanne's powerful
production of his own story*

*"So Long Letty" with a remarkable cast
Al. E. Christie Production*

All Star Haworth Special

"The Beach of Dreams"

Arsene Lupin Pro-

*duction "813" with
Wedgwood Nowell*

RC
PICTURES

ROBERTSON-COLE

SPECIAL

BESSIE
BARRISCALE

in

"LIFE'S
TWIST"

*A Romance which leads
love from Society to
the Slums . . .*



DIRECTED BY

WILLIAM CHRISTY CABANNE

THE maid with money, the girl from the gutter, and the man of aristocratic name—all struggling in the web of Fate.—The threads of this story, touching all grades of men and women, make the production's appeal as varied as the whole scale of human emotion.—In terms of exhibitor interest, this means that the audiences attracted will be broad as humanity, and the financial yield in proportion.

THE BIGGEST CROWDS
IN THE HISTORY OF
B. S. MOSS' BROADWAY
HAVE FLOCKED TO SEE

"UP IN MARY'S ATTIC"

WHICH JUST CLOSED
A TWO WEEKS' RUN

AND HERE'S WHAT
THE CRITICS SAY!

Out-Sennetts Mack Sennett's Best Bathing Girl efforts.

—*N. Y. News.*

A Farce of A New Order and Highly Entertaining.

—*N. Y. Mail.*

Drew Packed Houses, The Line Extending Far Down the Street.

—*N. Y. Evening Telegram.*

Pretty Girls, Barrels of Fun. Thrills and Action a Plenty.

—*Dramatic Mirror.*

Beats Mack Sennett at His Own Game.

—*N. Y. Review.*

Should Prove Popular Breezy and Diverting.

—*N. Y. American.*

Not a Vacant Seat at Broadway All Week.

—*N. Y. Telegraph.*

Should Get by In Any Theatre on Its Laugh Provoking Merits.

—*Variety.*

Keeps to Standard Set by Mr. Ziegfeld on the Stage.

—*Motion Picture News.*

Entire Production of Good Quality.

—*Moving Picture World.*



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BRUNTON Service and BRUNTON Equipment

Have made LOST TIME A LOST ART with those making pictures at this perfectly equipped plant.

Ninety thousand square feet of covered stages; seven warehouses of properties; \$150,000 worth of electrical apparatus; sixty-five acres of buildings, permanent sets, and location spots, are among some of the things right at hand on the studio grounds.

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This explains why the most noted stars and most famous producers of the day systematically patronize the world's greatest picture producing plant.

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"THE best short reel subject
I have ever seen," said the
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Amusement Co., the biggest
circuit in the South, when he
was shown *Charles Urban's*
Movie Chats. He booked
them for his chain of thea-
tres. Every exhibitor should
play them.

Some Territories Still Open

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FUNFUL FILMS

"Producers of Laughs"

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BILLY RUGE AND HIS GIRLS

In

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(1 REEL EACH)



Ready For Release September 1st

School for Skirts
Lolly-Pop's Daughter
Two Knights
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Powder Puff Pirates
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A Harem Scarem
Hot Dog

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The Painter
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He Got It

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The one and only "Ambrose"

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FULL O' SPIRITS

Released August 15th

The first release is chuck full of the spirit of laughter for every one who will witness it and loaded with the spirit of prosperity for every state right purchaser.

The story is not only funny, but timely. It deals with the activities of a spirit medium. A whole flock of beautiful girls also have something to do with this picture.

*Don't Write, Wire or Phone, Unless You
Want Good Comedies and Expect to Pay
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Comedy Star Supreme

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ONE RELEASE EVERY SIX WEEKS

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THE
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Upon the splendid
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"THE NOTORIOUS
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Based upon the popular novel by Mrs. Baillie Reynolds,
which may modestly be described as one of the finest creations of
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Miss MacDonald's claim, not only as the most beautiful woman in
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stage and screen.

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RELEASING KATHERINE MACDONALD PRODUCTIONS THROUGH FIRST NATIONAL EXHIBITORS' CIRCUIT.

*Admittedly the most
This her latest pict-
Actress of unsur-*



Katherine MacDonald, the American Beauty, by her powerful emotional acting in her latest picture, has won her place as one of the screen's greatest box office assets—a real drawing card.

Rothacker Prints

There'll be a Franchise everywhere

Beautiful Woman we will rank her as an passed Artistry

Katherine
MacDonald

Presented by

Katherine MacDonald Pictures Corporation
Sam E. Rork, president and manager

in

The Notorious Miss Lisle

From the novel by
Mrs. Baillie Reynolds

Directed by James Young
Photographed by J. Brotherton
Art Director, Milton Menasco

By arrangement with Attractions Distributing Corp'n.
B. P. Schulberg, president

Foreign Representative, David P. Howells, Inc.
729 Seventh Avenue, New York City



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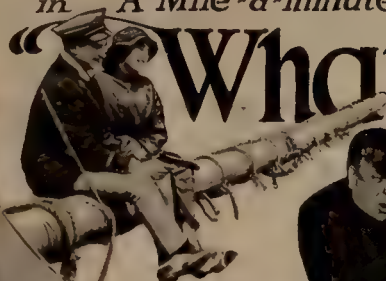
There'll be a Franchise everywhere

The Biggest Piece of

Annette Kellerman

in A Mile-a-minute Comedy Drama

"What Wom"



Like a bold searover
of old, Percy
threatens to
shoot the first
man that moves



Being butler meant
being battered.



"You'll have to kill me first!"

Resting after
a series of
death defying dives



A 'FIRST NATIONAL' ATTRACTION

Rothschel Prints

There'll be a Franchise everywhere

Showmanship of the Year



She loved to
kid, the dear
thing —

en Love



Her thrilling fight under the ocean

Something doing every minute!

The tale of the love of Sweet William for Peppy Annabel

Hilarious happenings on land and sea—thrills under water and in the air. Greatest undersea photography ever seen.

SEE What Annabel does to the lone Fisherman.
Annabel's dive from the ship's topmast and her fight
for life and honor under the waves.
What happens when Willie tries the cave-man stuff.

210 smiles, 76 big laughs, 29 thrills,
16 Scares and 4 Sensations.

COME COUNT 'EM YOURSELF!

Cut No. 11 from Press Sheet.



Annabel
shocks the
reformer

There'll be a Franchise everywhere

Sound Advice

It is a worthwhile service to point out to anyone how failure may be avoided and success attained. Our constant effort has been to show the exhibitor how he can attain the maximum of success through the display of posters that will fill his auditorium with patrons—and his box-office with the price of their admissions.

The one type of poster that will do that is the RITCHEY poster. It is designed and executed with just that purpose in view, for the RITCHEY organization is composed of practically every great motion picture poster genius in America—no matter what his specialty—artist—printer—or advertising psychologist.

The result is an organization competent to turn out the greatest motion picture posters possible to produce—an organization that cannot possibly produce any other kind of poster!

To the exhibitor it is the one absolute essential to business success!



RITCHEY LITHO. CORP.

06 W. 31st Street, New York

Telephone Chelsea 8388

Motion Picture News

VOL. XXII

AUGUST 14, 1920

No. VIII

More Work—Less Talk

MOST hardheaded citizens are firmly convinced that what this country needs to-day—for its government, its industry, its commerce—is less talk and more work.

"You can't run a Government on Gab" proclaimed a resounding cartoon the other day. "Stop Prattling and Produce!"

And we don't know of any better advice that could be given this particular industry right now; nor do we know of any industry that needs more this particular advice.

"Stop Prattling and Produce!"

And by "Produce" we don't mean merely the production of pictures; we mean the production of practical, workable, livable rental policies; we mean the production of theatre management which will please and hold and increase the motion picture public.

Of all the volume of printed stuff recently published—and "volume" alone describes it—we have seen but one utterance that spoke throughout with honest-to-God sincerity and sense. That one was printed in a contemporary and came as a telegraphic statement from James C. Quinn, the Rialto theatre, El Paso.

Mr. Quinn says that he's fighting for his life against the Lynch aggression in the South; but that if he loses he'd rather lose to Mr. Lynch than to any other man he knows because Mr. Lynch does things and doesn't talk.

Stop wasting "verbal peas" advises Mr. Quinn, and "mould some steel nosed bullets." The only way to fight an aggressor is with the aggressor's own strength and methods.

Mr. Quinn says some other things that ought to be held standing in large, black type.

He says that if the exhibitor could live through the days of the Patents Company, he can survive the present. Mr. Quinn is dead right!

He says that the exhibitors' enemy is just as much the other exhibitor who controls and *unfairly* operates a closed territory as the producer who invades it by buying theatres. Mr. Quinn is dead right. Some day the eighty per cent exhibitor will know just what effect this kind of exhibitor has had upon the other fellow's rental prices.

If producers could concentrate upon production—and certainly it takes concentration if with eyes and

minds and creative enthusiasm fixed upon nothing else they could work without apprehension; if distributors were free to buy selectively and to devote their other energies entirely to the improvement of distribution; if exhibitors were showmen only and gave the whole working day to their own undivided and highly important profession—well, we wouldn't have our almost continuous and South American-like revolutions. We'd be economically correct.

But being a very young, very big and very fast growing industry, we evolve jerkily and the digressions are ominous at times.

Paul Cromelin, in a thoughtful and straightforward address this week, sounded a solemn note of warning. He said he would as soon have a few men censor all films as to control all production.

You are right, Mr. Cromelin. The effect would be quite the same. It would kill the motion picture. But it won't happen.

The temptation to control the motion picture is a glorious one. It inflames imaginations.

In this connection we wish to criticize the capitalization of a recently announced concern, which is set at only one hundred millions. That is far too little.

But the agent that can restore Russia, awaken China, educate the world's millions and make a young woman star known to more minds and hearts than the greatest personage in human history—that agent was never meant for a few hands to sway nor a few minds to censor, nor for a government to control.

To get back to our own present film situation and to Mr. Quinn, this industry was nearer to control in the days of the Patents Company than it is now or ever will be again. Had control ever been possible we would already have it. That's certain.

And it's equally certain that we haven't got it now and we *won't* have it.

Principally, there's a fight on to own first run theatres. That's the new phase of aggression. But the ownership of first run houses doesn't mean control of the American film industry by a jugful. Can anyone tell us of the right kind of picture from any source that deserved and didn't get its due share of first runs?

Let's get back to *work*—to good pictures, good distribution, good theatres—better than we now have.

WM. A. JOHNSTON

Cromelin Urges That Pictures Be Imported

Declares We Cannot Hope to Develop Our Own Foreign Trade by Repelling Imports

THAT the American motion-picture industry is willing and ready to accept the motion-picture offerings produced by our European confreres was maintained in an address made by Paul H. Cromelin, president and general manager of the Inter-Ocean Film Corporation, at a luncheon at which he was host to a representative gathering of members of the trade press at the Hotel Astor, Monday, August 2d, 1920.

Mr. Cromelin re-echoed the sentiments expressed at the luncheon which was tendered to W. G. Faulkner at the Hotel Astor on February 25th last, when that distinguished member of the British press, coming as the emissary of Lord Northcliffe, the British publisher, arrived in this country to study American motion-picture conditions. But further than that, Mr. Cromelin endorsed wholeheartedly the policy of importing not only British productions, but the product of other foreign producers as well. In this respect, he placed himself definitely on record as favoring the resolution unanimously adopted at the recent exhibitors' convention in Cleveland which augured for the importation of foreign-made films as an incentive to stimulate competition in this country; and also pledged co-operation of the Inter-Ocean Film Corporation to obtain for American distribution the best cinema offerings available in foreign film markets.

That what he urged during his speech was the correct policy to pursue for the

American motion picture industry, was conclusively evidenced by the applause which greeted his remarks. Especially was this so when he said:

"We cannot hope for the development of our foreign trade, if we are going to continue the policy of refusing the product of the foreign producer. We have been trading with him in the past, and he realizes that up to a short time ago he had to take the American product or go without any at all. But now he is producing pictures on his own initiative and his productions show a marked improvement. Eventually the time will come when his pictures will be of sufficient quality to compete with the American product. The time is rapidly approaching, and in some instances productions have been made which are almost on a par with our American pictures. If we show by our neglect to import the foreign-made production that we are not anxious for their product, foreign producers will cease to purchase American productions.

"The motion picture is now commonly recognized as the 'universal language.' The motion picture business has developed from a mere novelty to a gigantic industry. The foreign film buyer is just as responsible for the growth of our business as is the American motion picture man. The time has come when we must look facts squarely in the face, and in doing so we cannot fail to perceive the progressive strides in motion-picture production which

have characterized the foreign producer's activities during the past few years.

"If foreign productions are of a meritorious nature and of a quality consistent with our own product, I ask you, gentlemen of the press, should we not import them for physical distribution in this country? I have always maintained that the same fundamentals which make for a good picture in this country are the same qualities which make for a good picture abroad, and vice-versa.

"The English picture, the French production, and the offerings of our other foreign producers should be given an opportunity to demonstrate their value to the American public. While not all the productions made abroad could find a market in this country, the best product could be selected and shown in the theatres of this country, notwithstanding the attempts of others to clog the channels of distribution."

Mr. Cromelin, during the course of his interesting address, touched on the censorship problem, which he said required immediate attention in foreign countries.

A. L. Feinman was the first speaker at the luncheon. He introduced Bert Adler, American representative of the *Kinematograph Weekly* of London, who prefaced Mr. Cromelin's address with a few interesting remarks regarding Mr. Cromelin's early ventures in the motion picture industry. Mr. Cromelin followed with his interesting talk on foreign conditions.

The Small Exhibitor and His Problem

By "Smiling" Jimmy Kelly

DURING the many years that I have been connected with this great industry, both as an exhibitor and exchange man, I have possibly had as much chance as any other man in the business of investigating and thoroughly analyzing the many difficulties that are now and always have confronted the exhibitor, and having had the great advantage of meeting face-to-face possibly 70 per cent of the "small-town" exhibitors right in their own home in practically every state in the Union, it naturally gives me an insight into certain phases of the business from their standpoint. In my present affiliation, as general manager of a large producing and distributing corporation, I will have the privilege and authority to cope with these conditions in a way that will guarantee the exhibitor a saving in money and increased efficiency in the manner that he will receive his pictures.

In the past and right now all of the producers and distributors throughout the country have never really analyzed the

"small town" situation in the proper light; they have simply sent out instructions to their branch managers that the minimum price on "Lizzie's Delima," featuring Fannie Ignatz, in the town of Exzema, Neb., is \$25.00 per day and no less. The town of Exzema contains 2,000 souls, 1,500 of them have one foot in the grave, and the other 500 are prohibitionists. However, that doesn't worry the "home office" any, and they must have that twenty-five cartwheels for "Lizzie." If Mr. Exhibitor in Exzema does not play "Lizzie," his patrons think he is a piker, and give him the "Double O O," and if he does play "Lizzie" he loses his shirt, because his patronage is limited, and it is impossible for him to take in more than a certain amount, which is less than the twenty-five the "home office" insists upon.

Now why is it not possible for the distributor to secure the "right dope" on these towns, why don't they give their local branch managers more leverage in the

matter of price to the "small town exhibitor," and then in turn the branch manager should take a little for granted, what his sales representatives tell him. The salesman is right on the ground; he sees the small patronage that the small-town exhibitor has; he sees his actual receipts each night, taken from the U. S. government reports, which have to be authentic. If he is a good salesman he should and will protect his company, but not at the expense of his customer, the exhibitor. Therefore, why shouldn't he be able to judge, if he is any kind of a man at all, just how much the exhibitor can afford to pay for a picture?

I have visited many small towns myself, as a representative of large distributing corporations, I have analyzed the situation thoroughly and figured out exactly what the exhibitor could afford to pay for my pictures, and after I had gone to the expense of visiting the town, spending my time figuring out the "correct amount" of

(Continued on page 1318)

Zukor Agrees to Confer with Sydney S. Cohen

Sydney Cohen's reply to Mr. Zukor's offer to confer with members of the Motion Picture Theatre Owners of America was made public late Aug. 5.

Mr. Cohen advised that he had appointed a committee of nine to meet during the week of August 9, and would notify Mr. Zukor of the exact time and place in order that he and his associates might attend.

The committee consists of three officers of the Theatre Owners Association, Sydney S. Cohen, president, New York; C. C. Griffin, vice-president, California, and E. T. Peter, treasurer, Texas; three members of the executive committee, Ralph Talbot, President Oklahoma Theatre Managers Association, J. C. Ritter, President Michigan Exhibitors Association, and C. L. O'Reilly, New York. The committee is rounded out by three members of "the rank and file," J. T. Collins, President New Jersey Exhibitors Association, H. C. Bean, President, M. P. Theatre Owners of New Hampshire, and H. C. Varner, Secretary North Carolina Exhibitors Association.

FOLLOWING an exchange of letters, which are printed below, Adolph Zukor, president of the Famous Players-Lasky Corporation, has agreed to a conference with Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, in the hope

of amicably settling the differences between the producing company and the national exhibitors association. Mr. Zukor agreed that further correspondence would be useless and requested that a time be set in order that the difficulties might be thrashed out and an end put to all misunderstandings.

Mr. Cohen's letter to Mr. Zukor under date of August 4th, read as follows:

"Dear Sir:

"I have read with the deepest interest your statement given to the trade press touching the very matter which I brought to your attention in my recent communication to you.

"You have deliberated a considerable length of time before declaring yourself on the situation of which, under the instructions of the Cleveland Convention, I complained to you in my open letter. Your statement does not directly or in terms refer to my letter, but as it touched upon all the vital points at issue between us, I do not think that the Motion Picture Theatre Owners of America want me to stand on form and ceremony.

"You have gone on record as saying that the abuses of which we have complained have never had your sanction. You supplement this assurance with a definite and practical offer which I do not think ought to be ignored.

"The uses of correspondence have, I think, been now fully exhausted: we have come to pass where a meeting face to face in the next step in any effort toward fair and reasonable arbitration.

"Assuming then a disposition on your part to meet us half way and casting aside for the present at least any doubt as to the good faith of the offer, I believe that the interests of the motion picture theatre owners of America and the interests of the whole industry will be well served by a formal declaration of our willingness to accept your offer. You have in the most explicit words, disavowed all responsibility for the offences against the independence of the exhibitors. You have gone further even by your emphatic avowal that you will personally take up, consider and adjust such grievances as we have time and again submitted to your representatives.

"To show the good faith and the conciliatory spirit of which, under the instructions of the Cleveland Convention I had given such a pointed assurance in my letter, I propose under the authority conferred upon me by the unanimous voice of my fellow exhibitors to appoint a committee of motion picture theatre owners which will be thoroughly representative of the exhibiting body of the whole

country. I will ask this committee to share the responsibility of discussing and acting upon your declaration. I believe that this committee will be willing, as I know it will be competent, to sit as a board of arbitration, according to you the privilege of proving your sincerity and good faith by appearing before it, conferring with it and I trust in the end cooperating with it. Peace and harmony throughout the various branches of the industry is essential to its prosperity, and its future development, both as an art, and as a business.

"On behalf of the organization I have the honor to represent, I am willing to waive any matter of mere form if the substance of our mission can be accomplished.

"If the necessary assurances can be obtained to this effect, backed up by such deeds and pledges as will satisfy the committee, it will mean the end of an evil which has cast its shadow over the entire industry and has created conditions of chaos and confusion, portending economic disaster all around.

"We have specific instances in writing of representatives of your organization threatening and intimidating exhibitors and also similar activities by the associate of the Famous Players-Lasky Corporation in New England, Mr. Alfred S. Black, and of the associate of Famous Players-Lasky Corporation in the South, Mr. S. A. Lynch. We are prepared to meet you and your associates at the earliest possible moment and present these definite and specific facts.

"In view of the new season rapidly drawing near, you, no doubt, appreciate the need of a speedy adjustment of the various controversies between your corporation and the members of our organization, and we request an early reply, hopeful that it will be productive of a better understanding.

"Sincerely yours,
"Motion Picture Theatre Owners of America.
(signed)
"Sydney S. Cohen, President."

Mr. Zukor's reply, dated August 4th, was as follows:

"Dear Sir:

"I agree with you most heartily that the best interests of all of us can be best served by the conference suggested. I shall be very glad indeed to meet your committee at the earliest possible moment. Will you please set a time for the discussion, which I am sure will clear away a few difficulties and put an end to the arguments that I know have been caused only by misunderstanding and ignorance of our problems.

"Yours very truly,
(signed) Adolph Zukor, President,
"Famous Players-Lasky Corporation."

Crandall Employees Visit Metropolis

Prominent Washington Exhibitor Gives House Managers Business and Pleasure Trip

HARRY CRANDALL, the Washington exhibitor, has brought the managers of his twelve theatres to New York for several days' tour of the city, its theatres, studios, etc. This in itself is not such an unusual event if back of the trip was not a motive more to be commended than a personal compliment to the Crandall employees and a desire to show them a good time.

Mr. Crandall is one of the exhibitors who has grown with the motion picture industry. He recognizes that to build the greatest efficiency in his organization an exchange of ideas, an inspection of the methods of others, a building of good feeling, a knowledge of how pictures are made, a breaking away from the daily routine, is as essential as a box office statement of each day's receipts.

The present visit to New York is the first of what will become an annual event with the Crandall theatres staff. Next year a similar trip, perhaps to some other city, will be held.

Better methods of showmanship are be-

ing sought. The Crandall theatres are not to stand still. That is Mr. Crandall's ambition and the real reason for the New York trip.

However, it is not to be inferred that the present visit is a matter of business only. Mr. Crandall recognizes that "all work and no play makes Jack a dull boy" and therefore entertainment for the crowd is being given special attention.

Monday evening Mr. Crandall gave a dinner to his employees, members of the staffs of the trade papers and some invited guests at the Hotel Astor and afterward entertained with a theatre party at the Ziegfeld Follies.

Those attending the dinner and theatre as Mr. and Mrs. Crandall's guests are as follows:

Harry M. Crandall, Mrs. H. M. Crandall, Mr. M. R. Crandall, Miss Mildred Crandall, Miss Olga Crandall, Miss Dorothy Crandall, Luella O. Parsons, N. Y. *Morning Telegraph*; Marion Russell, *The Billboard*; William A. Johnston, *Motion Picture News*; J. S. Dickinson, *Motion*

Picture News; George Blaisdell, *Moving Picture World*; P. S. Harrison, *Harrison's Reports*; Oscar Cooper, *Exhibitor's Trade Review*; Mr. and Mrs. Elmer Pearson, Pathe; John J. Payette, Assistant General Manager, Crandall theatres; Nelson B. Bell, General Press Representative, Crandall theatres; Abe Dresner, Manager Crandall's Exhibitor's Film Exchange; Charles E. Talbot, Manager, Crandall's Metropolitan theatre; Thomas M. Eastwood, Manager, Crandall's Knickerbocker theatre; John Upperman, Manager, Crandall's Savoy theatre; Joseph J. Bell, Manager, Crandall's Joy theatre; Harry Lohmeyer, Manager, Crandall's Avenue Grand theatre; Zebulon Clark, Manager, Crandall's Apollo theatre; Nat. Glasser, Manager, Crandall's York theatre; John Stump, Crandall's Strand, Cumberland, Md.; Samuel MacMurray, Manager, Crandall's Rialto, Roanoke, Va.; Robert Slote, Manager, Crandall's Apollo, Martinsburg, W. Va.; Oliver Osborne, Manager, Crandall's Colonial, Connelville, Pa.; Geo. W. Fuller, Manager, Crandall's Metropolitan.

Independence Versus Centralized Production Monopoly

By J. D. Williams, Manager of the Associated First National Pictures, Inc.

WHEN Mr. F. E. Woods, supervising director of the Famous Players-Lasky West Coast studios, attacked the commercial practicability of independent stars and independent producers, charging that their lack of business management, the absence of organized studio methods and complete production facilities made for higher production costs, and, in consequence, higher rentals to exhibitors, he had in view a very definite purpose, and one which, in justice to the independent stars of the present, and more particularly of the future, and to the exhibitors who are booking, and who will book, their pictures, should be pointed out to correct any misgiving it may have created in artistic quarters where the spirit of independence has not yet penetrated.

Obviously, Mr. Woods' arguments for monopolized production units reflects the official attitude of the organization which he represents. His article was not an argument so much as it was a profound resentment by his company of a fast-growing desire by the capable, aspiring members of the rank and file of production workers to cease being servants, and, instead, to become their own masters as independent stars and independent producers, following in the footsteps of the more courageous and matured independent "masters" of today who were the "servants" of yesterday.

Reduced to its chief thought, Mr. Wood's article says to its "servants": "You must not become masters. You cannot succeed. We, as masters, are too great and too powerful to enable our servants longer to leave our ranks and become successful as their own masters. You are servants now, without the money, the studio equipment, and the myriad organizational facilities which we command, and as servants you cannot obtain these things and become your own masters. It requires tremendous equipment, and a wonderfully efficient centralized control to create profitable motion pictures. As an individual you would lack these things."

In terms more blunt, and more clearly expressive of the result Mr. Woods and his company hoped would follow his article, it amounted to an attempt to discourage other capable servants, still in the ranks, from becoming their own masters.

The reason is simple, but not obvious. If the "servants" of yesterday, with the tremendous production facilities of the producer-exhibitor-distributor combines striving to bring out their latent genius and artistry, had not succeeded to such an astounding degree as the "masters" of today, as independent stars, independent directors and independent producers shaping their own destinies and fortunes and



J. D. Williams, manager of Associated First National Pictures, Inc.

without the manifold advantages pointed out by Mr. Woods as the assets of a centralized production monopoly, then Mr. Woods and the company for which he writes anti-independence articles would not feel the slightest concern over the "servants" of today who have the ambition and ability to become the "masters" of tomorrow.

A prodigal employee usually is a better investment for an organization than one who has the desire to be his or her own master, but who has not essayed independence with the difficulties and handicaps which Mr. Woods alleges. Let an actor or actress, a director, or any other studio employee cease playing the servant to centralized production monopoly, and become a "master" independent and at the head of his or her own company, and have that venture into the realms of freedom and unrestrained artistic effort climaxed by failure, and they will return to the fold of the G. P. H. (general production headquarters), docile and penitent, willing and anxious once more to become the "servant" and to remain the "servant," satisfied that without studio facilities equally as great as those which Mr. Woods describes they cannot become successful as "masters."

But the exact opposite has been true of those stars, directors and producers who have chafed at the restraints, the machine-like routine and the "official" limitations of a large production concern, and who have become "masters" so that their ge-

nius and talent for wonderful work could be exerted to the limit for bigger and better pictures.

The old Biograph Company provides an apt illustration. The "servants" of its early production days are among the best known and most popular of the independent "masters" of today, and practically every one of them has had months and years of experience with the extraordinary facilities and thorough producing equipment of the studios controlled by the producer-exhibitor-distributors. They deserted the homes of mechanical perfection to become "masters," using less studio space, fewer aids, and without tremendous resources in money and experienced business managers. And they have not returned as prodigals.

It is only fair to give to the centralized production groups the credit to which they are entitled for what they contribute to the industry apart from the pictures that are made in their plants. They amount to excellent training schools for developing talent and histrionic ability. It is to them that the embryo stars, directors and producers go for their initiation into the mysteries and the technique of the motion picture art. It is in these studios that much of the genius is developed and brought to perfection. It is from these places that the great stars, directors and producers of today have come after months and years of training and practical experience. Therefore, they have an important place in the business, and deserve consideration accordingly.

I am certain that no large producing organization could induce Mary Pickford to exchange her self-mastery as a star and become once more a "servant" for any amount. She invested a great deal more in her first production as an independent than any of her previous pictures had cost. But exhibitors did not complain, nor did they feel that she had worked any hardship on them in creating "Daddy Long-legs," "The Hoodlum" or "Heart O' the Hills," at production expenses which made necessary higher rentals than they ever before had paid for her pictures.

There is an equal certainty that Marshall Neilan, Douglas Fairbanks, Norma and Constance Talmadge, Charlie Chaplin, Mack Sennett, Thomas H. Ince, or any other of the "masters" of today, who were the "servants" of yesterday, could not be prevailed upon to return again to the rank and file for any sum.

It has been pointed out many times before that a great majority of the really big and successful productions of the last two years were made by independent stars, independent directors and independent pro-

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Group Bookings Rejected by Majority of Bigger Companies

National Association Canvass Reveals Producers' Strong Opposition

UNANIMOUS rejection of a group booking policy through agencies was the sentiment expressed by leading producers canvassed on the subject by P. L. Waters, chairman of the Distributors' Division of the National Association.

The fact that added expense would accrue to the exhibitor through establishment of a middleman in the form of a booking agency was a point taken cognizance of by practically every producer.

The replies received are reproduced in full:

FAMOUS PLAYERS-LASKY CORPORATION

485 Fifth Avenue, N. Y.

July 22, 1920.

P. L. Waters, Esq.,
Chairman, Distributors' Division,
1520 Broadway,
New York City.

Dear Mr. Waters:

I have your letter of July 20th, requesting that I advise you as to the policy of this company with reference to group booking with Booking Agencies in the United States.

This company will adhere to its existing policy of booking independently to the exhibitors, and does not intend to contribute its product to any plan or scheme to establish or entrench booking agencies throughout different sections of the country.

Yours very truly,

(Signed) ADOLPH ZUKOR.

METRO PICTURES CORPORATION

1476 Broadway, N. Y.

July 21, 1920.

Mr. P. L. Waters, Chairman,
Distributors' Division,
National Ass'n Motion Picture Industry,
1520 Broadway,
New York City.

Dear Mr. Waters:

Your letter of the 20th inst., requesting a statement of our policy in regard to booking agencies, is received.

We have always been opposed to selling our product through booking offices, and we see no reason why we should alter our policy at this or at any future time.

In justice to the exhibitor and to ourselves, we must sell our product direct to the theatre owner, and not through a middle man.

Yours very truly,

Metro Pictures Corporation,
(Signed) W. E. ATKINSON,
General Manager.

SELECT PICTURES CORPORATION

729 Seventh Avenue, N. Y. City

July 21, 1920.

Office of Lewis J. Selznick, President.

Mr. P. L. Waters, Chairman,
Distributors' Division,
National Association of the Motion Picture Industry, Inc.,
New York City.

Dear Mr. Waters:

I am in receipt of yours of July 20th asking me to advise you as to the policy of Select Pictures Corporation and Republic Distributing Corporation with reference to group bookings of our product with booking agencies in the United States.

We will positively not book our productions in that manner. We will do business direct with the individual exhibitor.

Very truly yours,

(Signed) LEWIS J. SELZNICK.

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, N. Y. City

July 24, 1920.

Distributors' Division,
National Association of Motion Picture Industry,

1520 Broadway,
New York, N. Y.

Gentlemen:

Replying to yours of recent date.

Triangle is decidedly opposed to group bookings, feeling that each theatre should be booked separately and direct, and not through an agency. This has always been our policy.

Very truly yours,

Triangle Distributing Corporation,

(Signed) P. L. WATERS,

President.

ASSOCIATED FIRST NATIONAL PICTURES, Inc.

6 and 8 West 48th Street, N. Y. City

July 21, 1920.

Office of the Manager.

Mr. P. L. Waters,
Chairman, Distributors' Division,
National Association of the Motion Picture Industry,

1520 Broadway,

New York City.

Dear Mr. Waters:

We do not believe that distributors have any right or any special privilege in this industry which entitles them to dictate in any manner to producers or exhibitors. This is my personal opinion expressed in response to the request in your letter of July 20th.

Distributors are, to use a pat phrase, "a necessary evil," and the fact that they are essential to the industry does not preclude the fact that they should be fair and assume and maintain a policy of square dealing with producers and exhibitors. There are no forces in the motion picture

business which can be considered a vital part of the industry with the exception of producers and exhibitors.

The distributors should give exhibitors without interference or objection the same rights to cooperate for their joint protection in booking or in any other way they deem necessary, as they, the distributors, take in collective actions on various matters of mutual interest, and the same attitude should prevail toward producers.

If six directors can get together and form an organization for their mutual benefit, for their mutual prosperity, and for the advancement of their mutual interests in every particular, there is no reason apparent to me why six exhibitors, or more than six exhibitors, should not join hands for mutual protection.

Before definite action could be taken by Associated First National Pictures to arrive at a conclusion concerning any booking plan, it first would be necessary to have a decision on the subject by the Executive Committee, and I feel quite confident that the members of the Executive Committee would decide every individual booking plan or booking arrangement between exhibitors strictly on its individual merits rather than attempting to deal with the matter in a general way.

Yours very truly,

(Signed) J. D. WILLIAMS,
Manager.

Library

WILLIAM FOX

Fox Studio, West 55th Street, N. Y. City

July 23, 1920.

National Association of the Motion Picture Industry,
Attention Chairman of Distributors' Division,

No. 1520 Broadway,
New York City.

Gentlemen:

Herewith I tender the policy of Fox Film Corporation with reference to group bookings with all booking agencies in America, as requested in your letter of July 20th.

Booking agencies formed and operated for the purpose of making group bookings on behalf of exhibitors are bound in a short time to develop into a monopoly of a most destructive character. Exhibitors are invited into the plan on the pretext of lower rentals and of booking protection for their theatres. But that is only the ingenious, sugar-coated, sweet and innocent invitation to join the booking agency at the beginning.

Facts and conditions of the past prove that very shortly after the exhibitor places

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J. D. Williams' Statement

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ducers. A very small percentage of the total of great pictures have come from the large homes of mechanical perfection in studio operation. This leads to the conclusion that complete and elaborate studio equipment is an asset, but not in the least an absolutely essential asset to successful productions.

It is a very dangerous thing for exhibitors, for the independent producers of today, and more particularly for these "servants" of today who will rise from the ranks and become the "masters" of tomorrow, to permit or give heed to any effort to discourage independence among the artists, present or future, to whom the industry must look for its product. Such discouragement may benefit one or two specific companies; but it is harmful to the business as a whole. The several thousand exhibitor members of Associated First National Pictures, and, undoubtedly, other thousands of independent theatre owners, want and need productions from independent stars and producers. As exhibitors they have had a varied experience with pictures of all character and description, and our members are emphatically in favor of independently made releases, no matter through what distributing agency they may come.

There are only two vital departments of the industry—production and exhibition. Distribution is essential, but not vital, because it is utterly dependent on the other two. And when the exhibitors voice the unanimous opinion that independently made pictures are much to be preferred, those in the ranks of studio workers today who have the ambition to become their own masters as independent stars and producers are justified in giving greater attention to the wishes of the men who will be asked to buy their product than to the arguments of those who seek to discourage them in their desire for self-mastery.

They must remember, too, that the great paintings, the great sculptures, the greatest stories, in short, everything in art that is classical, was created by men and women who were their own masters. "The Angelus" did not come out of a commercial art studio. Shakespeare was not a salaried author when he wrote "Romeo and Juliet" or "The Merchant of Venice."

A very small per cent of the greatest artistic efforts in the motion picture industry have been produced by stars or directors who were "servants" on salary, and a still smaller per cent will come from them in the future.

Sydney Cohen Sends Wire to Film Producers

FOLLOWING is a copy of a wire dispatched on August 2 by Sydney S. Cohen, President of the Motion Picture Theatre Owners of America, to manufacturers, distributors and producers of film:

"Trade papers state that S. A. Lynch is negotiating for output of all producers for entire eleven Southern States. As he already controls output in these States for Paramount, Realart, Triangle, and in Texas, Oklahoma and Arkansas First National, this would mean absolute monopoly.

"We urge you not to enter into an arrangement of this nature with Mr. Lynch and his associates, and thus show that your concern will not be a party to this booking scheme, which tends to control the market in these States and deprive the independent exhibitor from doing business directly with your company, and may eventually, deprive your company of a market for your productions.

"The exhibitors of the United States will resent any such arrangement being entered into which will permit any person or persons to use the control of the bookings of any producing organization to threaten or intimidate exhibitors into disposing of their theatres, or to compel them to book their theatres through any individual or combination of individuals.

"We ask for immediate reply from your organization so we can print same in a special bulletin our organization is sending out to every exhibitor in the United States."

Shauer, F. P.-Lasky Official, Sails

The latest member of the official family of the Famous Players-Lasky Corporation to undertake a commutation trip to Europe is E. E. Shauer, assistant treasurer and in charge of the foreign department of the Famous Players-Lasky Corporation, according to an announcement made today. Mr. Shauer, who will be accompanied by Mrs. Shauer, will leave New York on the *Imperator* on August 12th for London, where he will spend some time in the offices of the Famous Players Film Company, Ltd., the European offices of the corporation. Later they will visit France, the Scandinavian countries, and possibly Germany. During the course of a stay of several weeks, Mr. Shauer expects to make arrangements for increased facilities for the distribution of Paramount pictures in Europe, to meet the rapidly increasing demand for these productions.

The Exhibitor's Problem

(Continued from page 1314)

rental, my contracts were all refused and turned down by some "mahogany desk bound" in the "home office" whose last trip West ended in Trenton, N. J., and the farthest south he has ever been has been Atlantic City, N. J., but who thinks he "knows" exactly what every exhibitor in the United States should pay for his product.

Now, Mr. Exhibitor, through the columns of this paper I want to reach you with the good news that I fully believe I have arrived at a sane plan that will give the "small-town exhibitor" worth while moving pictures at "Live and let live prices." The large producing and distributing corporation for whom I will have full charge of has faith in the exhibitor and particularly the one in the smaller towns, and they have absolute faith in my plan of procedure. Believe me, although I am going to see that the big-town exhibitor receives his film at a fair rental, I am going to use every effort I possess and personally see that the "small-town exhibitor" is taken care of, and I think that I know something of what he can afford to pay, for I have visited with him and have counted his audiences.

Universal Executive Gets Back from Europe

Maurice Fleckels, second vice-president of the Universal Film Manufacturing Company, arrived in New York last week from Europe, aboard the *Olympic*. He had been on the other side several months, partly on business connected with the foreign affairs of Universal and partly on pleasure. He was accompanied by Mrs. Fleckels.

Mr. Fleckels was enthusiastic over future prospects in Europe for American film concerns. Germany especially is crying for American films, he said, and is awaiting only the establishment of peace-time relations with the United States to let in American films now barred by a luxury ban.

Beatty Denies Report of Sale of Fresno Houses

In a telegram received from James Beatty, president of the Liberty Theatres Company, San Francisco, a denial is made of the reported sale of the Liberty and the Strand theatres in Fresno.

MOTION PICTURE NEWS

William A. Johnston, Pres. & Editor
Robert E. Welsh, Managing Editor

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E. Kendall Gillett, Sec'y
Fred. J. Becroft, Adv. Mgr.

First National Sub-Franchises Discussed

Meeting of Independent Exhibitors in Boston
Hears Details of Plan Explained

THE Boston City Club was recently the scene of a large gathering of over one hundred independent exhibitors on the occasion of a banquet tendered to the exhibitors by Nathan H. Gordon, member of the board of directors and the executive committee of the Associated First National Pictures, Inc., and owner of the First National franchise for the Boston territory. The purpose of the meeting was to give the exhibitors the opportunity of learning the details of the sub-franchising plan adopted by First National. The gathering, according to First National, represented more than three hundred independently owned and operated theatres operated in all parts of New England.

Mr. Gordon was toastmaster for the occasion and surrounding him were Gerald Street, a Boston real estate operator and owner; Lee Friedman and Chandler M. Wood, prominent Boston bankers; Samuel Spring of California; J. D. Williams, manager of Associated First National Pictures, Inc.; E. Mandelbaum, holder of the franchise for Associated First National Pictures for the Cleveland territory; and Lieutenant James P. Anderson, general representative for the First National franchise.

The chief speakers of the meeting were Nathan H. Gordon and Joseph Levenson, manager of the Boston Strand theatre. Mr. Levenson told the story of the organization of First National from the time it was first conceived, how it has aided exhibitors in making bigger profits, has fostered and advocated big productions and been indirectly responsible for many of the most successful films of the day and of the endorsement it has received from exhibitors and public. Mr. Levenson traced First National up to the present time, when more than twenty-five hundred exhibitors have applied for sub-franchises



Nathan Gordon

with the organization. He declared that through First National exhibitors throughout the smaller cities of New England would be able to reap the benefits of the greatest pictures produced at a price they could afford to pay.

Upon the request of exhibitors present, Mr. Gordon took the floor to personally go into a heart-to-heart talk about the franchising proposition. He explained the method in detail, pointing out how it benefits the small as well as the larger theatres and predicted a new era of quality and service in motion picture production and distribution as a result of the plan.

There was no attempt to substitute exclusive speech-making for open discussion. The asking of questions by the exhibitors present as to the details of the franchising plan and how it would work out in practice was encouraged right from the start of the meeting. Every exhibitor present was asked to participate. Exhibitors were asked to take up from the floor any question that concerned the franchising system. And whatever questions on the part of one exhibitor prompted further inquiries on the part of others were especially asked by Mr. Gordon, who declared that modern business methods made it essential that those who work together shall have a perfect understanding of every detail of the work in which they are engaged and that he would appreciate nothing better than all the questions it was possible for every exhibitor to ask him.

Chandler Wood, president of the Metropolitan Trust Company, declared that the banking interests of the country no longer have an adverse attitude toward the motion picture industry. "Producers are now able to demand capital, and not only capital for actual productions but capital which eventually will be used in the exhibiting end," declared Mr. Wood.

Applause greeted the announcement that the independent exhibitors granted franchises with Associated First National Pictures would be entitled to six Marshall Neilan productions, two James Oliver Curwood pictures, six Charles Ray pictures, sixteen Norma Talmadge pictures, twelve Constance Talmadge pictures, twelve Katherine MacDonald pictures, six Anita Stewart pictures, four Lionel Barrymore, four Mayflower and two Mack Sennett five reel productions.

A meeting of all exhibitors of the entire State of Connecticut has been called for August 6th, to be held at the Hotel Taft, New Haven.

Smith Tells of Conditions in Canada

Hodkinson Salesmen Talks on Menace and Hope of Independent Exhibitors

“UNDER the present conditions which exist in Canada,” reports A. W. Smith, Jr., assistant sales manager of the W. W. Hodkinson Corporation, who returned recently from a conference with various Canadian exhibitors, “where certain producer-exhibitors are proving a menace to the progress of the industry by requiring exorbitant rentals for their pictures and building and buying theatres where they cannot get such rentals, an organization such as Canadian Exhibitors Exchange, Ltd., offers independent exhibitors a wide avenue of escape.

“Thomas Scott, general manager of the Canadian Exhibitors Exchange, states that by the end of September, 1920, the Exchange will number a minimum of 200 members who will use Hodkinson productions. The independent exhibitors of Canada are willing to pay a fair price for pictures and a price which will allow them to show a profit.

“Canadian Exhibitors Exchange, Ltd., are very fortunate in having as their president Mr. Brady, of the Madison theatre, and on their board of directors Mr. Alexander, of the Doric theatre, and Mr. J. Cronk, of the Oakwood theatre. These

men are big business men and they are fighting for their place in the picture industry.

“A paragraph in the prospectus of the Canadian Exhibitors Exchange, Ltd., gives the reason for the formation of the Exchange as follows: ‘It has long been felt by the exhibitors throughout Canada that the prices demanded for films and accessories by producer-exhibitors are, in many cases, unreasonably high, and that the terms and conditions upon which pictures are leased are very often unfair to the exhibitor. In short, many exhibitors

(Continued on page 1322)

Letters From Readers—Timely Topics From the Viewpoint of Exhibitors

Against Longer Runs

Mr. William A. Johnston,
Motion Picture News, Inc.,
Dear Sir:

You raised a few personal lines on problems concerning the industry.

You cover the issues quite well in your editorials and are generally right, always, I believe, presenting the matter as you conscientiously believe that they are.

I believe that you are decidedly wrong, however, on the question of longer runs. Such longer runs are, perhaps the thing for the first run houses or the down town house in each city. Certainly not for the neighboring house.

The Court theatre, over which I have had the care for the last five years, is 50 per cent. a neighborhood house and the remainder is drawn from more distant sections, not in transient trades, but from persons seeking our doors through the excellence of what we offer.

For three years we have endeavored to establish a longer run policy by placing each week a program for two consecutive days.

We have jockeyed the play dates about to different sections of the week and endeavored to find its right location. It has never paid us. No matter how good and how costly the production two day runs have not been lucrative.

I believe that the Exchanges make a mistake in using the prints that are to be run in the second, third and fourth run houses in the cities in small country towns where their equipment is poor. The film becomes scratched and torn. These country places should be held back and films not released to them until after the film has had its proper run in better houses in the city. During the first run protection the film goes through houses from Spionk to Oshkosh.

The deposit system should be maintained against those houses that are irresponsible, but not those concerns and persons that have established themselves well in the business.

Yours truly,
COURT AMUSEMENT CO.,
Nathan Myers, Pres.,
Newark, N. J.

High Rental Menace

Dear Mr. Johnston:

I have just read your editorial in your NEWS issue of July 17, and want to just say that your side of the question is exactly our side, and we heartily agree with you regarding the stand you have taken.

The South is in a rather peculiar position today, but it is not in as bad position as some would have us believe, and while our magazine is on the fence and not going to fall either way at present, we have nevertheless warned every exhibitor to use his own head and pencil and paper for himself. Just so long as there are exhibitors who are content to stand still and put up a few posters, or sweep out once each day, just that long will we have exhibitors who will tremble with fear when the rent is a cloud in the sky.

The great menace today is high film rentals. I can cite you to a number of towns who pay fifty to one hundred dollars for pictures, when they have only 2,000 whites to draw from. Just so long as we have producers who insist on making pictures to run into the thousands, just so long will they force exhibitors to bear the heavier end of the bag.

Assuring you of our hearty support in every way, and with best wishes, I am,

Respectfully,
SOUTHERN PICTURE NEWS, INC.,
N. L. Royster,
Managing Editor.

To Hiram Abrams

Wm. A. Johnston, Editor,
"Motion Picture News,"
New York, N. Y.

Mr. Hiram Abrams' statement regarding 100 per cent advance deposit which appeared in your columns last week, is of especial interest to the small exhibitor, because the latter is usually in no position to file a suit to recover these deposits, on account of the small amount involved, the distance from the exchange, and the custom of "blacklisting" any exhibitor who howls.

The fifth largest industry," to quote Mr. Abrams, is in a class by itself in regard to credits and collections. It is the only large business in this country which does not recognize the financial responsibility of the individual exhibitor. This is amusing when one considers the fact that the credit limit of the average exhibitor exceeds that of the producer, in proportion to gross volume of business.

Mr. Abrams is unwilling to run the risk of loss through bad checks, but is very cheerful about allowing the exhibitor to remain unprotected in case Mr. Abrams should break, or fail to deliver. Mr. Abrams has no intention of making any adjustment whatever, involving a return of funds, in case he fails to perform his part of the contracts. The idea is, primarily, to get the money; then, if the exhibitor is lucky, he gets the service.

Mr. Abrams doesn't lie awake worrying about bad

checks. That, as is usual in producers' statements, is merely poor camouflage. Mr. Abrams needs money to operate his organization. Why, however, pay interest, and put up collateral when he can make the exhibitor give it to him? Taking live theatres in this territory, ranging from a 1,500 seat house in a city of 200,000, down to a 300 seat house in a town of 1,500, the average deposit is 51 per cent. of the gross annual intake. As this condition no doubt obtains to a reasonable extent over the country, it takes only a minute to figure that the total moneys of the exhibitors at all times in the hands of the producer organizations is something like \$41,000,000, without interest and without protection. This is based on the ordinary system of scores deposits and payment in advance for current pictures. On a 100 per cent. deposit basis, the sum would be, of course, enormously increased.

Does the exhibitor benefit by the fact that he supplies the producers' capital? He does not. A deposit is spent when the check is cashed; he practically waives his rights when he signs the contract.

We do not infer that the exhibitor gets nothing for his money. We do claim that the producer takes the minimum of chances, and that in case of loss, the exhibitor stands his share of it, which is 100 per cent. We believe that the motion picture industry can be placed on the level of any other legitimate business, and that in its present unhealthy condition, it is impossible for either the producer or the exhibitor to reap the full reward of his efforts. The producer who conducts his business on the basis advocated by the late Mr. P. T. Barnum is allowing the prospect of immediate profits to blind him to the possibilities of developing an industry which, properly expanded, holds the lines of legitimate American business, offers an outlet for the talents of artists and writers, giving to the public a world of entertainment and education on a plane which has today been scarcely dreamed of.

Yours truly,
COLONIAL THEATRE CO.,
Carrhage, Tenn.

Padded Pictures

Dear Mr. Johnston:

The writer is taking the liberty of an acquaintance and friendship of long standing to bore you with a matter which he thinks of vital interest to the motion picture business.

Everywhere I go I find the Exhibitors disgusted by the great number of features they get which are six, seven and eight reels or more that could just as well have been five reels and probably have proven a better picture.

It is my opinion and shared by nearly everyone I talk to that five reels is the ideal length for a feature. The exhibitor can never build around a longer feature than five reels and make the most satisfying kind of an entertainment, for the reason that to do so makes his program too long.

Everyone who has made the problem of putting together of picture programs agree that variety, comedy and all the trimmings are not just as well as a good program as the feature itself, but it is made impossible at once if the feature is over long.

The exhibitor is not as well satisfied with features having more than five reels (though it is truly a super production) the public (though not always realizing just what is wrong) are not as well satisfied as they would be with a balanced program. Still nearly all the producers seem bent on making features of extreme length. Why? I doubt very much whether these features draw a dollar more in rentals than the meat of the same feature would get in five thousand feet length.

If the producers will standardize their program features at five thousand feet, the moving picture business will progress much faster than under the present practice.

The padding of long pictures, padded out from five to eight thousand feet, can never kill the single reels as it is only through the subject matter in the single reels that a great many people become theatre patrons, who would otherwise never have been coaxed to the theatres by features alone. It is about time the producers standardize their product so as to fit in to a perfect show. What do you think? I would like for you to open this subject in your valuable trade publication for discussion.

Cordially yours,

H. W. OVIATT,
P. O. Box 501,
Portland, Oregon.

"Survival of Fittest"

Dear Mr. Johnston:

I find your editorials very true, timely and interesting. I have often wondered whether you take into consideration the many exhibitors who do not play ownership, I can not blame the producers of theatre if they own theatres, as I know that many of the exhibitors play exactly the same game if they are in a position to do so. It is the same old story of the survival of the fit.

With best wishes, I am, sincerely yours,
QUINTON D. HERMAN,
Herman's Playhouse,
Kutztown, Penn.



(Photo Copyrighted by Moffett, Chicago)

Lieut. Ormer Locklear, who with his flying companion, Lieut. Milton Elliott, met instant death at Los Angeles late Monday night, Aug. 2nd, while making a nose dive from an altitude of two thousand feet, with torches attached to the plane which he was flying for the last scene of the special feature picture, "The Skywayman," which William Fox was producing with the daring aviator starred. The stunts being performed were for a scene in the picture which was to represent an aeroplane on fire during a fight, with the men riding in it diving to their death.

Salt Lake City to Have Big Producing Company

Backed by some of the best known men in the industry, a \$10,000,000 moving picture producing company will be launched in Salt Lake City within the next few days. While it is not yet definitely determined that the studios will be established in Salt Lake City, the preliminary plans indicate that such will be the case, since this city is said to offer better inducements than have been found elsewhere.

W. H. Swanson, president of the Swanson theatre circuit, and George Mayone, general manager of the Swanson interests, are backing the venture, while interested with them are Elton Cook and Hamilton Smith, of New York and Los Angeles, both well known in the producing field.

According to Mr. Cook, a glass covered studio will be built that will accommodate seven dramatic and comedy companies. Sporadic attempts to organize companies here have been made, but, according to Mr. Cook, this is an entirely different type.

Liberty Defense League for Sunday Opening

The newly organized Liberty Defense League of Maryland has come to the aid of the moving picture men of the State in their battle against the reformers who are trying to keep the people from voting on Sunday moving pictures. The organization is preparing to bring its influence to bear when the matter comes up in the Court of Appeals in October.

The Lord's Day Alliance, it will be remembered, attempted to restrain the Board of Election Supervisors of Maryland from allowing the people to vote on the question, and their case was thrown out of court by Judge Morris A. Soper. The Alliance then carried it to the Court of Appeals.

Exhibitors of New Hampshire and Vermont Hold Convention

Meetings in Boston July 27 Enthusiastic Gathering; Quotas Oversubscribed

ENTHUSIASM ran to such heights at the convention of motion-picture exhibitors of New Hampshire and Vermont, held in Boston on July 27th, that as a result the quotas for the two states towards the national fund were oversubscribed in cash. Invitation had been extended to every exhibitor in the two states to be present and a large number of independent unaffiliated showmen attended.

In addition to subscribing to the national association, the convention approved the plans and purposes of the Motion Picture Theatre Owners of America as expressed in the acts and resolutions of the Cleveland convention, and voted full confidence in the ability and integrity of the officials of the national organization, and declared its allegiance to the association they represent.

Following the adoption of a number of resolutions, officers of the association were elected, all of them unanimously. C. H. Bean, of Franklin, N. H., was named president; J. E. Charoneau, of Manchester, first vice-president; Herbert Dallye, of Cleveland, second vice-president; A. H. Davis, of Nashua, third vice-president; L. L. Willey, of Rochester, fourth vice-president; F. G. Berry, of Manchester, secretary; and A. L. Countere, of Manchester, treasurer.

The executive committee consists of: Michael White, Dover; J. D. Hallisey, Nashua; D. J. Adams, Concord; C. C. Baldwin, Keene; Ansel Sanborn, Sanbornville; George La Pierre, Lakeport; Alfred M. Graves, Lebanon; H. D. Perry, Bellows Falls, Vt.; Homer A. Graves, St. Johnsbury, Vt.

Ex-Senator Charles Bean officiated as chairman and Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, addressed the convention. Mr. Cohen reported the activities of the Motion Picture Theatre Owners of America since the national convention at Cleveland, and a general discussion was had by all of the exhibitors present relative to the abuses existing in the industry, and the desire and necessity for the changing of same at the earliest possible moment.

Among the resolutions adopted, the New Englander went on record as being strongly opposed to any form of percentage booking. It was stated that if the same interests control production and exhibition there can be but one result—higher prices and poorer pictures. The deposit system was also condemned, and the members of the organization pledged themselves not to enter into any contract requiring payment in full for any picture more than seven days before play-date.

The producer-exhibitor was condemned in the following resolution: "Whereas,

A New Department

PLAYER, director and author will have their full inning in the new, live, newsy Professional section which will in future appear each week in the NEWS.

The work of each will receive due credit. Producers will find the department valuable in that it gives ready access to information concerning actors, actresses and directors with whom they may wish to get in touch.

The exhibitor will welcome data on the latest work of those who are favorites with his clientele.

Lillian R. Gale, well-known to players, directors and the trade in general, and who has handled publicity and advertising for many stars, will direct the section.

this committee after carefully deliberating on the data placed before it and after interviewing individually and collectively many independent exhibitors who are accredited delegates from all points of New Hampshire to this convention, unanimously reports to this convention that they condemn the practice of any manufacturer or producer or distributor of motion picture film of buying or building theatres in competition with independent exhibitors, and they further denounce as being unfair and vicious the practice of these companies or their agents and representatives in threatening exhibitors with competition or ruin, if they do not accede to their unwarranted demands, therefore be it

"Resolved, that it is the sense of your committee that this organization in convention assembled, urge every independent exhibitor to use every lawful means to prevent the continuation of the activities of these producer-exhibitor companies, and be it further

"Resolved, that the Motion Picture Theatre Owners of New Hampshire pledge their full support and cooperation to the Motion Picture Theatre Owners of America in their effort to keep the screens and theatres of America free and independent."

A uniform form of contract was recommended. The committee reported that "the contracts now entered into by and between the exhibitor and the producer are inequitable, and that this committee recommends that a contract be drafted and submitted to the producer and distributor, whereby the exhibitor will at all times have equal rights and be equally protected therein with the distributor and producer. We further recommend that a uniform form of contract be used by all distributors and producers.

"It is further recommended that the law and legislative committee cause such a

contract to be drafted and submitted to the distributor and producer and a report returned forthwith as to their attitude regarding same."

Other activities of the convention included a protest against censorship, in which it was stated there are sufficient local police powers to keep from the screen obscene films. It was stated that censorship has proven a failure in the three states where it has been tried and local, state or federal censorship was described as "vicious in principle, and wholly alien to the spirit and genuineness of our institutions."

It was resolved that the collection of an additional music tax was unfair, inasmuch as the success of a composer's production is based almost exclusively upon the popularizing of such productions by the playing of them in motion picture theatres. It was agreed to deny all members of the Society of Composers, Authors and Publishers the use of the screen until they discontinue their present demands.

Support of the independent producer was pledged, and the activities of the F. I. L. M. Clubs condemned, as was the use of the screen for purposes of publicity by any private concern.

A rising vote of thanks was extended to Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, for his address to the exhibitors present, and the fullest cooperation pledged to the national organization in behalf of the independent exhibitors of New Hampshire and Vermont.

Atlantic City Festival Interests A.M.P.A.

In the interests of the motion picture branch of Atlantic City's approaching festival, A. Conrad Ekholm, chairman of the Festival Committee, addressed the members of the Associated Motion Picture Advertisers last Thursday. The Festival, which is to be known as Atlantic City's Fall Frolic, is planned on a scope rivaling the Mardi Gras of New Orleans, states Mr. Ekholm, and will be directed by the City Commission, Chamber of Commerce and the Stadium Carnival Association, among other public bodies of the seaside city.

There will be special days of the Festival, which will be held September 21 to 25, set apart for participation by the Motion Picture Industry and by theatrical producers, states Mr. Ekholm. Following a discussion of plans and methods, a motion was put and carried promising A. M. P. A. support and a committee of the Association, with Arthur James as chairman, was appointed.

Producers Condemn Group Bookings

(Continued from page 1317)

himself and his theatre in a book of a booking agency he loses control of the management of his house, and by cut-throat, blackjack and monopolistic methods the exhibitor is driven to give up fifty per cent or more of his theatre or he driven out of the motion picture exhibition line.

Exhibitors will remember in 1908 and succeeding years of my testimony before the long-until legal battle against the General Film Company and the Motion Picture Patents Company to keep the business open and free to competition.

The then growing success and popularity of the motion picture was the result of the splendid competitive opportunities afforded to any person or set of persons in the production of pictures that would entertain and educate. In the regular course of events this condition permitted the exhibitor to make a handsome profit and to build up a substantial business. The exhibitor was his own boss.

Twelve years ago a combination of men attempted to strangle the industry and to create an all-powerful monopoly. Fortunately for the public and the exhibitor, and I feel free to state largely due to my effort, this attempt resulted in disaster. The progress of men, who by every means endeavored to take possession of the motion picture industry in every branch, were brought before the United States Courts and their monopoly was ordered dissolved and the American was free again. Then once more the exhibitor became boss of his theatre.

Today the exhibitor is confronted with a more daring and distasteful attempt to dominate the industry. The formation of booking agencies to deal with distributors in group bookings spells the stagnation of the industry should it meet with favor by exhibitors. A group of booking offices in the principal sections of America would soon control the motion picture industry in every branch. The exhibitor would be the biggest loser.

The American public will not support a monopoly in the art of the motion picture. No longer would the exhibitor be the boss of his theatre. The booking agency trust would boss and command the picture theatres after kicking the exhibitors into business oblivion.

Every branch of the business lends itself to absolute domination if the nation-wide booking agency trust is an established fact. No longer would the exhibitor be the guiding star of the industry. In its place would come greed, the tyrannical domination by a small group of men and the elimination of the exhibitor of today.

Fox Film Corporation places itself on record as absolutely opposed to group bookings with all booking agencies. It will deal exclusively with the exhibitor direct.

Any person or persons or company is authorized to use the name of Fox Film Corporation or the undersigned in the promotion of booking agency schemes. It was reported from several sections of the United States that booking agency promoters had promised Fox pictures, which is an indication of the misleading, unauthorized and greedy tactics that are being used.

The Fox Film Corporation and the undersigned stand on record for free and competitive dealing in the motion picture industry. We are opposed to monopoly in any form.

We hope the public has made our position clear.

Very truly yours,

FOX FILM CORPORATION,
(Signed) Wm. Fox, President.

PATHE EXCHANGE, Inc.
Executive Offices
25 West 45th Street, N. Y.

July 21, 1920.

Mr. P. L. Waters,

Chairman, Distributors' Division,
National Association, Motion Picture Industry, 1520
Broadway, New York City.

Dear Mr. Waters:

Acknowledging your favor of July 20th, in which you request that we advise you as to the policy of this company on the question of group booking with all booking agencies in the United States. I beg to advise you that there is very little that can be added to what we have already said and the position that we have uniformly maintained on this subject.

Our policy has at all times been one of unqualified opposition to group bookings in principle, regardless of the disguise in which they are cloaked. They are not justified by any sound business principle and simply put upon the exhibitor and the public an added expense without any return whatever. The injection of middlemen simply adds another complication to the distribution of film—and the middleman must get his unwarranted profit at the exhibitor's expense.

But in order to protect our business against the inroads of competitors who by more or less fictitious ownership or control, either directly or through other corporations, of theatres included in one or more of the larger booking agencies have sought to nullify any general agreement that might be reached on this subject, we have been obliged to meet this competition which cannot be regarded by us as unfair, and have been obliged to continue dealing with such agencies until such time as each distributing company in good faith withdraws its support from all booking agencies, however disguised and adheres to that determination in both letter and spirit.

I am obliged to bring up this question because you have forced the same in your inquiry.

As regards any new attitude of this nature, I beg to advise you that our exchanges have already been instructed that no contracts are to be made with any

agency representing any theatre or group of theatres, and that pictures are to be rented solely and directly to the individual theatres exhibiting such pictures.

In other words, while we regard the booking agency as one of the greatest evils with which the industry is confronted today, so long as our competitors recognize the agencies above referred to and deal with them, either as such or on the ground that they have ownership or control in the theatres, we shall be obliged to protect our own interests by doing likewise.

Very truly yours,

PATHE EXCHANGE, INC.,
(Signed) Lewis Innamery,
Secretary.

UNIVERSAL FILM EXCHANGES, Inc.
1600 Broadway, N. Y.

July 23, 1920.

Mr. Percy L. Waters,

Chairman, Distributors' Division,
N. A. M. P. I., New York City.

Dear Mr. Waters:

The following cablegram explains itself:
Paris, July 22nd, 1920. **UNIVERSAL FILM MANUFACTURING COMPANY** and the **UNIVERSAL FILM EXCHANGES, INC.**, will not under any circumstances, supply product to any of the booking agencies now being formed throughout the country.

Carl Laemmle.

Sincerely yours,

UNIVERSAL FILM EXCHANGES, INC.
(Signed) H. M. Berman,
General Manager of Exchanges.

GOLDWYN PICTURES CORPORATION

469 Fifth Avenue, N. Y.

Office of the President.

July 22, 1920.

Mr. P. L. Waters,

Chairman, Distributors' Division,
National Association of Motion Picture Industry, 1520
Broadway, New York City.

Dear Sir:

We have for acknowledgment your letter of July 20, 1920, requesting advice as to our policy with reference to group bookings with booking agencies in the United States so the entire trade may be informed of such policy by the publication of our reply in the Motion Picture trade journals.

Under prevailing conditions we are not in favor of having our pictures booked through booking companies because it is not fair to preclude the exhibitors from judging for themselves the quality, character and box office value of motion pictures that are offered for exhibition to the public.

Our present plan of distributing pictures permits every exhibitor to see and select the pictures desired before the contract is made therefor and until this plan has been proved a failure we will not consider withdrawing from the exhibitor this privilege which in our opinion we deem of incalculable advantage to him.

We trust that the foregoing has clearly set forth advice you desire.

Very truly yours,

(Signed) Samuel Goldwyn,
President.

REALART PICTURES CORPORATION
469 Fifth Avenue, N. Y.

July 21, 1920.

Mr. P. L. Waters, Chairman,

Distributors' Division,
National Association of the Moving Picture Industry,
New York, N. Y.

Dear Sir:

There is only one position for either an Exhibitor or a Distributing organization to take with respect to group bookings. Realart declines such bookings on the following grounds:

(1) They would increase the cost of pictures to Exhibitors.

(2) They would inject into the business a commission merchant who is an unnecessary factor and whose purpose it is to collect toll both from Exhibitor and Distributor.

(3) They would tend to force the Exhibitor and Distributor apart and to prevent solidarity in the industry.

(4) They would check competition between Distributors and deprive the Exhibitor of detailed information which he should have with respect to the various propositions available.

(5) They would give one man, or to one small group of men, an unfair advantage over competing Exhibitors; no one else would profit anything.

(6) They would open wide the way for secret agreements and understandings with the persons controlling the booking combination, enabling them to exact or to receive tribute for unfair exercise of their influence with Exhibitors.

(7) They would allow a clique to dictate theatre policies and so reduce other Exhibitors to the status, virtually, of house managers.

(8) They would give to the booking manager, without any real investment, the control of a large group of theatres; conversely, they would result in the signing away by the Exhibitor, without any financial return, of his rights in the most important part of his own business.

They would encourage neglect in service to the Exhibitor because the booking agent would be the factor catered to and satisfied.

Canadian Conditions

(Continued from page 1319)

feel that they are often "held up" by some of the great combines now appearing in Canada, and that the time has come for the exhibitors themselves to protect their interests by dealing exclusively with independent distributors.

"Mr. Hodgkinson is heartily in accord with the ideas and policies of the Canadian Exhibitors Exchange, Ltd. He is very glad to have such an organization distribute Hodgkinson pictures in the Dominion of Canada.

"Business conditions in general are very good, according to all reports throughout all of Canada. The city of Toronto itself is reputed to be one of the best show towns on the continent. The people have money and they patronize the picture shows.

"Import duties on films which go into Canada are very high. The distributor must pay 3 cents per foot for each positive print which he imports and in addition to these he must pay a heavy duty on advertising.

"The writer brought with him into Canada a package of advertising matter valued at \$2.00, and the duty which he paid was \$1.57.

"Producers should take this fact into consideration when selling pictures to distributors in Canada."

National Ass'n Directors to Meet September 8

William A. Brady, president of the National Association of the Motion Picture Industry, has issued a call for the adjourned meeting of the board of directors to be held on Wednesday, September 8th, at 3 p. m. This is a meeting which was adjourned from the annual meeting at Cleveland.

(10) They would insure discrimination in every issue involving priority which might arise in the territory, the bookers and his friends, of course, always having the advantage.

(11) They would tend to deprive the Exhibitor of the freedom which he now has with respect to changes in service, because the booker might easily be obligated to favor the Distributor whose service the Exhibitor desired to discontinue.

(12) They would often impose upon the Exhibitor the necessity of going on his knees to the booker in order to obtain the rights which would be his without question if his contract was signed in his own name.

(13) They would make the business of a whole group of Exhibitors a side-line of the business of the booker, with probable corresponding neglect of the affairs of the individuals of the group.

(14) They would be a confession on the part of the Exhibitor of his inability to conduct his own affairs as well as someone else could conduct them.

Reduced to its elemental factors, Realart's objection to group booking is based upon the fact that it would destroy the intimate personal relationship which has been established between this concern and its customers.

We believe development of this principle is fundamentally essential to the industry—that the normal tendency is toward the strengthening of individual relationships and that any tendency to furtherance of this policy should be strongly opposed by Distributors as well as by Exhibitors. For these reasons Realart declines to sign contracts with intermediaries.

We are frank to say that we are much more impressed by the individual appeals and arguments of our customers than we possibly could be by the formal demands of a more or less disinterested third party. We trust this answers adequately your inquiry of July 20th.

Yours for freedom of trade,

REALART PICTURES CORPORATION,
(Signed) J. S. Woody,
General Manager.

Who Owns This Attractively Decorated Theatre Lobby?



Here is a beautiful theatre lobby with attractive decorations for "The Yellow Typhoon," for which we can give no credit, to our regret. The photograph from which this cut was made was received by the exploitation department of First National, but if information relative to the theatre sending it in was also forwarded, the data became lost. Will the owner or manager of the theatre whose theatre lobby is shown above please advise us, that we may give him due credit in a forthcoming issue for the display reproduced and prove how universally exhibitors read the NEWS?

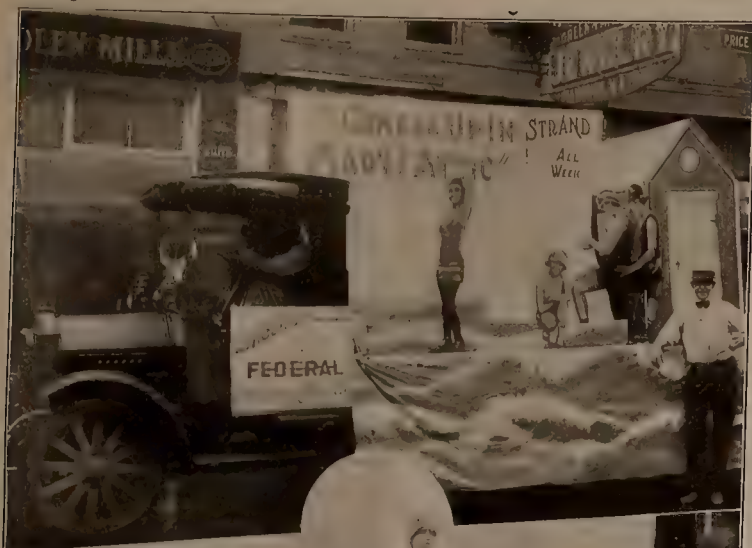
Thomas D. Scierlo, Strand theatres, Lowell.
 Chas. H. Williams, Strand theatre, Providence, R. I.
 Harold B. Franklin, Shea's Hippodrome, Buffalo.
 George J. Schade, Schade theatre, Sandusky.
 H. O. Horator, Alhambra theatre, Toledo.
 Mark Gates, Dayton theatre, Dayton, O.
 Edward L. Hyman, Strand theatre, Brooklyn.
 Theo. L. Hays, New Garrick theatre, St. Paul.
 A. J. Moeller, Theatre de Luxe, Detroit.
 Sid Laurence, Alhambra theatre, Detroit.
 Leo A. Landau, Butterfly theatre, Milwaukee.
 Jack Kuhn, Loew theatres, Cleveland.
 Julius L. Johnson, New Garrick theatre, Minneapolis.
 Paul Gusdanovic, Strand, Cleveland, O.
 C. Edgar Momand, Garden theatre, Pilot, Mich.
 Charles C. Perry, Strand theatre, Minneapolis.

Advisory Board Exhibitors' Service Bureau

W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
 Willard C. Patterson, Criterion theatre, Atlanta.
 E. B. Wilby, Strand theatre, Montgomery, Ala.
 E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
 F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
 C. A. Lick, New theatre, Fort Smith, Ark.
 Herbert J. Thacher, Strand theatre, Salina, Kan.
 Arthur G. Stolle, Des Moines theatre, Des Moines, Iowa.

Lowell W. Calvert, Managing Director, New Gar-
 rick theatre, St. Paul, Minn.
 W. C. Quimby, Managing Director, Strand and
 Jefferson theatres, Fort Wayne, Ind.
 H. M. Thomas, Strand theatre, Omaha.
 A. H. Hilton, Paramount theatre, Lewiston, Idaho.
 George E. Carpenter, Paramount-Empress theatre,
 Salt Lake.
 E. J. Myrick, Rialto theatre, Butte.
 Eugene H. Roth, California theatre, San Fran-
 cisco.
 J. A. Partington, Imperial theatre, San Francisco.
 Sidney Grauman, Grauman's theatre, Los Angeles.
 Louis K. Sidney, Managing Director, William Fox
 theatres, Denver.
 Phil Gersdorff, Director of Publicity and Adverti-
 sing, Southern Enterprises, Inc., Jacksonville, Fla.

Strand, Birmingham, Pulls Stunts for "Mary's Attic"

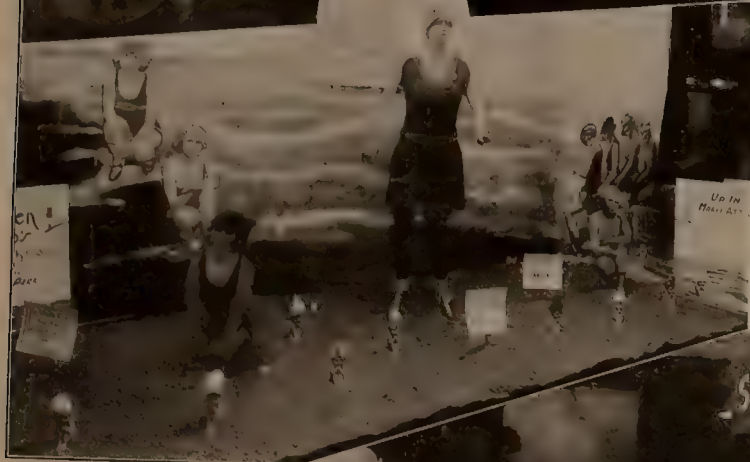


(Left)

Float with attractive signs which the Strand theatre of Birmingham used to exploit "Up in Mary's Attic," the attraction at the Strand theatre last week

(Left)

Window display with a canvas ocean merging into a beach accomplished by dumping sand in the bottom of the window for "Up in Mary's Attic," showing at the Strand. The larger figure of a "bather" is of wax and the others are cutouts from lithographs



(Right)

Decorations used in the lobby of the Strand for the "Up in Mary's Attic" engagement



Von Herberg Tells Why Many Stills Fail to Meet Requirements

West Coast Exhibitor Makes Suggestion Based on Long Experience

IN a discussion in Seattle the other day with a MOTION PICTURE NEWS representative on the subject of "stills," or photographs of motion picture subjects, Manager J. von Herberg, of Jensen and Von Herberg, spoke rather clearly the viewpoint of the exhibitor on this subject, which will be of interest to the motion picture producers of the country. Jensen and Von Herberg, having constantly in operation nineteen motion picture theatres and buying a score of photoplays each week, have a wide practical working knowledge of the subject of stills.

"Stills, you might say," remarked Mr. von Herberg, "are for two uses, reproduction in newspapers and trade papers, and for lobby display. For the latter the requirements are not so particular. Nevertheless, the better the picture the better it will be even for lobby display. Stills for newspaper use have to come up to a lot of requirements. In the first place, when it is an interior scene the figures, if possible, should be silhouetted against a white or light background so that the outlines will be sharp and distinct when reproduced.

"When you pose a man or woman against a black velvet curtain and that picture is reproduced in the newspaper in a sixty-five line half-tone, the person's head and body and the curtain all merge into one.

"Second, when a man and woman are taken together, as in a love scene, the figures should be close together and not across a table or across a room. Newspapers as a rule make two-column cuts and it is impossible to make the figures of any size if they are separated.

Third, in every set of stills there should be good, clear personal pictures, either star photos or in the costume of the play, not only of the star but of the leading man or woman. Some newspapers when they run a picture of Mary Pickford or Constance Talmadge on Saturday or Sunday will be glad to run a picture of Anna Q. Nilsson or Barney Sherry or Harrison Ford or Theodore Roberts along in the middle of the week if they have them, but these pictures seldom come in a set of stills. A lot of these good actors have big followings and it will pay producers to recognize that fact.

"But the most important of all is to make the still just like a fine piece of statuary; that is, action frozen right into the photograph, the same as a piece of sculpture is action frozen into marble. It is absolutely the rule and not the exception that sets of stills from nearly all companies overlook the very best action in the picture.

Rivoli Specialty Very Pleasing

THE regular weekly combination dancing and vocal specialty at the Rivoli is perhaps the most pleasing number on the program.

Before a stage setting of unusual beauty and artistic conception, depicting a Neapolitan scene, with a lake extending up to the foreground and masked off by a dock landing, a mountain country rising on the right with typical Neapolitan buildings represented, a quartette attired in correct costumes of the locale sings Neapolitan boating songs as an opening. This is followed by the appearance of a practical gondola from off left with Edoardo Albano, baritone, as a soloist, also in correct attire. Paul Oscar and Thalia Zanou, dancers, follow in the act with Neapolitan dances.

"If there is an automobile wreck, instead of having a still camera there to take the scene while it is being enacted, the characters are brought back to pose for the stills all in a bunch after that particular scene has been shot by the motion cameras. As a result, every bit of inspired action is gone out of the picture. You and everybody else can tell a posed picture every time you see it. It hasn't one-thousandth the value of an action picture.

"A real action photograph showing some big climax or some tense dramatic scene or some highly emotional action, when reproduced in the newspaper, might be worth five hundred dollars in business to the exhibitor who prints it, and yet such pictures are almost wholly lacking in every set of stills. It seems like after a picture producer pays \$50,000 for a story, and then \$100,000 on acting and production, he spends but an indifferent sum on a set of stills of that picture and turns the work over to some one of limited experience. Whereas stills are absolutely the only medium of putting his picture before all the millions of readers of newspapers in America.

"It seems to me the stills are just as important as the story itself. What is the use of losing the opportunity, after making a \$150,000 picture, of showing the exhibitors and film patrons, in advance, what you have?

"Three-quarters of the pictures in any set of stills are just like three-quarters of the pictures in any other set of still, using just a man or woman, or two or three characters standing around. These pictures don't express any action, tell any story, or excite any curiosity or bring any money to the box office if reproduced.

"Some day some film company is going

to wake up to the importance of stills and employ an expert to make them, and give him credit for it the same as the company now gives credit to its producer and assistant producer, camera man, scenarist, and every helper on the lot, and that company is simply going to mop up with the exhibitor."

McCormick Serves Free Ice Cream

T. Bidwell McCormick, managing director of the Isis theatre, Kansas City, recently put over an exploitation stunt in connection with the showing of "The Love Expert" that carried a publicity value in several ways.

He began with newspaper stories about "The Love Expert" in which it was stated that the star, Constance Talmadge, had been obliged to live almost entirely during the filming of the picture, on ice cream. This planted, Mr. Bidwell announced that ice cream and cake would be served free each day during the run of the picture. This was largely an inducement to attend the Isis during the prevailing hot weather rather than an especial reason to see "The Love Expert," but the tie-up was an excuse for pulling the ice cream stunt and served its purpose as a business booster without calling attention to the fact that the day was warm.

Mr. Bidwell was able to get the cooperation of a Kansas City ice cream company at reduced prices in exchange for the advertising the cream manufacturer received, and the cake was supplied by a local baking company who also recognized the advertising value it would receive, and the spoons, paper plates and napkins were also gratis.

The serving was done under contract by a catering concern at a cent and a half a head. The ice cream cost two cents a dish. The ice cream and cake were passed through the audience after slides announcing the event had been run. Boys were employed to collect the empty receptacles.

One of the anticipated objections to the scheme, that the patrons would throw the plates and spoons on the floor after using them, turned out very differently than had been expected. Most of the people waited for the boys' and the Isis was not littered up at all.

The novelty of the affair created quite a sensation and the refreshment served to break up a rather hot two hours in the theatre.

There is no reason why this scheme should not be used regularly, no matter how small the town in which your theatre is located.

New Ideas in Outside Advertising for Live Showmen



(Left)

Lobby display for "Back to God's Country" by the Williard theatre of Creston, Iowa, managed by Miss Catherine Schliep

(Below)

Short subject display by the Liberty theatre of Los Angeles, including the use of a 24 sheet on "An Eastern Westerner"



How Robinson Makes Scene Stills Do Double Duty

Peoria Showman Finds Method of Assuring Mercantile Co-operation

JOINTLY conceiving and executing an exploitation stunt that has worked wonders for his own box office receipts and increased the percentage of women patrons to a marked degree and offering a suggestion that holds good for exhibitors regardless of the size of the city in which they operate, Dee Robinson, manager of the Apollo theatre, Peoria, Ill., has accomplished an inexpensive stunt that looks like a good bet to the brotherhood of showmen.

The chief item of expense in applying the suggestion made by Mr. Robinson is an extra set of press stills and the cost of having a local artist frame individual stills on a piece of sign board. The other ingredient needed for the accomplishing of this stunt is to tie-up with a progressive ladies' ready-to-wear shop—a store that will be glad to have its merchandise boosted by virtue of its being related to the tastes and whims of a famous picture star.

To illustrate: Mr. Robinson finds that certain stars are looked upon by the majority of the women patrons of the Apollo as being criterions insofar as costumes are concerned. He claims that the majority of exhibitors' audiences are either made up or brought about by women. For this reason it is his contention that an ad which reaches the women is the ad that fits the theatre. Following out Mr. Robinson's line of figuring it follows that the best and cheapest way for an exhibitor to reach women is through the medium of the ladies'-ready-to-wear shops. And Mr. Robinson has discovered that the up-to-the-minute ladies' shop realizes the value of having its feminine togs hooked up with a pretty and always well-dressed picture favorite.

Mr. Robinson has made a permanent arrangement with the Lee Shop of Peoria whereby that store will provide window displays of its most attractive gowns in return for certain attractive still-signs to be provided by the Apollo. These signs are selected by the manager of the ladies' shop on account of the fact that the stills which form the major part of every sign are chosen on account of the fact that they show the star in an attractive coat, dress, shirt-waist, skirt or what-not. Some of the rather negligee stills have formed the basis for dandy window-still-signs.

Mr. Robinson adds, however, in showing stills as suggested care should be taken to select only those who are popular, and those which are appropriate for the season.

Mr. Robinson began this sort of exploitation with his booking of "The Woman Gives" a picture in which "clothes" were identified extensively and with a popular star, Norma Talmadge heading the cast.

"Sextette from Lucia" Capitol Opera Number

ONE of the most pleasing numbers on the Capitol program this week is the rendition of the "Sextette from Lucia" by a company of real artists and the staging of the number in first class style.

The singers are attired in the correct costumes, as the roles were played on the grand opera stage. The stage setting furnished by Artist Wenger is simple but artistic.

One half of the backing is black velvet relieved by fluted columns of white cloth. The other half is purple with colored floods blended upon it. The white cloth columns are also used on this side. The singers are brought into silhouette by spots. No foots or borders are used.

The artists who present the selection are: Irene Williams and Gladys Martell, alternating as "Lucy," Melanie Verbouwen as "Alice," Sudworth Frasier as "Arthur," Le Roy Duffield as "Henry" and Betram Peacock as "Bide-the-Bent."

He selected stills that struck him as being up to the minute in new styles and took them to a local artist.

The stills were set in a mount board frame about eighteen inches square and on the mount board was artistically lettered a neat suggestion about clothes, linked up with the showing of the picture at the Apollo.

The results obtained for this method of advertising were so satisfactory that Mr. Robinson uses it every time a picture suitable plays his house.

The suggestion is one which other theatres can well copy.

"I've tried a number of exploitation methods," said Mr. Robinson. "But I have never found one which gets the results for such a small expense as the one I use as a tie-up with the stores. The beauty about this sort of exploitation is the fact that you can use it with practically any picture.

"Also, there is another argument in favor of an exhibitor getting started on this sort of promotion. If you can once get the merchants of your town in a spirit of co-operation with your theatre, you've gained a big thing. When one merchant agrees to come across with a window-tie-up it isn't hard to get other merchants to do so. The time is coming when certain big pictures are going to enable the live-wire exhibitor to tie up with anywhere from five to a dozen local shops.

"The ambition of the exhibitor should be to devise, originate, beg or borrow exploitation that will put his picture on the

business streets. Your theatre can not be everywhere, but your exploitation can. Any time you cultivate enough interest on the part of a dozen leading merchants to allow you to use their windows for exploitation that will have a mutual benefit, you are achieving success. It can be done. And it's up to the live wire to get out and do it."

Austin Mixes the Letters on Purpose

S. A. AUSTIN, manager of the Strand theatre, Jacksonville, managed to get the Southern city quite excited recently in spite of the summer heat which is radiating about Florida these days, by his exploitation stunts in connection with the showing of "Silk Husbands and Calico Wives."

The versatile manager of the Strand drew up two sets of circular letters—one addressed to the wives, and the other addressed to the husbands. The letter to the wives informed them in substance that a protest meeting of the spouses of Jacksonville would be held July 10th at the Strand theatre, the subjects to be discussed being: "Shall the wife share equally in the privileges of the family, or shall the husband have all authority in the matter of domestic finance?" "Is it fair for women to dress economically, and often poorly, while the husband, on the plea of business position and standing, clothes himself in the latest fashion?" "Should the wife make herself attractive to other men, or should she spurn all interest in others?" These and a few more knotty problems were outlined as the order of the meeting.

The letter to the husband was similar in form, except that the questions related to masculine affairs. "Should your wife be kept in ignorance of your business affairs—should she spend as much as her heart desires for clothes, on the plea that she wants to be attractive?" etc.

The fun began when the ingenious manager addressed the wives' letters to the husbands and vice versa. Each side wanted to know about the picture which was being specially recommended to the opposite sex. The wives suspected that a "for men only" show was going to be staged and the husbands thought that the picture was propaganda for some new "ism" that was going the rounds, so each side determined to see the show, saying nothing to his or her partner about the letter.

Things were finally straightened out at the theatre where husbands and wives met each to the other's surprise and both learned that they had been the victims of a good press agent's good joke.

New Converts to Exploitation Decorate Their Lobbies



(Left)
Stage setting used in advance
of the showing for "The Lost
City" by the Reforwich thea-
tre of Freeland, Pa., as de-
scribed on the opposite page



(Below)
Attractive lobby decorations
for "Miss Hobbs" by the
Globe theatre, McKeesport,
Pa.

Freeport, Pa., Has Live Wire Showman

In "The Lost City" cut to be found on the opposite page is a lesson for the small-town exhibitor who is not as yet alive to the value of exploitation and an example of what may be done at small expense by the exercise of a little ingenuity and some labor.

You see in the illustration referred to a very effective stage setting for "The Lost City," the work of Clyde D. Klieger, manager of the Refrowich theatre at Freeland, Pa. This is how the stage setting was constructed. The regular house wood wings were set up close to the theatre tormentoes. The woods drop to match was hung in one. Cut-out from "The Lost City" paper which features the animals were sent in front of the drop. The signs as shown, the most inartistic part of the display, are of course the work of a local sign painter. "The Lost City" banner came from the exchange.

The airplane is home-made and suspended from the flies.

With the mechanical part of the job done, Manager Klieger became Electrician Klieger. The Refrowich is not equipped with a very elaborate lighting system, but with the aid of tungstens and colored gelatine sheets he built some "baby spots" and blended the rays from each on his stage setting. Then, being wise in the art of stage craft, he dimmed all his regular stage lights and with his floods lighted up

the setting. The result was a distinct novelty for the little town of Freeland and some mighty good advertising for the serial he was to run. The whole display didn't cost ten dollars, and it paid a hundred fold on the investment.

Shoe Tie-up Gets Results for Mitchell

A show window is usually looked upon by exhibitors as a pretty barren spot in which to attempt a successful advertising tieup, but W. Griffith Mitchell, manager of the Majestic Gardens theatre, Kalamazoo, Mich., upset the order of things and got himself a lot of extra business through this medium on a Constance Talmadge production, "In Search of a Sinner."

Mitchell heard that the leading shoe store in Kalamazoo had just received a consignment of fashionable new spring pumps for ladies and that they were to be given a full window display. Mitchell had just booked "In Search of a Sinner," so he hoofed it down to the shoe store, demanded the manager, and after a few minutes' earnest conversation had succeeded in convincing him that the new pump should be called the "Constance Talmadge pump" and that it should be played up big in the window with a large portrait of Constance in the foreground.

The shoe store manager became almost as enthused as Mitchell over the proposition and the result was a cooperative window display that sold both shoes and tickets to the Majestic Gardens.

Montreal Theatre Gives Free Picnic to Children

Following is a recital of the manner in which the Lord Nelson theatre, Montreal, went about its exploitation campaign for "The Vanishing Dagger," the serial production in which Eddie Polo is starred.

The management of the Lord Nelson theatre, who also runs the Alhambra and Napoleon theatres, Montreal, advertised that each child under the age of sixteen attending any of the first three presentations of "The Vanishing Dagger," which serial is run three days of each week, would be given a free ticket to a picnic that the management had arranged.

Over 800 children from the surrounding district turned up promptly at 8 o'clock in the morning of the 21st of July in the lobby of the Lord Nelson. Special cars had been chartered for the occasion, and on each of them was a big banner on each side, one bearing the notice that "The Vanishing Dagger" would be shown at the Lord Nelson theatre each Thursday, Friday and Saturday, and the other stated that this was the Lord Nelson theatre Picnic. On arrival at Tetreauville, a definite campaign had been carefully arranged to give the kiddies a right royal reception and a good time in general. All kinds of sports were organized and prizes given for the different events. A baseball match was arranged, one team for the Lord Nelson theatre and another team for the Napoleon theatre.

Condemns Broadway's "Signs of Insanity"

What an Arizona Showman Thinks of New York's Film Sign Epidemic

ONCE upon a time a fellow made a lot of money selling something. Maybe it was prunes or pistols or something, but he made it by advertising "Jones, he pays the Freight."

Of course Jones added the freight to his cost price, but he was honest and said he paid the freight and the boob who bought knew he was paying the freight, but Jones was getting the credit and incidentally Jones became famous overnight.

All of which leads to the Sign Insanity on Upper Broadway, New York, where "Jones" is getting a world of personal advertising while your boob exhibitor is paying the freight, and paying for it copious gobs.

If one wants to get a line on the "cost of production" he has but to take a slant at the "hog wild" sign mania that has taken possession of the "Jones" of the film business.

No matter which way one turns on upper Broadway and Seventh Avenue, he is dazzled by flashing signs that represent millions of hard exhibitor dollars, and the best that the "eighty percenter" can hope to get from this lavish light expenditure is that some stray patrons may stop while in New York and gap at the signs which

Introducing Jo. Rickards of Phoenix, Arizona

JO RICKARDS of Rickards and Nace, who own and operate four theatres and an amusement park at Phoenix, Ariz., has recently returned to his home city after spending some time in New York, where among other things he viewed the many and varied signs announcing current and forthcoming motion pictures that grace (?) our fair city.

On his return to Phoenix, Mr. Rickards sat down at his trusty Remington and pounded out for the News an epistle that epitomizes his opinion of said signs.

From the article published on this page may be gained an idea of what Rickards and Nace think of the current vogue. Editorial comment is not needed on this subject. We introduce Mr. Rickards to our readers and extend an invitation to other exhibitors to express their views on this matter of signs for which Mr. Rickards claims "Jones Pays the Freight."

There are some fifteen thousand exhibitors in the United States. We wonder how many of these exhibitors know about the signs concerning which Mr. Rickards protests. Now that they do know, how many exhibitors are interested enough to express their opinion on the subject?

for the most part attempt to exploit some embryonic star, but never fail to emblazon

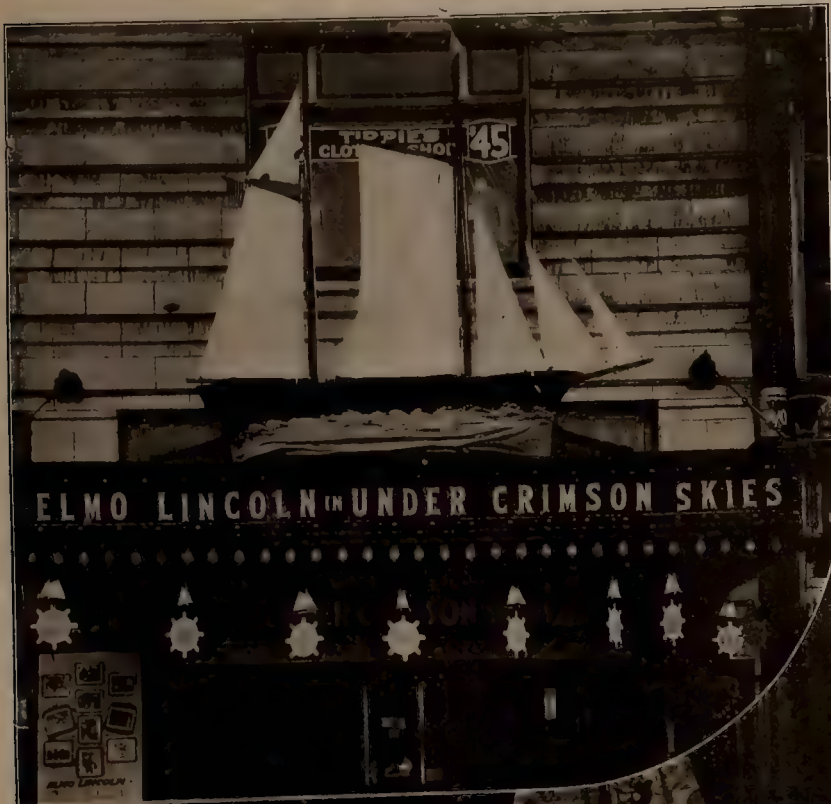
the name of the "Jones" who "present."

If this money, wasted as it is, on Broadway where the vanity of the mushroom presenter is the only excuse for the expenditure, were put into production there would not be half the poor pictures the provincial has to apologize for every week on his program.

To the layman it seems a crime, that should suggest some remedy, for by the farthest stretch of imagination the "presenter" cannot hope to make even the simplest minded exhibitor believe that it serves him in any shape on Broadway.

It is a riot of extravagance that must soon lead to a cropper for the man who persists in throwing away the exhibitor's money to satisfy his own vanity. That is what it amounts to pure and simple, for the continual cry of the salesman in the rural district is "our increased cost of production" and what per cent of it goes into vanity signs on Broadway would probably startle even the "presenter" if he were to get it handed him to as a lump sum. This is an observation of one of the eighty-percenters and he would like to see an editorial in the same style that has characterized the News attacks on some of the weak spots in a strong business.

Western Exploitation Novelties Bring Great Results



(Right)

Lobby display for "Under Crimson Skies," originated by the Kinema theatre of Salt Lake City as described on the opposite page

(Below)

Window display for "Suds," arranged by the Imperial theatre of San Francisco, under the direction of Roth and Partington, which made every passerby stop for a look with a consequent mental reservation to see the picture playing at the Imperial



Full Rigged Ship as Exploitation Medium

A glance at the cut on the left will convince anyone that the efforts of C. C. Chelley, manager of the Kinema theatre, Salt Lake City, and his publicity manager Claude Gray, to provide something new, novel and different in the way of exploitation for "Under Crimson Skies" were not wasted.

The ship on top of the marquee is a full-rigged sailing vessel, eighteen feet long, and the masts are twenty-five feet high. The vessel in itself is perfect in every detail. A wireless telegraph apparatus was used in connection with the same, which attracted considerable attention. Twenty-four miniature sailing vessels were also used with inserts in the shape of steering wheels bearing attractive catch lines.

The inside of the lobby was decorated with miniature ships and other marine articles furnished by the local United States Naval Recruiting Station. This lobby display was pronounced by Salt Lakers as being the most original that has ever been seen in Salt Lake.

During the presentation of the picture organist Henry Pyle furnished special music and electrical effects.

In spite of an outside temperature hovering around the century mark the picture did a great business for the full week's run and Manager Chelley is satisfied that no one thing contributed to this fact as much as did the exploitation.

Huck's Pockets Emptied to Fill Exhibitors' Pockets

Here is a little different angle on the usual book-store tie-up with a moving picture. The Stewart book store, leading place of its kind in Indianapolis, never loses an opportunity to tie up with a picture because Manager Bickford has found that the tie-ups are very profitable. He made an especially attractive window on "Huckleberry Finn" when it played the English theatre, Indianapolis, aided by the cooperation of Oscar A. Doob, exploitation representative at the Chicago Exchange of Famous Players-Lasky Corporation. Of course, the book was emphasized in the window, with stills from the picture, etc. The novel part of the display was a splendid human touch provided by an assortment of the things that would be found in Huck Finn's pockets. With a card explaining that "These are the articles in Huck's pockets" a display was made of a baseball, fishing line, jack knife, bits of string, a few nails, a pipe, a screw hook and other "important" articles in boy-life. The display attracted much more attention than would the ordinary book store window. Incidentally "Huckleberry Finn" had a big week at the English theatre.

First Run Theatres—Pages 1337-1340

Good Exploitation for "The Silver Horde"

THE manager of the Paramount theatre, Lewiston, Idaho, tried something out of the beaten path in the way of exploitation when he played "The Silver Horde," and as a result the engagement started off to big business and maintained the pace through the engagement.

Working upon the always sound idea of giving the people something cool to think about during the hot days of summer, the manager of the Paramount secured a typical Alaskan outfit, dogs and sled, guided by a man fully protected by furs against the cold of the "snowy spaces." During the hottest days of the early summer, this strange procession traversed the streets of Lewiston, much to the astonishment of the natives. Curious adults, as well as small boys, formed a procession in its wake and gathered in a crowd around the entrance to the theatre.

Without going to any great expense, the manager succeeded in giving his lobby a sufficiently northern atmosphere to carry out the idea, using snow shoes and furs as a basis for the lobby decoration. This worth-while exploitation was backed by display advertising in the local paper, before and during the showing of "The Silver Horde," which went over as one of the biggest successes ever shown in Lewiston.

Exploitation Like Any Salable Quantity

Attempt to Sell Your Wares Only to Those Who Will Listen, Says Schrader

"IS your exploitation failing to register?" T. H. Schrader, manager of the Columbia theatre at Pittsburgh, Pa., asks exhibitors. As manager of the Columbia, Mr. Schrader has labored through many seasons when exploitation seems to bring only a part of the response that it should. In prescribing remedies for failing box-office receipts he is locally regarded as a specialist.

"Exploitation is like any other salable quantity," declares Mr. Schrader. "It has an ultimate consumer. If it had none, there would be no such thing as putting over a picture by advertising. The ultimate consumer in the case of exploitation, is 'patronage.' He can get nowhere by trying to sell his wares to some one who will not listen. The ultimate consumer of exploitation, exactly like the ultimate consumer of any other commodity, can soon tire of it, if it is being administered lavishly. You can't feed a person choice tenderloin steak three times a day for two weeks without having a complaint registered. It is merely natural that the breaking point is reached somewhere. Now the question with exhibitors is: WHERE IS THE BREAKING POINT? And everyone will have to answer it for himself. In my opinion the breaking point is right where you put it. It is something that can

be absolutely controlled by the exhibitor, just as he controls his sale of tickets, and his house policies. He can ward off the breaking point if he is foresighted enough to see it coming. The effects of it can be felt long before it makes its advent. The idea is to be on the lookout for it. Anticipate it. Then hand it the kayo. When you see the breaking-point coming, cancel the tenderloin and feed 'em corned beef.

"Most exhibitor ailments come about through absolutely conscientious efforts on the part of the exhibitor to put attractions over."

"My intention is to point out the reasons for lack of business in general—which, I believe, can usually be credited to either the wrong kind of exploitation, not enough exploitation, OR TOO MUCH EXPLOITATION. Of the three evils, the last is perhaps the hardest taskmaster. For it is indeed difficult to distinguish just where to put on the brakes when it comes to exploitation of big attractions. I am of the opinion—and I do not think it is extensively original with me—that most exhibitors do not exploit enough. On the other hand there are a few that exploit too much. First, because, with so great an amount of exploitation being hurled broadcast at the motion picture public all the time, it is easy to see that this public is bound to grow

more or less weary. And when weariness sets in it is difficult to create any great amount of enthusiasm over any commodity, the advertising of which has caused the weariness.

"Second, a great many pictures are being over-exploited. By this I mean, that many unmeritorious, unworthy, mediocre films are being given big splashes of advertising in the vain hope that they may be broadsided past the public. This is one of the big set-backs the exhibiting field has had to contend with recently. Every exhibitor, upon booking an attraction, makes up his mind that he will put it over at all costs. You can't blame him for that. But when the picture is only mediocre and he launches an exploitation campaign worthy of an excellent special feature attraction, he usually does so to the disaster of himself and other exhibitors in his community. This practice of over-advertising a worthless commodity should be discouraged.

"When your exploitation begins to show effects of non-appeal chop down on it. This I have found to be good counsel. It has saved me many a dollar at the Columbia, and I believe it will save many other exhibitors the same if they should act upon it."

"Buried Treasure" Scheme Successful Again

A GLANCE at the middle cut on the opposite page illustrates how happy Wayland H. Taylor, Seattle exploitation man for F. P. Lasky, and Fred Walton, manager of the American theatre, made two of Bellingham, Washington's, children, when a treasure hunt was staged in Bellingham in connection with the exploitation campaign for "Treasure Island" at the American. Following is told in details of the treasure hunting stunt:

Bellingham, Wash., is a comparatively small town; ruggedly beautiful but somewhat removed from the more adventurous things of life. An event like an honest to goodness treasure hunt never made its appearance there before. Wayland Taylor capitalized upon the fact to put over "Treasure Island."

He got a five dollar order blank from a local department store, which caught the fragrant aroma of good publicity, and put it inside the buried chest. The stunt was given extensive publicity through broad, artistic advertising in the papers. It was, the notice states "106 yards from the Whatcom High School, 75 yards from the football goal posts and 70 yards from the little green fruit tree." A better location to interest youngsters could not have been selected.

In addition to the order supplied by Montague and McHugh's department store the management of the American theatre offered five dollars to the prize winner. Local windows advertised "All our treasures are not buried. Come in. They are here for you to see," and added that "Treasure Island" at the American theatre was one of them, providing a touch a little out of the ordinary in publicizing treasures that were unburied.

All the kids came in hard for the contest and the American theatre benefited. The burying ground for the treasure had been pretty accurately described and it wasn't long after before "Lizzie and Robert"—they look happy enough to be given those names—blew in to claim the additional five.

You can't beat the small town for getting on the job quickly, Mr. Taylor declared afterwards.

New Pantages House Opens Soon

Toronto's new million-dollar Pantages theatre will open on Saturday, August 28th, playing a six-act bill and feature photoplays. A large delegation of prominent New York managers and representatives will attend the opening, which will embrace one performance only. The initial bill will be held over for the following week.

With a seating capacity of 3,500, the new Pantages is the last word in theatrical construction, in comfort, elegance, convenience, equipment and beauty. N. K. Miller of New York is to be the manager.

Des Moines Theatre and Big Store Work Together

The Harris-Emery Company of Des Moines, Ia., is the Marshall Field and Macy's of the Middle West. When that firm consented to a cooperative window display for "Why Change Your Wife?" Des Moines sat up and gasped. It was the first time such a thing had been done by that exclusive and particular store.

But the window was such a beauty, it had such dignity and it attracted so much attention that it not only boosted the attendance at the theatre where the production was being shown, but aided the store to no small extent.

The fundamental idea of the display was, as is shown in the cut at the top of the opposite page, to illustrate as in the picture the difference clothes, etc., make in personal appearance.

One of the wax figures was dressed to represent Gloria Swanson as the prudish wife of the first part of "Why Change Your Wife?" and the other figure to show the change in her after she had learned her lesson in what constitutes the art of being a successful wife.

The fact that a business firm of the class of the Harris-Emery Company had lent its name and prestige to the exploitation of a picture is being considered as an indication that the last barrier has been removed to successful cooperation between the theatre and mercantile establishments in Des Moines.

Wiggins Strong for Newspaper Advertising

"As long as the newspapers are running there's no excuse for poor business."

This, from Sherman Wiggins, manager of the Princess theatre, Aurora, Mo., who supplements his assertion with the further contention that: "There are so many ways that the English language can be used to interest people that it's an exhibitor's fault when the local theatregoers aren't interested in what's doing at the picture show."

Mr. Wiggins has demonstrated his beliefs with a number of exploitation campaigns that called upon local newspapers for almost as much space as they would sell him. In his effort to make his advertising carry a meaning to the newspaper public of Aurora, he has resorted to the methods employed by popular columnists, blending local events with exploitation in a way that usually brings a smile of appreciation to the face of the reader.

For instance, in his exploitation of "Back to God's Country," Mr. Wiggins brought a new angle to bear on the "Wapi, the Killer," stunt by boosting Wapi and advising dog-owners of Aurora to watch out for the dog-catcher. Mr. Wiggins possesses the faculty of putting a good-natured punch in all his word-matter. And so far as he's concerned there's no excuse for poor business as long as the newspapers are publishing.

Smith, Small Town Showman, Believes in Exploitation

IN the southern part of Ohio there is a town named Rockford. It boasts a population of 1,050 people. Naturally no gay white ways grace or disgrace the village. Rockford is typically rural but it does possess a motion picture theatre, the Princess, managed by J. D. Smith.

Inasmuch as the town itself is small, likewise the shrine where Rockfordians worship filmdom's brightest luminaries is of meager dimensions. The Princess, when filled to capacity, holds 168 people.

One cannot judge a book by its cover, and the mere fact that the Princess theatre of Rockford boasts of a man who has shown himself to be a showman of no mean ability. Smith's efforts could well be copied by other managers in cities many times larger than Rockford, for Smith believes in and practices exploitation.

One would think that exploitation in a town of 1,050 people and only one theatre in the town, would be wasted effort by virtue of the fact that the good people of Rockford must naturally turn to Smith's theatre if they desire to appease their picture appetites. Smith is a live-wire manager and as long as he is the guiding spirit behind the Princess playhouse, Rockford folks can rest assured that they are being treated to some exploitation stunts that few towns of their size can boast.

The best thing in the way of exploitation that Smith has done recently occurred in connection with the showing of "Back to God's Country" were put to excellent use by Smith together with other stunts. A big bird dog, familiar to probably three-fourths of the inhabitants of the town, roved about the streets covered with a white blanket on which bright red letters emblazoned, "I am Wapi, the Walrus, at the Princess Tonight." Villagers were quick to gossip about Smith's idea.

To secure the needed atmosphere for the exterior and interior of his theatre during the showing of the film, Smith hit upon the plan of decorating his house with evergreen. Fine, but he reckoned without thought as to the difficulty of securing evergreen in the vicinity of Rockford. However, he had determined that it must be evergreen and so it was, but before he accomplished his purpose it required a twenty-mile drive across the county.

Twenty miles of country driving, probably in a "fliv," too, for evergreen to decorate a theatre!

That's the spirit and progressiveness behind the little Princess theatre of Rockford, Ohio, but how many managers would have gone to the trouble that Smith did?

Do the Rockford folks appreciate his efforts? You bet they do, and any time he puts forth an extra effort they realize something extraordinary is to be shown, and people from all over the countryside come into the town with the Princess as the magnet.

Exploitation Which Cost Little and Attracted Business



(Top)

Window display by the Rialto theatre, Des Moines, for "Why Change Your Wife?" in which the "before" idea is exemplified by the right hand figure and the "after" by the left hand wax lady

(Above)

Some "Treasure Island" advertising by the American theatre, Bellingham, Washington, as described on the opposite page

(Right)

Window display arranged in conjunction with a prominent bookstore for the showing of "Huckleberry Finn" at English's theatre, Indianapolis

"Dog Day" at San Antonio Pulls Like a Plaster

Full Details Concerning a Stunt Matinee That Proved an Exploitation Hit

THE Majestic theatre of San Antonio, Texas, was going to play "Down on the Farm" and wanted to do something out of the ordinary in the way of exploitation so a letter was dispatched to Charlie Mayer, United Artists exploitation manager, asking for advice.

Mr. Moyer gave the communication personal attention and came through with something that appealed to the Majestic management.

The plan mapped out by Mr. Moyer was followed to the letter. The result is fully explained in the following account of the stunt as told by Mary Carter of the San Antonio Evening News, one of the papers which devoted columns of space to the idea.

Every dog has his day—and this is it.

Anyway, that's the way the youngsters who thronged the Majestic theatre this morning felt about it.

They were there by the dozens, scores, and finally hundreds before the appointed hour—11 o'clock—the time when each child accompanied by a dog would be given a complimentary ticket to the master production "Down on the Farm" at the Majestic theatre tonight.

They were honest-to-goodness youngsters who loved dogs. The dogs were honest-to-goodness dogs of every kind—from the pedigreed to the cur—they were dogs and somebody loved them.

Fashionable folk in limousines told James or Williams to pause a minute in front of the Majestic, which looked as if every circuit in the country was holding forth by the number of kids who were overflowing into the street, holding up traffic and filling the air with lusty sounds of childish glee and approval. But nobody cared in the least. There was not a single grown-up that passed within hearing distance of this pandemonium of wholesome youth—which is synonymous with dogs—that did not smile and quicken his step. Who does not love children—and dogs?

There was one group of four youngsters from the same family, each child holding (proudly) to the rope that held his dog. One of the children had an Airedale, another a bulldog, another a Spitz and the fourth child said he had just a "plain dog." When questioned about how on earth their mother stood for so many dogs, the youngsters replied: "Pshaw, mother's a good fellow, and likes dogs and we didn't bring all we got." Then it developed that one of the dogs, the Spitz, had a little family who were too small to be brought out into the summer heat.

About that time, the fight started. A huge bulldog and an immense collie had been firing glances back and forth that were far from friendly. The owner of the bulldog, said, "Hey, Colby, cut that out—quit wallin' your eyes—you know that the last fight you had you killed that dog, an' I don't want to be disgraced by a murder this morning."

The owner of the collie dog, gave him a tug and admonished him for his lack of manners on such an auspicious occasion.

And then the real fight started. The little fox terrier who was being snarled at by the black cur, started a riot of barking and growling that caused the little Pomeranian to wonder what it is all about.

The bulldog gave a gigantic plunge at things in general and a growl that made the fox terrier and the black cur sit up and take notice. But the collie was right there with an answer to Mister Bulldog—by going him one better in a growl and a bark.

"Hold your bulldog!" shouted the owner of the collie. "My dog's a bad dog. He's cleaned up in more fights than I can tell you—he's naturally mean in hot weather anyhow, and he's not used to so many strange dogs."

"Looky here, at my dog," called out a voice, "he's never been anywhere before in his life an' look how good he's be-havin'."

The dog was one of the brindle variety that one always associates with the "stray dog type." He was lying on the side-walk as contented as if he had been accustomed to "dog days" and all kinds of theatrical stunts.

"Ain't it nearly time to go?" shouted voices in chorus.

"Where?" came the quick reply from across the street, where the overflow had gathered to allow anxious motorists to be on their way.

"Why, paradin', you big boobs! Didn't you know we was all goin' to parade up Houston street with a band, before we got our tickets, so we can show off our dogs?"

The sound of the band silenced the controversy. Like mad, wild, glorious childhood, they scampered into line, with high hearts, "ready to go."

Two mounted police led the procession of happy youngsters. Then the band came next playing just the right tunes to fit in with the occasion—a good time, your dog with you, and a show later.

Bringing up the rear was the faithful "moo-cow and calf," famous in child lore.

Banners, carried high by the youngsters and bearing messages which said: "We're goin' to see 'Down on the Farm' tonight at the Majestic. Are you?"

floated in the jovial breeze.

People, sordid and oldish, stopped perfectly still as this line of march, 200 strong, transported them to childhood days when the dogs in the old home were almost forgotten.

"Don't this take you back, John?" asked one old man of another, as he adjusted his glasses so he wouldn't miss a single thing. "Remember the circus and the yellow dog of Bill Simpson's?"

"Hey, hold that banner so everybody can see who we are," shot through the air.

When they filed back as proudly as warriors, to the Majestic, where the "tickets to show" awaited them, they were jubilant to the point of ecstasy. When they left the theatre the look in their eyes as they gave gentle tugs at the ropes holding their dogs, would have convinced any jury that the morning was a success and that the show tonight was going to be right in the same class.

Heralds Get Best Results for Carroll

Heralds are the most successful form of advertising, for the summer months, says Cliff A. Carroll, manager of the Carroll theatre, Rome, N. Y. Some of the advantages, he states, arise through the fact that on account of the heat in many cases, people are inclined to not care to walk about as little as possible. Moreover, the heat dries up the paste on the billboard posters, which soon wrinkle. During the showing of Constance Talmadge's production "The Virtuous Vamp" Mr. Carroll says he found that the sight of pictures on smooth paper and the lack of weight would be attractive. So three days before the showing he had 4,000 mailed out to his patrons. As a result the three days showing at the Carroll theatre was satisfactory.

Jacobson Gets Results with Window Displays

Joseph J. Jacobson, manager of the Strand theatre, Marshalltown, Iowa, in playing "Sick Abed" recently obtained great exploitation results through co-operative window displays with drug stores.

The store windows were filled with surgical supplies, bandages, absorbant cotton, etc., and stills and signs announcing the engagement of "Sick Abed" at the Strand.

The signs used gave personal endorsement to the feature and recommended the sick room supplies of the drug stores who cooperated with the Strand.

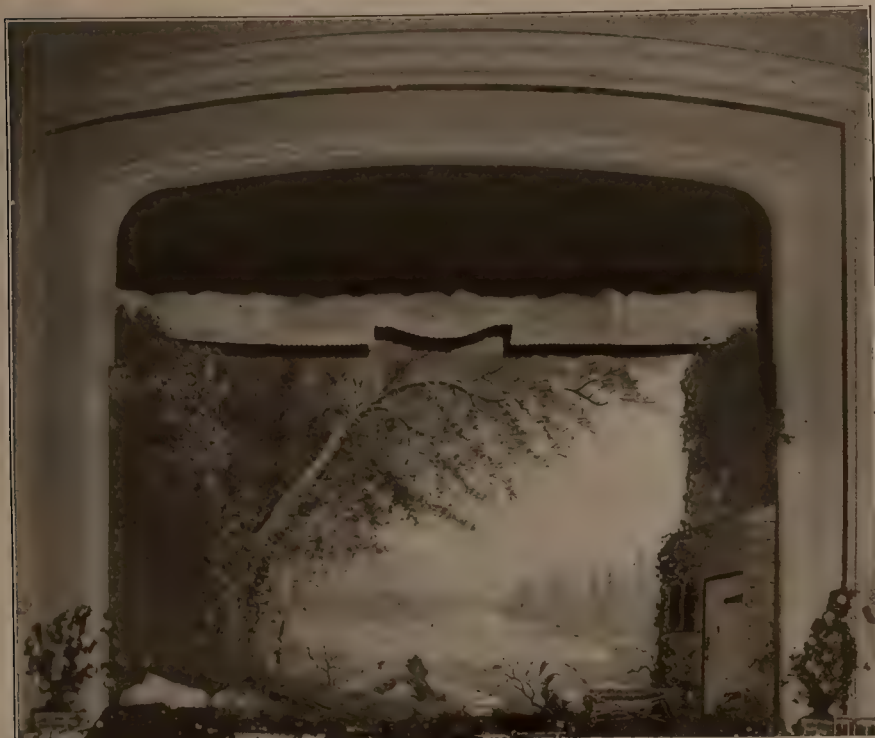
Proof That the "Hokum" Exploitation Gets Results



(Top)
Lobby display for "Down on the Farm" by the
Castle theatre, Chicago

(Above and Insert)
"Dog Day" exploitation by the Majestic the-
atre of Dallas, Texas, as told on the opposite
page

Superba Theatre's Presentation of "The Red Lane"



(Left)

Stage setting provided for the presentation of "The Red Lane" at the Superba theatre, Los Angeles

(Below)

Lobby display built by the Superba in which the use of cutouts is especially to be commended for "The Red Lane" engagement



NEW YORK

Capitol Theatre—

Overture—Rienzi.
Special—Dance of the Bouffons.
Ballet number arranged by A. Oumansky, interpreted by Misses Roggi Harding, York and Anderson and Mr. Oumansky with a special setting by Artist Wenger.
Scenic—Bits of Northland—Gau-mont.

Musical—Sextette from "Lucia Di Lammermoor," sung by a selected company with a special setting.

Current Events—Capitol News.
Compiled from all releases.
Musical—"On the Sea."

Presented with specially selected sea scenes and rendered by the orchestra and ensemble as a prologue number to the feature.
Feature—The Mutiny of the Elsinore—Metro Special.

Special—Knights of Columbus Dedication, with the singing of the official K-C song, "Casey" (K.C.) as a solo.

Comedy—Great Scott—Sennett Paramount.

Next Week—"Stop Thief" and "Edgar Takes the Cake."

Rivoli Theatre—

Overture—Selections from "Cavalleria Rusticana."
Current Events—Rivoli Pictorial.
Special—Scene Neapolitaine.

Singing and dancing specialty by Eduardo Albano and quartette as the vocalists and Paul Oscar and Thalia Zanau as the dancers. Given in a special set as described on another page.

Feature—A Dark Lantern—Alice Brady.

Instrumental—In the Clock Store, by the orchestra.

Comedy—Great Scott—Sennett Paramount.

Organ—Cantilene.

Starts Today

Drink

"The Cheater"

Presenting

May Allison

ROSE ATTRACT

"Her Nature Dance"

Vote For PRESIDENT

SUN

Today Only

Here is the Sun theatre's Omaha display for "The Cheater." In size thirteen inches by three columns

Programs of the First Runs

REPORTS BY WIRE

Next Week—What Happened to Jones.

Rialto Theatre—

Overture—Robespierre.
Scenic—The Enchanted Valley—Globe Tots production.
Vocal—"Ballata" from "Rigoletto."

Current Events—From all releases.
Instrumental—Traumerei.
Feature—Hairpins—Enid Bennett.
Specialty—"Jes' A Little Jazz."

Dancing number by May Kitchen and the Rialto orchestra.
Comedy—An Overall Hero—Chester, Educational.

Organ—Invitation to the Dance.
Next Week—A Cumberland Ro-mance.

Criterion Theatre—

Tenth week of Humoresque.

Broadway Theatre—

Overture—Excerpts from "The Nightboat."

Current Events—From all releases.
Social—California Bathing Girls—(Second week).
Feature—Up in Mary's Attic—(Second week).

Strand Theatre—

Overture—Babes in Toyland.
Current Events—Strand Topical Review.

Scenic—King Buddha's Maze—Chester—Educational.
Vocal—Prologue for the feature sung by John Hart, baritone and for which a special setting appropriate to the locale of the picture has been prepared.

Feature—The Jack Knife Man—Vidor—First National.

Musical—Scene solo "Largo" by A. Briglio, concert master of the Strand orchestra.

Comedy—Run 'Em Ragged—Pathe.
Organ—War March of the Priests.
Next Week—What Women Love.

LOS ANGELES

Kinema Theatre—

Overture—Selections from Irene.
Educational—The Valley of a Thousand Smokes—Educational.

Specialty—A specially made film showing Mack Sennett's bathing girls in rehearsal and introducing many new photographic effects.

Vocal—Tenor solo by Roy Smoot.
Current Events—From Kinograms, Pathe.

Special—A film by Sennett taken from a "rubber neck" wagon tour which started from a downtown Los Angeles hotel and ending with four directors on the stage at the Sennett studio. At the tag of the picture the screen is raised and the four directors and the bathing girls give a pantomime of the making of several picture scenes, while the four directors form a quartette singing two numbers. The novelty serves as a prologue to the feature.

Feature—Married Life—Sennett—Superba Theatre—

Overture—La La Lucille.
Current Events—International News.

Comedy—The Birthday Tango—Century.

Educational—Universal Screen Magazine.

Instrumental—Pianologue by Madeline Hardy.

Feature—La La Lucille—Lyons and Moran.

Next Week—Under Crimson Skies.

Tally's Broadway Theatre—

Overture—Mignon.
Special—Screen Snaps.
Locally made scenes showing screen celebrities.

Scenic—The Adventures of the T. S. D.—Special Pictures.

Current Events—International News.

Feature—The Wonder Man—Georges Carpentier.

Clune's Broadway Theatre—

Current Events—From Selznick Pathe and Gaumont.

Cartoon—"The Dog Musician" and "Jerry on the Job"—Bray Goldwyn.

Feature—The World and His Wife—Alma Rubens.

Next Week—The Sins of St. Anthony.

Symphony Theatre—

Cartoon—In Wrong—Mutt and Jeff.
Current Events—Fox News.

Novelty—The Valley of Doubt—Selznick.

Feature—The Married Virgin—Fidelity.
Current Events—International News.

Victory Theatre—

Feature—The Girl in the Web—Blanche Sweet.

Orchestra—So Long Letty—By Jingo.

Feature—The Notorious Mrs. Sand—Bessie Barriscale.
Organ—After the Ball Is Over.
Accompanied by the orchestra.

Grauman's Rialto—

Fourth and last week of "Suds."
Grauman's Theatre—

Overture—The debutante.
Current Events—Compiled from all releases.

Organ—Jesse Crawford officiating.
Cartoon—Felix and the Feed Race.

Specialty—Dance number introducing Mlle. Coriche, barefoot toe dancer.

Novelty—Topics of the Day—Pathe.
Feature—Held by the Enchanted Paramount Special.

Presented with a prologue showing the interior of a Colonial home with Mr. and Mrs. J. Spencer Kelly, in Civil War uniform and period gown respectively who sing "Believe Me if All Those Endearing Young Charms" and "Absence."

KANSAS CITY

Newman—

Overture—"Mignon."
Current Events—Newman News and Views.

Vocal—Duet, "Kiss Me Again," Naum Coster, tenor, Florence Clements, soprano.

Scenic—"In and Out of Congo San."

Feature—Constance Talmadge in "The Perfect Woman."

Comedy—Bray Cartoon.
Next Week—Enid Bennet in "Hairpins."

New Royal—

Overture—Selections from "What's In a Name."
Current Events—New Royal Magazine.

Vocal—Solo, "The Lullaby from Jocelyn," Walter Pontius, tenor.

Feature—H. B. Warner in "One Hour Before Dawn."

Comedy—"Great Scott," (Sennett).
Next Week—"The World and His Wife," featuring Alma Rubens.

New Twelfth Street—

Overture—Popular Selections.
Current Events—Twelfth Street Theatre Magazine.

Novelty—Will Rogers' "Illiterate Digest."

Feature—William S. Hart in "Sand."

Comedy—"Springtime," featuring Jimmy Aubrey.

Next Week—Burning Daylight.



Display for columns by twelve inches for "Lady Rose's Daughter" shown last week at Grauman's theatre, Los Angeles

FIRST SHOWING IN THE ENTIRE WORLD



California
THEATRE
MAIN AT 8th

Starting Today

WILLIAM FARNUM

*Francis Yillon, the Vagabond-Poet Who
Beat the Rules of France,*

*The Most Gripping Romance Ever
Written*

"IF I WERE KING"

by
Justin Hamley McCarthy.

W. G. Barrett Presents
A Selection From Louis May's Famous

"FLORADORA"

by the
California Concert Orchestra

Directed by M. J. Connelley
Special Copyright, Rights and Lighting Arranged
And the Usual Exclusive California Features

Fifteen inch by two column ad for
"If I Were King" by the California
theatre, Los Angeles

Liberty—

Overture—Selections from "Irene."
Current Events—Pathe News.
Comedy—"Live and Learn," featuring
Smub Pollard.
Feature—"The Dark Lantern," featuring
Alice Brady.
Next Week—Will Rogers in "Jes'
Call Me Jim."

SAN FRANCISCO

California Theatre—

Current Events—Pathe News.
Orchestra—Samson and Delilah.
Organ—Hiawatha's Melody of
Love.
Vocal—Quartet singing selections
from "Rigoletto."
Feature—What's Your Hurry?—
Wallace Reid.
Next Week—Hairpins.
Imperial Theatre—
Overture—"The Bat" and "Orien-
tal Stars."
Current Events—Late releases and
"Witty Paragraphs from the
Contemporary Press."

Feature—"The World and His Wife"
—Alma Rubens.
Next Week—"The Right to Love."

Tivoli Theatre—

Features—"The Splendid Hazard—
Allan Dwan—First National.
Dangerous to Men—Viola
Dana.
Musical—Selections from "Mignon"
and "Dardanella Blues." Or-
gan and orchestra.
Vocal—My Wild Irish Rose—Sung
by J. E. Hillman.

CHICAGO

Woodlawn Theatre—

Woodlawn News and Views.
Woodlawn Brighter Side of Life.
Smub Pollard—"Hire a Taxi."
Popular selections by Earl, Jones,
and Walter the harmonizing
trio.
Feature—Norma Talmadge in "Yes
or No."
Coming Feature—Mabel Normand
in "Slim Princess."

Castle Theatre—

Organ Selections.
Feature—Clara Kimball Young
starring in "For the Soul of
Rafael."

Randolph Theatre—

Organ Selections.
Feature—"The Right to Love."
Comedy—"A Birthday Tangle."
Coming Next—Fatty Arbuckle in
"The Round Up."

Ziegfeld Theatre—

Organ Selections.
Comedy—Billy West in "Hard
Luck."
Feature—"Reclaimed."
Coming Feature—"The Country
That God Forgot."

Barbee's Loop—

Universal Weekly.
Edison Concert Act by Tom
Mitchell Mixer.
Feature—"The Revenge of Tar-
zan."
Brownlee's Royal Jazz Band.
Comedy—"Dr. Jekyll and Mr.
Hyde."
Coming Next—Warren Karregan in
"The Green Flame."

SEATTLE

Clemmer Theatre—

Overture—Operatic selections.
Feature—Old Lady 31—Emma
Dunn.
Comedy—High and Dizzy—Harold
Lloyd.
Scenic—The Last Resort—Robert-
son-Cole.
Current Events—Fox News—Illiter-
ate Digest.
Next Week—Partners of the Night.

Liberty Theatre—

Feature—Sand—William S. Hart.
Cartoon—Prizma initial release in
colors.
Educational—Beauties of the Beach
—Buck and Wing Dance—
Pathe—Pathe Review.
Next Week—Married Life.

Strand Theatre—

Feature—Suds—Mary Pickford.
Comedy—In Wrong—Mutt and
Jeff.
Current Events—International
News.
Scenic—How Natural Color Pic-
tures are Made—Prizma.
Educational—Copa and Cocanuts
—Holmes-Paramount.

PHILADELPHIA

Stanley Theatre—

Overture—"Pique Dame"—Suppe.
Feature—The Turning Point—First
National.
Stanley News—Specially compiled
from Fox News; Pathe News;
Select News, Current Events.
Cartoon—In Wrong.
Topics of the Day—Literary Digest.
Comedy—Kiss Me Caroline.
Next Week—The Prince Chap.

Arcadia Theatre—

Feature—"The World and His Wife"
—Paramount.
Scenic—Barton Holmes.
Current Events—Pathe News.
Educational—Paramount Magazine.
Comedy—Christie comedy.
Next Week—The Sins of St.
Anthony.

How'd He Get That Way?



We'll never tell, and you must see it all to appreciate it anyway. Certainly it's excit-
ing; you'll enjoy it so much that you'll
want to see it twice. If you think Darwin
had the right idea you'll learn a lot when
you see

Marshall Neilan's
Third and Best First National Play
"GO AND GET IT"

A Thrilling Newspaper Story

WITH
WESLEY BARRY, AGNES AYRES,
PAT O'MALLEY, BARNEY SHERRY,
BULL MONTANA, NOAH DEERY,
Also
A BRUCE SCENIC

New
Garrick
STARTS
SUNDAY

This display for "Go and Get It," the
work of the New Garrick theatre,
St. Paul, was twelve inches by three
columns

Palace Theatre—

Feature—Homer Comes Home—
Paramount.
Scenic—Bruce Scenic.
Current Events—Pathe News.
Topical—Illiterate Digest.
Comedy—"The Stage Hand."
Next Week—"The Man Who Lost
Himself"—Selznick.

Regent Theatre—

Feature—Sinners—Realart.
Educational—Ford Weekly.
Comedy—Mutt and Jeff Cartoon.
Next Week—"The Family Honor."

Capitol Theatre—

Feature—In Search of A Sinner.
Short Subject—"The Kalda Ruby."
Current Events—Kinograms.
Topics of the Day—Literary Di-
gest.
Next Week—"Let's Be Fashionable."

Victoria Theatre—

Educational—Pathe Review.
Feature—Below the Surface.
Current Events—Pathe News.
Short Comments—Illiterate Digest.
Comedy—Ten Nights Without A
Barroom.
Next Week—Idol Dancer.

ST. PAUL

Current Events—Compiled from
Pathe and International with
"The Beauties of the Beach,"
(Pathe) "The Kingdom of
Night (Paramount)" and "A
Little Stroll With Clarence,

**FULTON ST
AND
ROCKWELL PL**

**MARK
STRAND
BROOKLYN**

**"The
WORLD AND
HIS WIFE"**

featuring
ALMA RUBENS
MONTAGU LOVE
GASTON GLASS

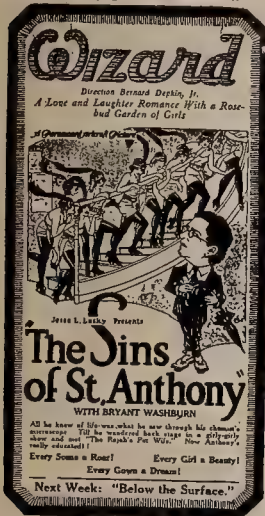
*A Drama of False Scandal
and True Love*

Walter Smith **Ida Heyat**
Basso Soprano

STRAND TOPICAL REVIEW

Hand drawn display for "The World and His Wife" by the Strand theatre,
Brooklyn

Portugal"—(Pathe color) added.
 Scenic—The Valley of Ten Thousand Smokes—Educational.
 Cartoon—Felix and the Feed Bag—Pat Sullivan.
 Feature—The Great Accident—Tom Moore.
 Organ—The Japanese Sandman.



Wizard
 Directed by Bernard DeSoto, Jr.
A Love and Laughter Romance With a Rosebud Garden of Girls
 A Paramount International Production
 JAMES L. LUKASZ Presents
The Sins of St. Anthony
 WITH BRYANT WASHBURN
 All the love and life you want, but you don't know how to get it. The Sins of St. Anthony is a picture that will make you see the world in a new way. Every scene is a story! Every scene is a beauty! Every scene is a dream!
 Next Week: "Below the Surface."

Novelty ad used by the Wizard theatre of Baltimore for the engagement of "The Sins of St. Anthony." In size nine inches by two columns

DETROIT

Adams—
 Overture—"The Only Girl."
 Current Events—Adams Pictorial Review.
 Vocal—"Queen of the Night," Grace Foster.
 Feature—"Go and Get It," Kirk Connelly and Helen Allen.
 Comedy—Selected.
 Next Week—Tom Moore in "Stop Thief."

Broadway-Strand—
 Overture—"Robin Hood."
 Novelty—Will Rogers' "Illiterate Digest."
 Current Events—Broadway Strand Weekly Review.
 Comedy—Selected.
 Feature—"Homer Comes Home," Charles Ray.
 Next Week—William S. Hart in "Sand."

Madison—
 Overture—"The Beautiful Galathea."
 Current Events—Madison Topical Review.
 Vocal—"Love is the Best of All," and "Oh You Don't Know What You're Missin'," Zilla Simpson.
 Feature—"The Fighting Chance," Sylvia Landis and Stephan Siward.
 Comedy—Selected.
 Next Week—Clara Kimball Young, in "The Soul of Rafael."

Washington—
 Overture—"The Fire Fly."
 Current Events—Washington Animated Review.

Comedy—Charlie Chaplin Review, "Work," and Mutt and Jeff in "In Wrong."
 Feature—"The Little Wanderer," Shirley Mason.
 Next Week—Special Cast in "Blind Youth."

BOSTON

Park Theatre—
 Overture—Park Symphony Orchestra.
 Screen Smiles.
 Universal Weekly—(2 issues).
 Special Stage Setting—Red plush drop curtains with floor lamps set about stage. White and green lattice work partly screening the orchestra which sets on the stage.
 Features—New summer policy—"Widow by Proxy"—Marguerite Clark. "In Missouri"—Robert Warwick. "The Apache"—Dorothy Dalton.
 Next Week—New summer policy—"The Lottery Man"—Wallace Reid. "The Official Finances"—Vivian Martin. "It Pays to Advertise"—Bryant Washburn.
 Program for Modern Theatre, Week of August 2.
 Overture—Piano and Organ.
 Topics of the Day.
 Pathe News—(2 issues).
 Special Stage Setting—Gold Fibre Screen.
 Features—"The Fighting Chance" Paramount Special. "Harvest Moon"—Doris Kenyon. "Vacation Time"—Carter De Haven.
 Next Week—"The White Circle"—Paramount Special. "The Great Accident"—Tom Moore.

WASHINGTON

Metropolitan—
 Overture—Yelva (Vioni, conducting).
 Current Events—Pathe News—Topics of the Day.
 Cartoon—None.
 Scenic—None.
 Comedy—Live and Learn (Snub Pollard).
 Feature—"The Prey (Alice Joyce).
 Next Week—"The Great Accident" (Tom Moore).
 Palace—
 Overture—High Jinks (Gannon, Conducting).

ARCADÉ
 A Famous International Production
 CONSTANCE TALMADGE
 with the famous "The Perfect Woman"
 "The Perfect Woman" is a picture that will make you see the world in a new way. Every scene is a story! Every scene is a beauty! Every scene is a dream!
 Next Week: "The Soul of Rafael."

Quarter page by the Arcade theatre, Jacksonville, Florida, for "The Perfect Woman."



THE PRINCE CHAP
 with Thomas Meighan
 A Wonderful, Laughing Love Tale from the Riches of Years Ago
 The Famous Story of a Romance
 "The Prince Chap" is a picture that will make you see the world in a new way. Every scene is a story! Every scene is a beauty! Every scene is a dream!
 Next Week: "The Great Accident."

A "The Prince Chap" display by the Rialto theatre, Des Moines. In size three columns by ten inches

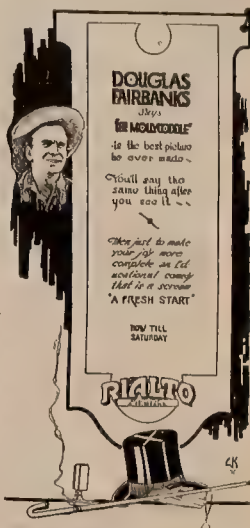
Current Events—Pathe News—Topics of the Day.
 Cartoon—Mutt and Jeff.
 Comedy—The Jazz Bandits (Sunshine).
 Scenic—None.
 Feature—Homer Comes Home (Charles Ray).
 Next Week—Darling Mine (Olive Thomas).

Rialto—
 Overture—Poet and Peasant (Breeskin, conducting).
 Current Events—Fox News.
 Educational—Modern Centaurs (repeated by public demand).
 Cartoon—Out of the Inkwell.
 Scenic—The Great Wall of China.
 Feature—Going Some (Rex Beach).
 Next Week—"The Beauty Market" (Katherine McDonald).

BROOKLYN

Strand Theatre—
 Overture—"Robin Hood"—De Koven. Strand Symphony Orchestra. Alois Reiser director.
 "Oh, Promise Me" sung by Betty St. Martin. During rendition of overture.
 "Reminiscences," showing the Victory parade in Paris in Natural Colors, Prizma.
 Violin Solo, (a) "Meditation" from "Thais." (b) "Annie Laurie." Played by Miss Catherine Stang.
 Strand Topical Review, Edited by Edward L. Hyma. Resolute Wins Cup Race (Kinograms). (b) Record Patronage for National Playground, scenes of Yellowstone National Park (Kinograms). (c) French Battle Flags are Now War Relics (Pathe). (d) Ascent to Summit of Mt. Hood (Pathe). (e) Navy's eight wins our championship (Kinograms). (f) Germany Delivers Zeppelins to France (Pathe). (g) War Department and Cavalry Play Polo (Kinograms).
 Cartoon—Mutt and Jeff in "In Wrong."
 Vocal—"Eili, Eili," sung by Betty St. Martin, contralto.
 Constance Talmadge in "The Perfect Woman" (1st Natl.).

Musical Novelty "The Musicians Holdup."
 The Strand Symphony Orchestra, Alois Reiser, director.
 John Cumberland in "The Unconventional Maida Greenwood" (Pathe).
 Organ Solo—"Pilgrim's Chorus" Wagner.
 Next Week—"The World and His Wife."



DOUGLAS FAIRBANKS
 plays
THE MOUNTAIN
 is the best picture he ever made
 "You'll say the same thing after you see it"
 "Not just to make your eye, complete in all actual camp that is a scene 'A FRESH START'"
 NOW TILL SATURDAY
RIALTO

Highly original display for "The Mollycoddle" used by the Rialto theatre, Omaha. This was three columns by thirteen inches

ST. LOUIS

Kings Theatre—
 Overture—By Alfred Davidson's Symphony Orchestra.
 Current Happenings—Fox News.
 Literary Digest—Topical paragraphs.
 Organ Solo—Theme, "An Old Fashioned Garden."
 Feature—Robert W. Chambers' "The Fighting Chance"—Lasky.
 Comedy—Sunshine "Slipping Feet."
 Pershing Theatre—
 Overture—"Bales in Toyland"—repeated by request.



SUPERBA
 with an all-star cast
The BREATH OF THE GODS
 with an all-star cast
TSURU AOKI
 ARTHUR EDWIN CAREY
 KETEL SHANNON-BAPPEY SALTER
 AND SHAMONE WILKINSON
 Directed by the famous
 Rialto Theatre, from the
 novel by John Galsworthy
 Other Big Attractions

Display by the Superba theatre, Los Angeles, for "The Breath of the Gods" three columns by eight inches in size



Fifteen inch by four column display for "Shipwrecked Among the Cannibals" used by the Standard theatre of Cleveland.

Recent Occurrences—Pathe News.
American Wit Topical Tips.
Instrumental Organ solo.
Feature (First half of week)—Tom Moore in "The Great Accident."
Feature (Second half of week)—Will Rogers in "Cupid, The Cowpuncher."
Comedy (First half)—The Hall-room Boys in "Tell Us, Ouija."
Comedy (Second half)—Pathe—"Live and Learn."

Mozart Airdome—
Popular Selections.
Current Events—Fox News.
Comedy—Mutt and Jeff.
Feature (First half)—Tom Moore in "The Great Accident."
Feature (Second half)—Will Rogers in "Cupid, The Cowpuncher."
Comedy—Pathe's "Live and Learn."

West End Lyric Skydome—
Overture By David Silverman's augmented orchestra.
Universal News—Current Events Educational—Universal Scenic.
Popular Selections—Theme: "Oh!"
Comedy—"Treat 'Em Kind."
Feature—Constance Talmadge in "The Perfect Woman."

New Grand Central—
Overture.
Current Events—Selznick News.
Universal Scenic Educational.
Instrumental—Organ solo.
Feature—Constance Talmadge in "The Perfect Woman."
Comedy—"Treat 'Em Kind."

CLEVELAND

Stillman—
Overture—Kammenoi Ostrow by Rubenstein.
Themes—"I Wonder Why I Love You" and "Moon, Lovely Moon."
Current Events—Pathe News and Will Rogers' Illiterate Digest.
Educational—Moderan Centaurs.
Cartoon—Mutt and Jeff in "In Wrong."

Feature—Thomas Meighan in "The Prince Chap."
Next Week—Charles Ray in "Homer Comes Home."

Euclid—
Overture—"Merry Wives of Windsor."
Theme—"Shadowland" and "My Dreams."
Current Events—Pathe News No. 60—Kinograms No. 61A.
Comedy—Bobby Vernon and the Christy Girls in "Kiss Me Caroline."
Feature—Norma Talmadge in "Yes or No."
Next Week "Humoresque."

Alhambra—
Overture—"Oh, Boy."
Theme—"My Baby's Arms."
Current Events—Pathe News and Loew's Diversified Clippings.
Cartoon—The Gumps.
Comedy—The Hallroom Boys in "Back on the Farm."
Feature—Douglas McLean and Doris May in "Let's be Fashionable."
Next Week—Billie Burke in "Away Goes Prudence."

Strand—
Overture—Bohemian Girl.
Themes—Selections from the light operas.
Comedy—Ten Knights Without the Barroom.
Feature—"Silk Husbands and Calico Wives," featuring House Peters.
Next Week—Alice Joyce in "The Prey."

Values—
"The Prince Chap."—great—excellent show, well done all around and makes a tremendous hit.
"Let's Be Fashionable."—A good show, but the public didn't think so, so it fell down here.
"Silk Husbands and Calico Wives."—Good—everybody liked it.
"Yes or No?"—Great—splendid attraction with wonderful drawing powers.

MINNEAPOLIS

Current Events—Pathe News.
Vocal—White Brothers and Stendel singing, (a) Japanese Sandman,

New Garrick NOW

"GO AND GET IT"

Marshall Neilan's thrilling newspaper mystery with Pat O'Malley, Agnes Ayres, Wesley Barry and Bull Montana.

PATHE NEWS, PARAMOUNT MAGAZINE, BRUCE SCENIC, CARTOON COMEDY

Hand-drawn display for "Go and Get It" the current week's bill at the New Garrick, Minneapolis

Parkway
NORTH AVENUE THEATRE

THIS WEEK

REX BEACH'S

"GOING SOME"

With a Brilliant Cast, Including
CULLEN LANDIS, LILLIAN HALL
and HELEN FERGUSON

A Stimulating Comedy Interwoven
With Many Thrills.

Based on the stage success by Rex Beach, who collaborated with Paul Armstrong.

Special Made by the Parkway Theatre, directed by V. M. M. M.

The Parkway's (Baltimore) display, two columns by eight inches for "Going Some"

(b) Dream Castles, (c) Down the Trail.
Educational—(a) Submarine Sighting, (b) Cartoon by Terry—Paramount Magazine.
Scenic—The Log of La Die Jera—Bruce Educational.
Feature—Go and Get It—Neilan—First National.
Next Week—The Great Accident.

BUFFALO

Shea's Hippodrome—
Overture—"Oberon"—Carl Weber.
Stage Setting—"Across the River," a delightful scenic painting strikingly lighted.
Vocal—"Kiss Me Again"—Victor Herbert. Sung by Miss Eldora Stanford.
Feature—"Homer Comes Home"—Charles Ray.
Comedy—Revival of "A Jitney Elopement"—Chaplin.
Current Events—Hippodrome Review, made up of Gaumont and Universal News, Topics of the Day and "Sunny Valleys of France," a Pathe hand-colored subject.
Next Week—William S. Hart in "Sand" and Harold Lloyd in "High and Dizzy."

Strand—
Overture—"Cinderella on Broadway."
Current Events—Latest Pathe News.
Feature—"3 Gold Coins"—Tom Mix.
Comedy—"Shorty's Long Suit."
Special—"The Lost City"—Episode 15.
Next Week—Olive Thomas in "The Glorious Lady."

BALTIMORE

New Theatre—
Current Events—Pathe and Pathe Review.
Vocal—Operatic Selections.
Comedy—"The Ugly Duckling."

Feature—"The Woman and the Puppet." (Farrar).

Parkway Theatre—
Overture—Medley of Popular Airs.
Current Events—Pathe News, Topics of the Day.
Special—Bray Pictograph.
Feature—"Going Some."

Wizard Theatre—
Current Events—"Wizard Review."
Special—Paramount Magazine.
Feature—"The Sins of St. Anthony."
Next Week—"Below the Surface."

HIPPODROME
SUNDAY TO WEDNESDAY

TWO FEATURES EXTRAORDINARY

W.M. HART
"SAND"
WITH A CAST OF FAVORITES

HAROLD LLOYD
"High and Dizzy"

Program cover used by Harold B. Franklin, manager of Shea's Hippodrome, for the week "Sand" was showing

Fox Showings Continue at Palace Theatre

The decision of William Fox to give a trade showing at the Palace theatre of each big special production that Fox Film Corporation will release during the coming season is an expression of confidence in the worth of the pictures shown under the Fox auspices. Through the courtesy of E. F. Albee, the Palace theatre has been put at the disposal of Mr. Fox on Tuesday mornings for these trade showings. The first, three weeks ago, was "If I Were King," with Farnum. The next was Pearl White in "The White Moll." "White New York Steps" was shown on the 27th.

Original Locations in "The Foreigner"

Realism, it is announced, will be the keynote of "The Foreigner," the first of the Ralph Connor productions to be made under the supervision of Henry MacRae. The entire feature will be shot upon the original locations used by the author in the writing of his story. Henry MacRae, the director, will utilize the old Galician Village in Northern Winnipeg and follow the track of the old Edmonton Trail in getting authentic realism in connection with "The Foreigner."

The company will leave on the 18th inst., arriving in Winnipeg in time to commence shooting scenes by July 25th.

Fox Serial Made With Help of Navy

"Bride 13" is a William Fox serial picture in fifteen episodes, made possible through the co-operation of the United States Navy, but is not a war picture; neither is it a propaganda picture. The story revolves about the machinations of a band of Tripolitan pirates that captures a submarine and cruises about the coast of the United States kidnapping wealthy brides and holding them for ransom.

The story was written by E. Lloyd Sheldon and the scenario by Edward Sedgwick. An all-star cast, headed by John O'Brien and Marguerite Clayton, was directed by Richard Stanton, who staged the famous William Fox feature picture, "Checkers."

Winnipeg Greet First Picture Company

Mayor Charles Gray, Premier Norris, and President Carter of the Winnipeg Chamber of Commerce, welcomed the first motion picture company into Winnipeg on July 20th. The company is to make Ralph Comors' "The Foreigner" for First National. The company was headed by Wilton Lackaye, Nan Sutherland, Caston Glass, Gladys Coburn, Robert Haines, William Colvin, and twenty-two others.

In the evening they were entertained at dinner by the City Council and the following day started on location.

Two More Additions to Cast of Ibanez Film

Rex Ingram, selected by Metro to direct the forthcoming screen production of "The Four Horsemen of the Apocalypse" from the sensational novel by Vicente Blasco Ibanez, this week announced the addition of two players for the all-star cast. They are Rudolph Valentino who will play the leading juvenile role, that of Julio Desnoyers, and Pomeroy Cannon, who is to enact the impressive character of Madariaga, "the Centaur," who looms so large a figure in the Ibanez master work. Alice Terry, as has already been announced, will also appear in this cast.



Mabel Taliaferro in "The Rich Slave," a Photo Products Export Company picture

Live News From The Producers

Uncle Sam to Aid in Drive Community Motion-Picture Bureau to Take Part in "Paramount Week"

ACCORDING to information received from the Chicago exchange of Famous Players-Lasky, National Paramount Week, Sept. 5-11, has been given official recognition by the United States Government. In fact, Uncle Sam will celebrate Paramount Week just like other wide-awake showmen, says Famous Players-Lasky.

C. E. Seibert, director of the central division, community motion picture bureau, with headquarters in Chicago, having supervision over government camp theatres throughout the Middle West, has completed arrangements with District Manager Harris P. Wolfberg and Salesmanager Steve Montgomery of the Chicago office of Famous Players-Lasky Corporation, to have every government theatre under his jurisdiction observe Paramount Week. About 60 camp theatres are included in Director Seibert's territory, from Denver to Cleveland to Atlanta.

Going further in his recognition of the value of Paramount's third annual national "drive for better

pictures," the government authorities also have arranged to celebrate Paramount Week at all the theatres of the big Great Lakes Naval Training Station, near Chicago, it is stated.

Arrangements are now afoot whereby the government will make its Paramount Week nationwide, the national headquarters having taken up the matter of including every camp theatre in the country in the movement.

G. T. Adams, supervisor, inspector and broker of the Community Motion Picture Bureau's theatres in the Middle West, is making big plans for "jazzing" Paramount Week. He has doubled all his accessory orders for the week, planning big advertising campaigns within the camps. In co-operation with the exploitation department of the Chicago Paramount office, Mr. Adams is preparing to "pull" a lot of exploitation stunts to help him put over Paramount Week with a "bang."

Melodrama on Broadway

"Under Crimson Skies" is Given Week's Run at the Astor Theatre

"UNDER CRIMSON SKIES," the Universal-Jewel production, starring Elmo Lincoln, the strong man of many Universal serials, was presented to Broadway last week in the Astor Theatre, and conclusively proved that Broadway has not lost its taste for spirited melodrama and strong-arm heroes, says Universal Film.

In "Under Crimson Skies" Lincoln plays the role of a sea-captain, who does not hesitate to rule his ship with a powerful fist. The picture contains striking scenes of a storm at sea, followed by a lively mutiny.

From these thrills the characters are transplanted into the stirring incidents of a Central American revolution and in which Elmo again is called upon to demonstrate the prowess of his good right arm.

"Under Crimson Skies" contains one of the most realistic fistic battles ever waged for the screen. Lincoln and Noble Johnson, also a giant in stature, "slug" each other for many feet of film.

The picture was adapted from the story "The Beach Comber," by J. G. Hawkes, whose stories of gun-running and sea-life rival Jack London and the immortal Richard Harding Davis.

For the week of the showing at the Astor Theatre, attention was attracted from all parts of upper Times Square, by colorful transom panels of life size oil painting of the aere. These and elaborate door panels of life size oil painting of the various characters combined to make an unusual and attractive "front" for the Broadway house.

New Titling Methods in Sunshine Comedy

In keeping with the general novelty of the whole production of "Skirts" the Sunshine Comedy special in six acts presented by William Fox and written and directed by Hampton Del Ruth, supervisor of all Fox Sunshine Comedies, the sub-title effects are one of its outstanding features.

Designed and executed by Ralph Spence, well known for his unusual title work, they come under the general description of "animated titles" and are said to convey the thought desired far more effectively than under the old method. The titles are flashed upon the screen by the "build-up" method, that is each word is built up letter by letter in a fantastic, humorous way designed to carry out the spirit of the whole production.

"Long Distance Hero" Guy Empey's Next

Just preceding his departure for the South to select locations for forthcoming releases of Guy Empey Productions, Arthur Guy Empey, its president, announced the second of the series of comedy-dramas to be released under the banner of the organization will be "A Long Distance Hero," by Templar Saxc.

Miss Florence Martin, who played opposite Mr. Empey in "The Undercurrent" and "Oil" will have the feminine lead in "A Long Distance Hero" and Mr. Saxc himself will have the chief character part.

Morosco to Start on "The Humming Bird"

Announcement is made this week that the Oliver Morosco Productions will first film the Maud Fulton subject, "The Humming Bird," which is having its initial production at the Little Theatre, Los Angeles, with Henry Walthall, Miss Fulton and Harlan Tucker in the principal roles. Following this it is the intention of the company to film "Linger Longer Letty," with Charlotte Greenwood, and later to put in production "The Clam Digger," which started an indefinite run at Morosco's theatre, Los Angeles, this week.



Al Tuchman, appointed purchasing agent of Associated First National Pictures, Inc.



Scenes from the Universal feature starring Edith Roberts and Jack Perren, "The Adorable Savage"

New Method of Presentation

THE usual methods of presenting a new motion picture have been discarded by Goldwyn in the case of "Earthbound," the Basil King film which has been a year in the making, in favor of a new method, said to be warranted by the unusualness and importance of the photoplay. Goldwyn has leased a New York and a Chicago legitimate theatre where the picture will open simultaneously on Wednesday, August 11, for indefinite runs.

The decision to open in legitimate theatres in the two cities was based upon the belief that "Earthbound" is big enough to compete with the best the legitimate theatre can offer. Being unique in its dramatic story, the strength of its underlying idea and in its methods of production, it will be given an unusual presentation.

The theatres obtained for the first public showings of "Earthbound" are the Astor in New York, where "East Is West" ran for two years, and the Playhouse, Chicago's artistic Michigan avenue theatre, which housed the successful "Greenwich Village Follies." "Earthbound" will run as long as the average spoken play, making it a full evening's entertainment, and it will

"Earthbound" to Open in Two Cities on Same Date

be presented with just as much care.

Motion picture technique at its highest point of development has gone into the making of "Earthbound." Trick photography for its own sake has not been used. Double exposure was employed as a legitimate compelling means of recording happenings on both the earth and the spirit planes in the story. Every device of motion picture photography which could aid in getting the story across more effectively has been employed—all others discarded. Its great message to humanity, its dramatic, emotional story and appeal to the heart miss not a single point because story and motion picture technique are so harmoniously blended.

Basil King, author of the story and one of the country's foremost novelists, T. Hayes Hunter, the director, and Edfrid Bingham, the continuity writer, worked together

for an entire year adapting the material to the highest possibilities of screen expression. Nothing was neglected or overlooked to make the story a piece of art.

Little has been said about the making of this picture because the producers believing that it represents the most ambitious step forward ever attempted in photoplay production, wanted the picture to speak for itself. In order that it may be presented to the public in such a manner as to convey every idea and every entertainment value adequately to the public, Goldwyn has arranged with S. L. Rothapfel, presentation manager of the Capitol Theatre, to make the presentation of "Earthbound."

Metro Buys Control of Its Boston Exchange

Metro Pictures Corporation this week acquired by purchase the sole control of its Boston exchange, according to an announcement of W. E. Atkinson, Metro general manager. The franchise and goodwill were bought outright from the American Feature Film Company. As a result of the transaction Metro assumes entire ownership of one of the most important of its branch offices throughout the United States, Boston being especially valuable as the distribution center for New England, with its numerous population.

E. A. Golden, familiarly known by his host of friends as "Doc" Golden, will remain in charge of the Boston center for Metro.

Seitz in Gibraltar; to Issue Serial Aug. 15

George Seitz in a cablegram just received announces the safe arrival of his company in Gibraltar on July 19th. The action for the next feature, co-starring Mr. Seitz and June Caprice, will be filmed in Spain. Some scenes have already been taken in the historic island of Ponta Delgada in the Azores.

Pathe announces that August 15th has been set as the date of release for the first episode of Seitz's latest serial, "Pirate Gold," which co-stars Mr. Seitz and Marguerite Courtot.

"Pathe Messenger" Is Well Commended

As one of the many aids published by Pathe in the interest of the exhibitor, the distributing organization inaugurated the "Pathe Messenger." This exploitation organ, which is forwarded free to every exhibitor in the United States, has just completed the sixth month of its publication, edited by J. Irving Greene, of the Exploitation Department, and has met with the fullest success from its inception. Hundreds of letters of commendation have been received by the publication from exhibitor readers, states Pathe.

Anita Stewart Comes East for a Rest

Anita Stewart has left Los Angeles Saturday for the East, where she plans spending two months at her summer home in Bayshore, Long Island. Her stay at the Coast, dating from last October, has been an extremely strenuous one, and the little star certainly deserves the rest she contemplates. While in the East Miss Stewart will spend some little time in the selection of suitable vehicles for the coming year.

Pathe Making Propaganda Picture

Franklin F. Lane, lately Secretary of the Interior, now one of the guiding lights of the Americanism Committee of the Motion Picture Industry of the United States, was in New York last week to discuss with officials of Pathe Exchange, Inc., details of a propaganda film this organization is now preparing.

For several months, Pathe has been gathering material for a picture it will contribute to the work of the Americanism Committee. Much of this material was assembled in France and abroad, and is now being made into a story.



Mrs. Morgan Belmont, New York society leader, Miss Patricia Fruen, also socially prominent and Lillian Gish, in a scene from the forthcoming D. W. Griffith production, "Way Down East," to be released by United Artists

Dead Men Tell No Tales



Wesley Barry, Agnes Ayres and Marjorie Daw, Neilan stars, arriving at Frisco via air route for First National's recent activities

Naval Officers See Fox Serial, "Bride 13"

Many officers of the United States Navy and others prominent in the public life of the Nation, State and city attended a screening of "Bride 13," William Fox's first serial, at the Palace theatre, New York, on August 3. It was peculiarly fitting that among the large audience present there was a large representation of Navy men because the serial was made with the co-operation of the Navy, an entire fleet of warships and aircraft having contributed to the action of the picture.

Former members of the Army and Navy—all employees of Fox Film Corporation and members of the S. Rankin Drew Post of the American Legion—were at the theatre to meet the officers.

Houdini Returns From European Tour

Houdini has returned from a six months' tour of Scotland, England and France, during which, he reports, he had the most successful time of his stage career. He declared upon his arrival in New York that it is his intention to remain in the movies. He brings back with him twenty-thousand feet of exterior "shots" taken at various places in the three countries he visited. Some of this footage, it is said, shows scenes of considerable action. The camera was concealed in most instances, and at several places during the filming of the action, the police, not aware of the purpose of the wizard's antics, took an active hand in the scenes that were being "shot."

Charles E. Russell to Write for Screen

Charles Edward Russell, famous sociologist, economist and journalist, visited Los Angeles recently to confer with Benjamin B. Hampton, the picture producer, on making photoplays. Mr. Russell is the author of a large number of books on social and economic subjects, and has recently been in the public eye as a member of the Industrial Relations Commission with ex-President C. W. Elliott of Harvard University. Mr. Russell, it is stated, will write directly for the screen.

"Dinty" Finished in 'Frisco

Neilan Completes His Picture Starring Wesley Barry

THE aeroplane played an important part in the activities of the Marshall Neilan company last week. After finishing the exterior scenes for "Dinty," the new Neilan picture starring Wesley Barry, Mr. Neilan flew from San Francisco to Los Angeles to attend an important meeting of the Associated Producers. The flight was made in a little less than four hours.

Earl Cooper, western auto racer and air man, acted as pilot to Mr. Neilan on this trip with Dan Davison, well known flyer, as his assistant. The journey was made in a new Curtiss plane from the Durant field outside of Frisco to the Chaplin field in Hollywood. Soon after Mr. Neilan left for Hollywood in the Curtiss plane, Wesley Barry, Marjorie Daw and Agnes Ayres, three Neilan stars who had been working in Frisco the past week, boarded another aeroplane and flew from San Francisco to Oakland to take part in the First National Day activities there. On the field they were welcomed by Major John L. Davie of Oakland, and Eugene Perry, manager of the Turner & Dahknen theatre there.

In San Francisco, during the production of a number of scenes for "Dinty," which in order of release follows "Go and Get It,"

Wesley Barry, the freckle-faced star, stopped traffic in the centre of the town in front of the St. Francis hotel when he appeared in the part of a Frisco newsboy. Attired in ragged clothes, Wesley began selling evening papers while the cameras clicked in the hands of Charles Rosher and David Kesson, photographers for Mr. Neilan.

Among the notable persons who purchased papers from Wesley as they entered the St. Francis hotel were Martin Green, Hugh Wiley, famous writers, Jimmy Cruze, motion picture director, Thomas Geraghty, scenario writer, Earl Cooper, prominent auto racer and flyer, George Klein, the Chinese importer, G. E. Benedict, secretary to the Mayor of San Francisco, Sam Edwards, manager of the local First National Exhibitors Circuit Exchange, and Curran Swint, dramatic editor of the San Francisco Call.

Thousands of persons in this section of the city blocked traffic and crowded around the St. Francis to

watch the freckle-faced youngster tackle everyone that entered the hotel. The highest price for a paper from Wesley was paid by Earl Cooper, who handed over \$100 for a copy of the Evening Call.

Another event for San Francisco sponsored by the Neilan organization was the filming of the estate of A. B. Spreckles, multi-millionaire and considered the richest man in the Northwest. This beautiful home was used as a background for "Dinty" with special permission from Mr. Spreckles. The taking of these views marks the first time that this residence has ever been filmed, with its priceless statuary and artistic gardens, famous throughout this part of the country. Situated on the highest point in the city, it overlooks the metropolis and the bay, offering one of the most beautiful locations of its kind ever screened.

Written by Mr. Neilan himself and scenarioized by Marion Fairfax, "Dinty" offers still another type of story for First National release from the Neilan studios. A plot of deep heart interest with many highlights of comedy brought out effectively by the star, Wesley Barry, is promised. Others in the cast are Marjorie Daw, Colleen Moore, Pat O'Malley, J. Barney Sherry and Newton Hall.

Islington Plant in Operation

Famous Players' London Studio Is Said to Be Best in Britain

THE complete details of the construction of the new Islington studio now being operated by the Famous Players-Lasky British Producers, Ltd., are set forth in a statement just issued from the New York headquarters of the Famous Players-Lasky Corporation. The statement follows:

"Those who know the London of war days remember the old abandoned power station in Poole Street, onetime the home of the Metropolitan Electric Supply Company, Ltd. It was nothing much more than four towering bare walls then. Today these walls house the most complete and perfectly equipped producing studios in the British Empire.

"The building, which measures some 200 feet by 150 feet, has been transformed in a few months under the direction of Milton E. Hoffman, the general manager, who is soon to return to this country.

"Major Charles H. Bell, O. B. E., who served as assistant manager, is now at Hollywood studying the methods at the Lasky Studio; and after an inspection of the Famous Players studio at Long Island City, he will return to Islington to relieve Mr. Hoffman.

"On the ground floor is the No. 1 studio, measuring about 102 feet in length and 65 feet in width. It contains a large water tank, 50 feet long by 17 broad and 12 feet deep, which offers exceptional opportunity for water acts. It is fitted with a sliding cover, and has windows let in to the ends of the tank, for the taking of under-water scenes.

"Alongside this studio is a lofty scene-dock, from which scenes can be dispatched as painted, either direct to No. 1 studio or by elevator

to No. 2 studio on the floor above. This second is a well-lit room so large that six scene acts can be accommodated at a time.

"At the top of one end of this studio is a boxed-in gallery with overlooking windows, accommodating the art directors' room, and on the same floor and above are some 30 dressing rooms, all comfortably furnished. They are heated with hot water and electricity. The rooms of the wardrobe mistress are within easy access of the dressing rooms.

"Below the No. 2 studio on the ground floor is a large carpenter shop, complete with the best and most up-to-date wood-working machinery. These bandaws, planning and moulding machines, mechanical morticing are all electrically driven. All the finished woodwork in this great building emanates from this highly efficient quarter, including the mahogany and walnut paneling of some of the suite of offices in the building. In the basement are a projection theatre, dark rooms and paint rooms.

"In the rear is a garage for some half dozen motors, and accommodation for the unloading of all incoming goods, furniture, properties, and so forth.

"Above the garage a large restaurant is being added, accommodating sixty persons. Meals as good as can be had in the West End will be served at cost.

"A special cable a mile and a half long brings electric current from the Shoreditch Power Station. The current is received at 60 volts and transformed down through two K. V. A. static transformers to 220 volts which feed four motor generators, and is then capable of giving 800 amperes at 125 volts.

"The lighting equipment comprises 24 Kleiglights, 24 spotlights, 6 Meyer-Wohl double arcs, 12 low bank Cooper-Hewitts and 12 low bank Cooper-Hewitt Mercury vapor lamps. In addition there is one Sunlight Arc with a capacity of 3,000,000 candle power. For night locations a dynamo is mounted on a lorry, and provides an output of 800 amperes at 120 volts and from this can be used the Sunlight Arc, 6 spot lights and 4 Kleiglights."

"Humoresque" Breaking House Records

All records for attendance at the Criterion theatre, where "Humoresque," Cosmopolitan Productions photoplay of mother love is now in its tenth week, were shattered for the week ending Saturday, July 31st, the ninth of "Humoresque's" indefinite engagement at the Criterion.

During the week 16,165 persons paid to see "Humoresque" at the Criterion. The best previous record was for the second week of "Humoresque's" engagement ending on June 12th when 15,934 persons paid to enter the theatre. These figures are all the more remarkable when it is taken into consideration that the last three days of last week were excessively hot, and that the total seating capacity of the Criterion theatre is 650.



JURY IMPERIAL PICTURES LTD. *Exclusive*
Distributors throughout Great Britain.
SIR WILLIAM JURY *Managing Director.*

*She shook a wicked
shoulder and she owned
a wicked wink... The
Yale "grind" fell for her
so hard that he mar-
ried her; and then she
proved to have a wise
little head on those
naughty little shoulders*

The Adorable
VIOLA DANA

*— as the captivating shimmy dancer
in a sparkling picture —*

The **CHORUS GIRL'S
ROMANCE**

*Photodramatized from the Saturday Evening Post
story, "Head & Shoulders" by F. Scott Fitzgerald.
Scenario by Percy Heath & direction by William C. Dowlan.*

METRO

Maigne Is Signed For Paramount Specials

As a result of the success of his recent pictures, Charles Maigne has signed a long-term contract with the famous Players-Lasky Corporation as a producer of special productions, it was announced this week by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production. Mr. Maigne's new pictures will be known as "Charles Maigne Productions."

In addition to staging "The Copperhead" and "The Fighting Chance," Mr. Maigne also directed Irene Castle in "The Firing Line" and "The Invisible Bond," and has made big special productions for Select and other motion picture companies. He is now engaged in making "The Frontier of the Stars," starring Thomas Meighan.

Big Building Movement in Pittsburgh Zone

Increasing business in the Pittsburgh territory has led exhibitors there to inaugurate one of the biggest building movements in theatre-history in the section, according to Frank C. Bonistall, manager of the Pathe Exchange, in Pittsburgh. Mr. Bonistall has just spent a week in New York, discussing Pathe affairs with Director of Exchanges Elmer R. Pearson, and others of the home-office officials.

"There are not only new theatres building," Mr. Bonistall reports, "but hundreds of exhibitors are increasing the seating capacity of their houses. They are adding bleachers and balconies, and in many instances more than doubling their seating capacities."

Clarence Burton Signed for DeMille Picture

Another veteran actor has been added to the rapidly growing cast of Cecil B. DeMille's forthcoming Caramount special production in the person of Clarence Burton, who has just signed a contract with the Famous Players-Lasky Corporation to appear under the direction of the famous producer.

Burton will appear in the next Cecil B. DeMille production from the original story of Jeanie Macpherson. Production work scheduled to start at the Lasky studio in the near future. No title has been selected as yet for this special.

"The Best Ray Has Ever Done," Says Lesser

Sol Lesser was invited the other day to attend a private showing of Charles Ray's new starring vehicle, "Forty-five Minutes From Broadway." Following is a telegram sent by Mr. Lesser to Arthur S. Kane after the showing:

"I consider this the finest thing that Charles Ray has ever done. It is clean, wholesome and wonderful entertainment. All First National franchise-holders I am sure will welcome this production, and it should make a lot of money and friends for every exhibitor who is fortunate enough to show this picture. Congratulations."



Director Irvin V. Willat directing a scene in "Down Home," a Willat Productions, Inc., picture for W. W. Hodkinson release

Zane Grey Novel Ready Hewlings Mumper to Arrange Release of Hampton's "U. P. Trail"

BENJAMIN B. HAMPTON'S special, "The U. P. Trail," from the novel of Zane Grey, will be taken to New York this week by Hewlings Mumper, Mr. Hampton's partner, who will in person arrange for its national release. When the novel was published a few years ago, it established itself in the minds of the picture producers as "the ideal motion picture," and Mr. Grey is said to have received offers as high as \$75,000 for the film rights.

Mr. Grey entrusted the production to Ben Hampton, who had made "Desert Gold" and "Riders of the Dawn" into photoplays that won the author's heart. More than a year of careful work was devoted to making the picture, with a notable all-star cast. When shown at a preview in Los Angeles "The U. P. Trail" was acclaimed by an audience of professionals, writers and critics to be one of the most powerful special pictures ever made.

Kathlyn Williams, the beautiful emotional actress, created "Beauty Stanton"; Joseph J. Dowling plays "Place Hough"; Roy Stewart gives a powerful portrayal of "Warren Neale"; dainty pretty Marguerite De La Motte is "Allie Lee"; Robert McKim, noted screen villain, plays the handsome "Durade," and Frederick Starr is

the coarse, brutal "Fresno." "Mrs. Durade" is done exquisitely by Mabel Van Buren, former Lasky star. Charles B. Murphy plays "Larry Red King" and the famous Irishman, "Casey" is splendidly done by Walter Perry. George Berrell gives a fine portrayal of "Slingerland," and beautiful Virginia Caldwell does the best work of her career as "Ruby."

The scenario of "The U. P. Trail" was written by Mr. Hampton and the chief of his editorial staff, William Henry Clifford. The direction was by Jack Conway, who places himself in the front rank of great directors by his work in this picture.

Zane Grey, who saw the picture at a private showing, wrote that it satisfied him absolutely and was technically perfect.

"Up in Mary's Attic" Opens "Philly"

"Up in Mary's Attic" the comedy-drama being distributed through state right exchanges by Fine Arts Pictures, Inc., opens in Philadelphia, Pa., Monday in the Metropolitan Opera House. Preceding the opening at the Metropolitan a number of unique exploitation stunts were arranged for, including cooperative advertising with the United States Navy Recruiting Service. In return for a slide on the screen in the theatre the Navy offered the use of a naval aeroplane for exploitation purposes.

Guy Empey Inspecting Southern Locations

Arthur Guy Empey, president of Guy Empey Productions, departed on August 1 for the South to choose locations for forthcoming productions under the banner of the organization he heads. Mr. Empey's departure at this time indicates immediate activity in the production of pictures to fill the series of which "Oil" was the first.

Motion Picture Aiding Internationalism

Internationalism of the motion-picture is an event of the moment, according to Edward Small. Mr. Small maintains that in the very near future photoplayers, directors, cameramen and managers will be going back and forth between this country and the other side with the same ease with which they now travel between California and New York. The result of this would inevitably be a greater realism in the production of picture plays, a larger opportunity for choice in selecting the right types, and greater facility in obtaining that co-operation between producers, authors and actors which will make far better pictures.

Add to these artistic benefits the even more significant commercial results bound to ensue, and there has been effected through the agency of the motion-picture a kind of internationalism which is far more practical than any League of Nations. America and Europe would be by this procedure brought into a closer understanding and accord than by any method or scheme proposed by the most sanguine theorist.

Noah Berry Engaged for Doraldina's Cast

Noah Berry, well-known for his convincing characterizations, has signed a contract to appear in Doraldina's first Metro picture, "The Passion Fruit," which is about to be put into production at Metro's West Coast studios in Hollywood, California.

The work of casting, seeking locations for Hawaiian scenes and the erection of the picturesque interiors to be used in the initial Doraldina production is being rushed at Metro's Hollywood studios. It is probable that the company will go to the Hawaiian Islands for several of the big scenes that can be filmed more readily there than could be done if reproduced in Southern California.

Harry Carey Introduces New "Find" to Screen

Universal announces that "Sundown Slim," Harry Carey's current production, will introduce a new young actress to the screen who is expected to develop into a player of unusual ability. She is said to be of a family already prominent on the legitimate stage and to show remarkable aptitude for acting before the camera. The identity of Carey's new "find" is being kept a secret for the present. She will take the part of Anita, the little ranch-girl, in "Sundown Slim."

C. B. Price Co. to Handle Swain Comedies

After viewing the first Mack Swain comedy "Full o' Spirits," David P. Howells closed with the C. B. Price Co., Inc., for the handling of all the foreign territories on these two-reel comedies which are being produced by Jean Perry.



Gina Kelly, star of the William Fox Americanization picture, "The Face at Your Window"



Irma Harrison, featured in the Buffalo Motion Picture Corporation production, "The Daughter of Devil Dan."

Victor Kremer Books for Busy Season

Indications of unusual activities at the Victor Kremer, Inc., office in the near future are contained in the reports emanating from that source. "Voices," Chester De Vonde's great six-reel production, will be simultaneously released in New York, Philadelphia, Pittsburgh, Washington, Detroit and Cleveland by the end of this month.

The first of the monthly five-reel Western releases are now ready and have arrived in New York where they will be cut and titled, and the release date should not be later than the first of October. The new Kremer Klever Komedies are expected to be ready for release on or about the first of October also.

"The Devil's Passkey" at Capitol Aug. 8

The first public showing of "The Devil's Passkey," the second big Universal-Jewel picture produced by Erich Von Stroheim, will be held simultaneously in the Capitol Theatre, New York, and the La Salle Theatre, Chicago, beginning Sunday, August 8. This much heralded film of Parisian love and intrigue will occupy the screen of the Capitol for a week. It has been booked for an indefinite run in the Chicago playhouse.

Cazeneuve Working on Special Production

Paul Cazeneuve, who recently finished work on "Her Honor, The Mayor," is working on an original story which will be the basis for an elaborate special production to be made under his direction.

Harry L. Keepers with Empey

HARRY L. KEEPERS has been appointed manager of negative production for Guy Empey Productions, according to an announcement by Arthur Guy Empey made just prior to his departure for Louisiana to select a number of locations for use in the filming of the second of the series of comedy-dramas being produced under his direction.

Mr. Keepers, who has just returned from an eight months' tour of India, China and Japan, is one of the best known cinematographers in the industry, and his addition to the staff of Empey officials is considered an event of considerable interest.

In the course of his tour of the Orient he filmed a series of educational, scenic and industrial pictures which covered more than 50,000 feet of raw stock, all of which he developed as it was taken and shipped back to the United States as opportunity presented. Included in the pictures are many scenes and events never before recorded, it is claimed, in motion pictures.

In India he was fortunate enough to persuade a Rajah of one of the

Globe-Trotting Cameraman Engaged to Film Empey Productions

political divisions to allow him to photograph the beauties of his harem and included in the views he obtained were a number showing the intricacies of the native dances as performed for the Rajah by his favorite wives. Another unusual set of picture shows were filmed inside the walls of the "Forbidden City" of China, a spot visited by few white men under any circumstances and upon which he turned for the first time the lens of a camera of any kind.

Mr. Keepers dates his motion picture experience back to the first rehearsed motion picture ever made, to the best of his knowledge. Twenty-two years ago he watched from the window of the office he occupied as secretary to Thomas A. Edison, the taking of fifty feet of film depicting a kiss and performed by a vaudeville team. Later he

watched it run off in a dark box which was the sole means of projection in those days. The novelty and ingenuity of the thing fascinated him and he asked to be transferred to the laboratory, where he watched and aided in the development of every one of the first steps in the progress of motion picture making. From the laboratory he began experimenting with cameras and soon was away from the Edison establishment and responsible for the photography of hundreds of pictures.

In 1913 he was selected to accompany Clara Kimball Young, Maurice Costello and their company on their famous trip around the world, making three-reel productions, then considered of proper length for profitable exhibition. On this trip, too, he developed his film as he finished exposing it, thus making possible retakes when necessary without the necessity of keeping the company on or near location while it was sent to strange laboratories and returned.

"A Long Distance Hero," by Templar Sax, will be the first of the Guy Empey productions made with Mr. Keepers in charge of the camera and laboratory work.

Goldwyn Has Four Big Dramas

Company Executives Expect Results from Pictures

FOUR new dramatic photoplays which Samuel Goldwyn and his advisory staff believe will equal, and in many respects surpass, the highest achievement in screen drama yet reached by Goldwyn Pictures Corporation are ready for distribution. It is asserted that the four screen dramas will successfully withstand the keenest criticism as regards acting, story, producing and directing. It is predicted that new standards of dramatic production will be established by them.

The four pictures in question are "Madame X," in which Pauline Frederick is starred; "The Penalty" from Gouverneur Morris' novel, featuring Lon Chaney of "Miracle Man" fame; Katherine Newlin Burt's western novel, "The Branding Iron," with an all-star cast, and a picturization of Rex Beach's novel, "The North Wind's Malice," also with an all-star cast.

Each picture received the highest reach of writing, production, directing and acting that the Goldwyn Pictures Corporation could bestow upon it. The directors were selected for their especial fitness to have charge of the individual picture—the selection being based upon their past performances. In each case the

Goldwyn advisory staff feels that the director has made good and more than made good—has advanced his own reputation as a director and beaten out new paths in the development of the motion picture as an art.

Frank Lloyd was selected to direct the screen version of Alexandre Bisson's "Madame X," the French emotional drama which scored the biggest dramatic success of the new century, because of his success with previous Goldwyn dramatic productions, notably "The World and Its Woman," starring Geraldine Farrar, and Rex Beach's throbbing drama of Alaska, "The Silver Horde." In the cast are William Courtleigh, Hardee Kirkland, Casson Ferguson, Sydney Ainsworth, Lionel Belmore, Willard Lewis, Albert Roscoe and Corraan Kirkham.

Gouverneur Morris' sensational story of San Francisco's underworld and its maimed and tortured tyrant-

king was prepared for the screen by Charles Kenyon, dramatist, now a member of the Goldwyn scenario staff, author of "Kindling" and other spoken dramas, assisted by Philip Lonergan who has had years of experience in writing original scenarios and adapting plays and novels.

Next comes a new Reginald Barker Production in "The Branding Iron," taken from the successful western drama by Katherine Newlin Burt. It was adapted for the screen by J. G. Hawks, head of the Goldwyn scenario staff at the Culver City studios. Reginald Barker, the director of the film, is now in his third year with the Goldwyn organization, and is said to be one of the greatest directors of motion pictures in the country.

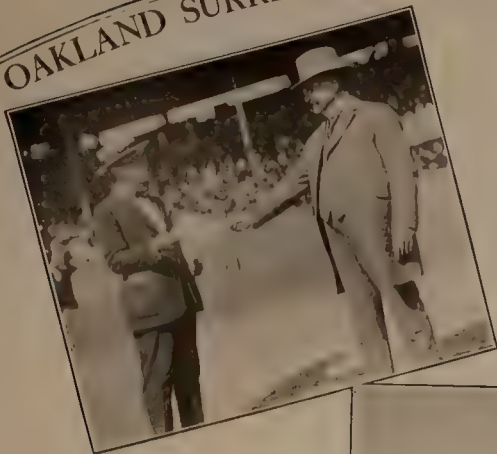
The fourth picture of the four-drama series is a new Rex Beach screen story made from his novel, "The North Wind's Malice." It is a story of Alaska and was adapted for the screen by the author himself, who has supervised the film adaptation of all of his fictional narratives, aided by his wife, Greta Beach. The story deals with human passions unabashed and in violent conflict.



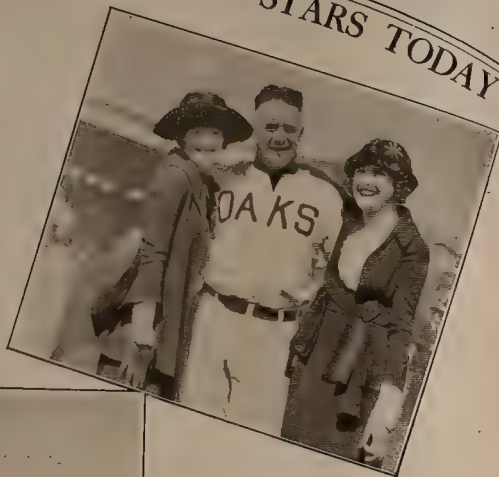
Just a few of the poster artists and poster printers who are responsible for a good measure of the fame of Ritchey posters. The event pictured above is the annual outing of the Ritchey employees

THE SAN FRANCISCO EXAMINER: MONDAY, JULY 26, 1929

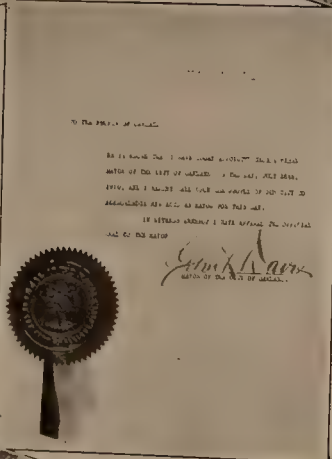
OAKLAND SURRENDERS TO ARMY OF "MOVIE" STARS TODAY



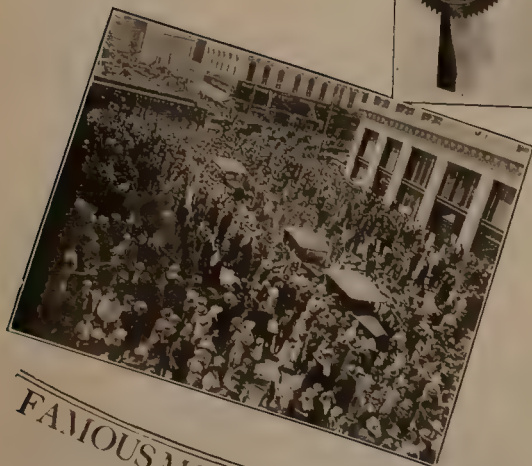
George Behan receiving mayoralty powers from Mayor John L. Davis of Oakland, Cal., the occasion being the First National Field Day held in Oakland, July 26th



Marjorie Dazo, Agnes Ayers and "Del" Howard, manager of the Oakland baseball club, pose for the photographer



(Left)
Proclamation of Mayor Davis announcing the appointment of Mr. Behan as acting mayor



FAMOUS MOVIE STARS TWINKLE ON THE STREETS OF OAKLAND

THE SAN FRANCISCO EXAMINER: TUESDAY, JULY 27, 1929

(Left) Crowds attracted by the First National Field Day (Right) Miss Ayres and Miss Dazo on the Oakland club baseball field and samples of the way the newspapers "played" the occasion up



Lulu Warrenton, who will be seen in the Seznick production, "The Sin That Was His." Another release in which Mrs. Warrenton plays a prominent part is the Mayflower production, "Ladies Must Live," which will shortly be released.

Strike Does Not Hold Back Fox News

The strike of film laboratory workers, called on July 19th, effected a general tie-up of printing and developing on every kind of film, which began to assume serious proportions. This was especially true in the case of news reels with their twice-a-week releases.

Fox News was among those affected, and as "service to the exhibitor" is a hard and fast axiom of this news reel's policy, drastic action was required. The supervising director of Fox News called his staff of cameramen together and inquired for those who had had laboratory experience. There were four such, and to them he assigned other cameramen and assistants. These men do not belong to any union, and have never been asked to join an organization, so the supervising director did not feel that he was violating any labor ethics, in asking them to pitch in. They were joined by the entire staff of editors and clerical force. This body of workers developed and printed, cut and assembled, the entire news reel.

"Strangers, Beware" in Cutting Room

"Strangers, Beware!" the first of a series of patriotic productions to be made by Metro in the Americanization campaign of the Motion Picture Producers' Association, is now ready for cutting.

Miscredit of Authorship by Producers

Anita Loos and Albert Parker are the adapters of "The Branded Woman," Norma Talmadge's forthcoming release through Associated First National Pictures, Inc., contrary to a statement in an advertisement issued by First National. The advertisement miscredited authorship as a result of a stenographic error. "The Branded Woman" is from the play by Oliver D. Bailey and entitled "Branded."

Pauline Frederick in "Iris"

AFTER a period of preparation, during which absolute secrecy was maintained, Robertson-Cole announces that its initial production starring Pauline Frederick will be a screen version of Sir Arthur Wing Pinero's play, "Iris."

It is planned to release the production the last week in September, so that exhibitors may have the benefit of this super-special picture as an early fall booking. This picture is the first results of the contract which was entered into by Miss Frederick and Robertson-Cole last spring, which contract was one of the most important of the many recent forward steps taken by this distributing organization.

The screen version of "Iris" starring Miss Frederick will be given the trade under the understanding into which Robertson-Cole is entering with all its stars, that they shall not make more than four productions a year, in order that the highest possible standard of merit may prevail. Miss Frederick has been working on "Iris" for a sufficient period, so that her first Robertson-Cole release will be one which will surpass all her past successes by reason of the time and money she

Pinero Play Ready for Fall Release, Says Producers

has been able to devote to it.

The screen rights to "Iris" were purchased by Robertson-Cole from A. H. Woods. "Iris" as a stage play had a long and successful American run, and the price which was paid Mr. Woods for the screen rights to the story is among the largest which ever changed hands in a similar transaction.

The calibre of the story given. Miss Frederick in the first of her Robertson-Cole series is to be maintained throughout. Each picture will be based on a story selected with such deliberation and bought at such a price as assure her appearance in the most fitting and appropriate vehicles which are available.

"Iris" was picked as Miss Frederick's first Robertson-Cole production because it has a central role which fits her exactly. In this part she is being directed by Henry Otto, who has shown a master hand in

many recent screen productions of the class into which the first Frederick picture will fall. Mr. Otto has had a training of years which has given him directorial sway over a number of distinguished artists.

The central situation of "Iris" will unquestionably give Miss Frederick the greatest dramatic opportunity of her career, as it holds a situation and a characterization which are among the most powerful in the whole range of English spoken drama. The story places her in the role of a beautiful girl of the English leisure class, who has been brought up to know every luxury and comfort.

The cast which will support Miss Frederick in "Iris" has been selected with the greatest of care from the best available actors. Nigel Barrie, an English actor, who has supported the greatest stars on both sides of the Atlantic is a prominent member. Howard Gaye is another of the cast who was born in England, and trained on the British stage. Others of the cast are Willard Lewis, Arthur Hoyt, Daisy Robinson, and Jean Crosby and Maude Lewis.

"Foolish Wives" Under Way

"FOOLISH WIVES," the new Von Stroheim Jewel production, which this director not only wrote and will produce, but in which he will play one of the chief roles, is well under way at Universal City.

Since the success scored by Von Stroheim with his initial creation, "Blind Husbands," and the praise bestowed on his second production, "The Devil's Passkey" on its preview, Universal announces it has determined to give the director carte blanche in his work, regardless of expense. It is estimated that the actual cost of producing the first print of "Foolish Wives" will cost \$300,000.

For the first sequence of scenes in "Foolish Wives" Von Stroheim took his entire company of seventy-

Von Stroheim Making Universal Picture in California

five people to San Diego, where the Exposition grounds were used for several days. The technical department discovered that with a few changes these buildings can be made into a duplicate of a certain popular resort on the Riviera and permission was secured to make the temporary alterations.

A dozen elaborate sets are now being built for "Foolish Wives." On Catalina, the magic isle off the California coast, is being erected duplicate of the Casino at Monte Carlo, while at Universal City are

being reproduced the ornate interiors of this Palace of Chance. At Laguna Beach, on the rockbound coast of Southern California, another large structure, a castle is being erected, while on the spacious studio grounds is now being built a French street four blocks long.

Every background for the picture is being made in exact duplicate of the original, and an idea of the careful attention being paid to the smallest detail may be had from the fact that the special lighting fixtures for the Casino are being reproduced at a cost of \$26,000.

As in "Blind Husbands" Erich Von Stroheim will play the heavy in "Foolish Wives," this time a Russian prince. Rudolph Christians will play the leading male role.



Three views from "Earthbound," Goldwyn's picturization of Basil King's story. Naomi Childers is on the right

Four Scripts Needed by Madlaine Traverse

The selection of not one but four stories for screen production is proving a most perplexing problem just now to Madlaine Travers, who plans to produce four big specials during the coming season with her own producing organization, the Madlaine Travers Productions Company.

Miss Travers recently returned to New York from a vacation at Camp Perry, Greensboro, Vermont, and since that time, in addition to giving her attention to countless other details, has examined nearly a score of scripts. As yet, however, she has not found one that possesses the necessary appeal.

As soon as the stories for her first four pictures are chosen, casting will be begun at once and work will be commenced on the first of the quattrain early in the fall. Arrangements are now being concluded for a studio near New York City.

Two Paramount Stars Begin New Pictures

Filming of the first scenes of the new Paramount-Ince comedy, starring Douglas MacLean under the working title of "When Johnny Came Marching Home," was started this week at the Thomas H. Ince Studios, under the direction of Jack Nelson.

"When Johnny Came Marching Home," is by Charles Belmont Davis. MacLean is supported by Beatrice Burnham, Margaret Livingston, Wade Boteler, Charles Niles and Mollie McConnell.

Thomas Meighan has also started a new picture. Following the completion of "The Frontier of the Stars" under the direction of Charles Maigne, the star left August 2 for the Lasky studio, Hollywood, to commence work on "Easy Street."

Film Shelved to Play Pathe's "Passers By"

H. M. Thomas, managing director of the Rialto Theatre in Omaha, had to shelve another picture to play J. Stuart Blackton's "Passers By," and his success with it evoked the following telegram, dated July 21:

"In spite of the fact that this house is booked solid until September first, your Mr. Graham (Manager of the Pathe Exchange in Omaha) convinced me that it was worth while to shelve a picture to play the Blackton release, 'Passers By.' I am pleased to advise that, after completing a run of this really excellent picture and after the additional expense to which I was put in paying for the film, as well as the other film I had booked, it showed me a nice margin of profit."

King Baggot to Play in Hampton Picture

King Baggot plays a prominent part in "The Dwelling Place of Light," the Winston Churchill story pictured by Benjamin B. Hampton which Hodgkinson has scheduled for release in September.



First view of Pathe's new serial, "Pirate Gold," in which George B. Seitz and Marguerite Courtot play leading roles

Has Strong Array of Features

WITH hundreds of exhibitors taking the season by the forelock and already booking their attractions for the early fall, Pathe Exchange, Inc., announces that it is prepared with the most imposing array of features it has ever issued. For a year Pathe has been consistently building up its feature department, and now that the fall season is at hand, the result of this steady progress will be made apparent to exhibitors in the high-class type of picture that will be released.

The following statement has been issued by Pathe Exchange in connection with its forthcoming feature releases:

"Pathe proposes to be first in the feature field. Its rapid growth in this department has been particularly marked during the last six months, and its every aim points to the attainment of the superior standing. In rapid succession, Pathe has released and scheduled, twelve features, the excellence of which is high above the average and which comprise an impressive array of attractions for any exhibitor.

"Included in this list are 'Lahoma,' 'Felix O'Day,' 'Help Wanted: Male,' 'The House of the Tolling Bell,' 'One Hour Before Dawn,' 'The Girl in the Web,' 'A Broadway Cowboy,' 'Passers By,' 'Man and His Woman,' 'Simple Souls,' 'Sherry' and 'Rio Grande.' 'Lahoma' is the latest Edgar Lewis production for Pathe, being successor to 'Sherry' and 'Other Men's Shoes.' It is a story of Oklahoma, in the days when this vast territory was thrown open by the United States Government to the hardy pioneers who braved grim dangers in their quests of homelands.

"'Felix O'Day,' is second of the H. B. Warner series produced for Pathe distribution by Jesse D. Hampton. 'One Hour Before Dawn' is the first of the Warner series, and is probably the greatest mystery picture of its type ever issued. 'Felix O'Day' is an adaptation of the novel of the same name, F. Hopkinson Smith, and is one of the most impelling human pictures in which Warner has ever appeared. It was directed by Robert Thornby.

"'The House of the Tolling Bell' is the work of J. Stuart Blackton. It is an adaptation of one of the Edith Tupper Sessions stories

Pathe Releases Due in Early Fall Include Unusual Offers

of the Creole country in Louisiana, starring beautiful little May McAvoy and Bruce Gordon.

"Blanche Sweet is the star of 'Help Wanted: Male,' which originally was known as 'Leona Goes Hunting,' a magazine story by Edwina Levin. 'The Girl in the Web' is another Blanche Sweet picture. 'Rio Grande' is a great film story of the passionate love and hate that rule the border country. It was made by Edwin Carewe from the stage play by Augustus Thomas. 'A Broadway Cowboy,' standing as William Desmond's supreme screen

achievement, also came from the studios of Jesse D. Hampton.

"'Man and His Woman' represents J. Stuart Blackton at his best as a producer. A strong cast interprets this story by Shannon Fife, with Herbert Rawlinson, May McAvoy, Warren Chandler, and Eulalie Jensen enacting the principal roles. Commodore Blackton has never made a more successful production than 'Passers By' which also appears on the Pathe schedule. This picture was adapted from C. Hadron Chambers' internationally celebrated drama, and stars Herbert Rawlinson.

"'Sherry,' typical of George Barr McCutcheon, is an Edgar Lewis picture, which has hit the public fancy, judging by the great booking returns recorded on the production."

To Produce Cooper Classic

Maurice Tournour Will Adapt "The Last of the Mohicans" for Screen

THE announcement is made that Maurice Tournour is to picture James Fenimore Cooper's story, "The Last of the Mohicans." An all-star cast has been engaged for the production. This will mark Mr. Tournour's initial feature under the auspices of the Associated Producers. Following is the statement issued in connection with the prospective filming of the Cooper classic:

"When motion pictures first appeared they were mere chases, a few hundred feet in length, rainy, lumpy, and of no deep-holding interest. As the little industry crept into the real theatres the three-reel feature film came with its famous old western Indian and cowboy-tales, always denoted in a plain lobby by gaudy posters and placards.

"Today the photoplay has nearly reached perfection, and is fast edging the drama from big theatres. It offers drama, sex plays, and classic adaptations together with original stories, but it remained for Maurice Tournour to retrace a few steps to the absorbing tales of early days in America; to strike a new note in advanced presentation of

the film story by his decision to screen that popular American story of the strenuous days of 1757, 'The Last of the Mohicans,' by James Fenimore Cooper.

"This interesting book is to have an exceptionally beautiful filming. With modern studio equipment, lighting effects, better actors and more experienced principal players and an excellent continuity, this subject will cause tremendous interest among old and young alike everywhere, for the book has long been recognized as a standard subject throughout the civilized world.

"The all-star cast is headed by Barbara Bedford, Henry Woodward and Albert Roscoe, Lillian Hall with Wallace Berry, Jack McDonald, Omar Whitehead and others. Over five hundred extras will be used as Indians, settlers and soldiers. Mr. Tournour is to take his company to mountain and lake country for the beautiful exterior scenes. He will spend about two months on production."

DEAD MEN TELL NO TALES

HARRY GARSON Presents

**CONWAY
TEARLE** and
ROSEMARY THEBY
in



"WHISPERING DEVILS"

Adapted From Henry Arthur Jones' Story "Michael and His Lost Angel"

IN "WHISPERING DEVILS" you get Conway Tearle in his latest and greatest production. Millions want to see Tearle. No more popular screen star exists today. He is a drawing power unsurpassed, and in "WHISPERING DEVILS" you get one of the most perfect productions ever filmed, high grade in every detail, matching up with the costliest productions now on the market. Title, Star, Author, Story, Picture, Supporting Cast and ready prepared exploitation campaign book guarantees you success. The Minister, The Girl, The Married Woman and the uninhabited island, combine to "WHISPERING DEVILS" the big punch drama of the year. GET PRICES, TERMS, and territory still open, by wire. Address—

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A scene from "The North Wind's Malice," Goldwyn's picturization of Rex Beach's story

Lytell Unit in Adirondacks

To Shoot Forest Scenes for Metro Production, "The Misleading Lady"

BERT LYTELL and his supporting company in the forthcoming Metro production, "The Misleading Lady," left New York City last Monday for Lake Placid, where they will remain for two weeks on location. Among those who went beside Mr. Lytell on the trip north were his director, George W. Terwilliger, and Lucy Cotton, the leading woman.

"The Misleading Lady" was adapted for the screen by Lois Zellner from the stage comedy by Charles Goddard and Paul Dickey. Star, company and director have been at work upon the production for some time at the Metro studios in West Sixty-first Street, doing interior sets, but the trip to northern New York is for the purpose of obtaining exteriors of the desired atmospheric quality. The original stage play, "The Misleading Lady," was laid in part in the

country near Lake Placid, and the purpose of the Metro company in going to the same location was to preserve the character and key of the original story.

This story called for a forest setting with a mountain background such as exists in the Adirondacks in which the heroine is taken by the modern cave-man and detained in a forest cabin. There, in a gorgeous evening gown she is chained to the cabin floor, while her cave-man lover strives to win her heart. No location nearer to the New York studios offered anything comparable to the original setting of the story, states Metro, so it was decided to send the Lytell company to the scene of the play itself. There they will remain for a period of about two weeks, while all of the action that in the play occupied an entire act is photographed for the screen.

Fox Special Gets Bookings

Wm. Farnum in "If I Were King" in Great Demand by Exhibitors

THE William Fox Special Production, "If I Were King," starring William Farnum, which is to be released shortly, is said to be sweeping the country with an avalanche of bookings and daily reports from exchange managers all over the United States, being received at the home-office of Fox Film Corporation, testify, says Fox, that exhibitors, realizing the possibilities of this production, are booking it like wildfire with early playing dates.

This is undoubtedly partly due to the fact that "If I Were King" is a screen adaptation of the celebrated novel and stage play of Justin Huntly McCarthy, which has been read and seen on the speaking stage by millions of people. In the next place it has in the leading role, one of the really great stars of the screen—

William Farnum. Third, it has been most sumptuously and lavishly produced, the massive and elaborate scenes and beautiful exteriors, pictorially, placing it in a class by itself. Exhibitors realize also the enormous advertising and exploitation possibilities that this production contains. It was directed by J. Gordon Edwards, a director who has always kept faith with the exhibitor, in giving the best that is possible to obtain in picture production.

So great has become the demand for "If I Were King," that it is no longer a question with exchange managers of booking the production, but rather one of playing dates, and in a large number of cases showmen want to play the picture during the hot weather, realizing its great drawing power.

Edgar Lewis in New York

Has Plans for Another Big Film Which May Be Produced in East

AFTER nearly six months spent in California in the production of two big specials for Pathe distribution, Edgar Lewis, accompanied by his wife, returned last week to New York with plans for another big picture which may be made in the East. With Mr. Lewis came a print of "The Beggar in Purple," which he completed just before he left Los Angeles. This production is a version of Andrew Soutar's famous novel. Mr. Lewis's first picture for Pathe, "Other Men's Shoes," also, was adapted from one of Mr. Soutar's popular creations.

When he first went to the West Coast, Mr. Lewis made "Lahoma," a picture of the West dealing with the days when Oklahoma was opened for settlement by the United States Government. John Breckenridge Ellis wrote the story. The producer considers "Lahoma" his best picture in years. In discussing the picture with Elmer R. Pearson, Director of Exchanges of Pathe, upon his arrival from California,

Mr. Lewis said he believed it would far surpass the record of "The Barrier," and more recently his "Other Men's Shoes" and "Sherry."

"I have attempted faithfully to depict life as it was in those trying days of Oklahoma—days I shall never forget. I was but a mere youngster when I started from Arkansas City, right at the line, with thousands of others seeking fame and fortune in the newly opened land. Men took the law in their own hands in those days, and the quicker his trigger pulled, the safer the man. John Breckenridge Ellis knew this country, the romance and the adventure of it. In his book, he vividly described scenes I had actually witnessed. He inveigled a pretty love affair, and it was my purpose to transcribe this as truly as possible to the screen. I called upon my own actual experiences for some parts of the play, and then only when it added to the dramatic effect or suspense."

Lloyd Directs New Special

Completes "Madame X" and Starts Immediately on "The Great Lover"

DIRECTOR FRANK LLOYD is one of the busiest men at the Goldwyn Culver City studios. After completing the Pauline Frederick special picture, "Madame X," and directing her in the film version of "Roads of Destiny," based on Channing Pollock's stage adaptation of an O. Henry short story, he immediately began producing another big Goldwyn special, "The Great Lover," from the stage success in which Leo Ditrichstein appeared for two seasons, written by himself in collaboration with Frederick and Fanny Locke Hatton.

Mr. Lloyd's direction of "Madame X," made of that masterpiece of French twentieth century drama a perfect vehicle for Pauline Frederick's powerful and matured emotional acting. "Scene runs into scene with the smoothness and the veracity of life itself until one forgets that he is looking at an artistic presentation of life itself instead of the reality," says Goldwyn in a statement just issued by that organization.

The director had material in this picture in keeping with the largeness and scope which characterized his first production for Goldwyn, "The World and Its Woman," in which Geraldine Farrar was starred. He is now directing the photographing of the Ditrichstein-Hatton play, "The Great Lover," which will require every atom of skill and finesse at Mr. Lloyd's command to translate its big scenes to the silver screen.

Mr. Goldwyn and the studio staff have expressed themselves as more than satisfied with the parts that have already been taken. They are of the belief that "Madame X" and "The Great Lover" will prove big-

ger than anything that Mr. Lloyd has hitherto directed. One is drama of the highest type and the other a first-water comedy of the kind that is difficult to "get over" on the screen, but which, when it does succeed, proves the biggest kind of a box-office attraction.

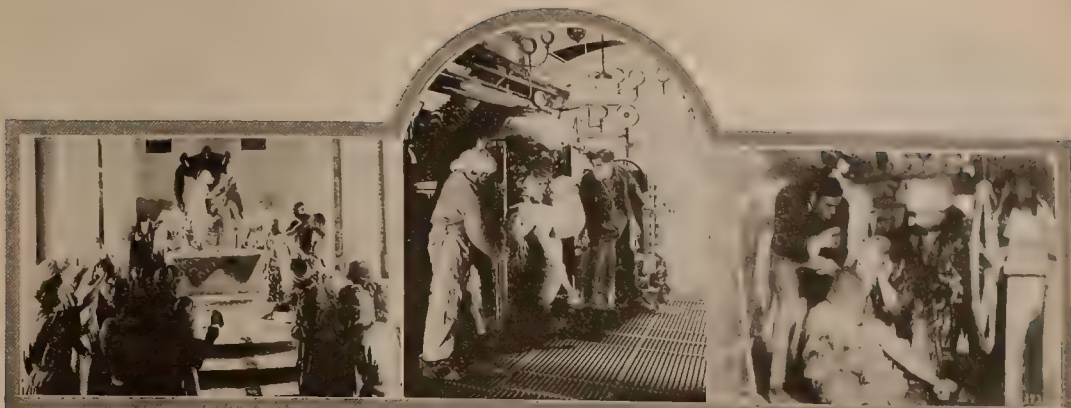
Lehrman's Second Comedy Completed

Marking an advance in two-reel comedy production, "The Kick in High Life," Henry Lehrman's second independent production, to be distributed through Associated First National Pictures, Inc., is declared by pre-reviewers to be one of the greatest laugh-getters. Abandoning his effort to draw the elusive laugh as a result of satire on romance and the present-day film, Mr. Lehrman has brought forth a picture that is built only for laughing purposes and stops at no clean ends to get the applause of the audience.

"The Kick in High Life" follows Mr. Lehrman's success, "A Twilight Baby," his initial production to be distributed by First National Exhibitors' Circuit.

Will Rogers Scores in His New Production

The picking of Will Rogers, lariat-throwing cowboy who formerly adorned the Ziegfeld "Follies," for screen stardom by Samuel Goldwyn, is vindicated anew by each picture in which Rogers appears. The New York critics had all sorts of good things to say about him after his latest Goldwyn screen comedy, "Cupid, the Cowpuncher," was shown at the Capitol theatre, for the week of July 25.



Three thrilling scenes from "Bride 13," Fox's new fifteen-act serial

Saenger Co. Tells Why "Sex" Was Shifted

In an article published in the News issue of July 31, under the caption, "Saenger Changes its Policy with 'Sex,'" announcement was made that the Hodkinson release, "Sex," had been changed from the Strand theatre, New Orleans, to the Liberty of the same city. The reason for the change in engagement as described in the article was the reason given by the W. W. Hodkinson Corporation in the story submitted by that organization to the News; namely, that the Saenger Company had "decided to change the policy of their Liberty theatre and cater to the nicest element in town."

To correct any erroneous impressions, the Saenger Amusement Co., Inc., has addressed a letter to the News in which it points out that the Strand is not only the leading theatre of New Orleans but of the entire South. The Saenger letter continues, "Both houses cater to the best people in New Orleans, and we assure you that the shifting of 'Sex' from the Strand to the Liberty was not to 'cater to the nicest element,' but due to the fact that we invariably run a 50-cent picture in a de luxe presentation once a month at the Liberty theatre."

Strand Manager Lauds Warner's Picture

Edward L. Hyman, managing director of the Strand theatre, Brooklyn, has written Director of Exchanges Elmer R. Pearson at Pathe headquarters after running H. B. Warner's starring vehicle, "One Hour Before Dawn," released by the Pathe organization.

"In regard to your production, 'One Hour Before Dawn,' which is playing at the Strand this week, wish to state that it is one of the best pictures of its kind that has ever played this theatre. This is a story that appeals to all classes of people, and, to my mind, is the best work that H. B. Warner has done in pictures. I have seen very few pictures that were as intense and mystifying as this production, and it is causing a wild sensation at this theatre. Mr. Warner has established himself as a star of the first calibre by his work in the production."

New York Sees Fox Special

Many Attend Preview of "While New York Sleeps"

THE public got its first glimpse of another of the Fox Film Corporation's big specials scheduled for release this fall, when representatives of all the motion picture trade journals in New York territory, New York Police Department heads, society folk, and people in all other walks of life gathered at the Palace theatre last Tuesday morning for a pre-release viewing of "While New York Sleeps," an eight-reel melodrama staged by Charles J. Brabin, featuring an all-star cast composed of Estelle Taylor, Marc MacDermott, Harry Southern, Earl Metcalfe and William Locke.

"While New York Sleeps" is essentially a photodrama of New York City. It is told in three acts, each independent of the other. The first is a story of the suburbs and concerns a strange entanglement in the lives of a millionaire, his wife, a burglar and the former husband of the wife. The second story is laid in the atmosphere of "The Gay White Way" and depicts a version of the notorious "badger game." In this episode are seen a dancing number from Florenz Ziegfeld's big show, "The Midnight Frolic," and scenes taken amidst the revelry at the Cafe Palais Royal. The third act relates to a tragedy of the East Side in which the pawns are a tempestuous girl, her puny husband, the paralytic father of the husband, and the leader of a band of gangster thieves.

Rarely, it is said, does a picture possess such a wealth of interesting points to recommend it to lovers of the screen drama. People who know New York—its delight, its anguish, its peace and heartaches, its lights and shadows—are numbered by millions. Besides these are countless thousands whose ambition it is to visit the great Metropolis and learn to know about the things they have read in their short stories and novels and have seen in their stage plays and pictures.

To see "While New York Sleeps" is like a visit to New York—only infinitely more satisfactory, much more alluring, for the spectator sees not alone the many points

of interest which have made this metropolis universally famous, but he also sees the absorbingly exciting underworkings of the great city, which but few, even among New Yorkers, have seen.

The stories were written by Director Brabin, assisted by Thomas F. Fallon, and are for the most part taken from actual happenings as recorded in the records of the New York Police Department and the files of Metropolitan newspapers. The director has succeeded in building up remarkably tense situations which apparently defy logical unraveling. With a few bold strokes he clears up each situation adroitly and satisfactorily.

From time immemorial in the history of New York, the so-called "badger game" has been one of the

prime favorites of the criminally inclined as a means of fleecing unsuspecting people of their money. There are as many variations of the game as there are wits to carry them out. The version told in "While New York Sleeps" is told so cunningly and absorbingly that the spectator fails to realize that he himself is being beautifully "badgered."

The cast of principals of "While New York Sleeps," though small for the immense work required of it, is memorable. Although no player has been featured, the accomplishment of Marc MacDermott and Estelle Taylor predominates all three episodes.

Anticipating a demand for this production on and after its release date, scheduled for September 12, the Fox concern have prepared a comprehensive exhibitors' plan book, containing press stories, exploitation aids, catchlines, advertising cuts, scene cuts and display of the large line of posters which are now ready for distribution.

Jose to Start Special Soon

Engaged by Associated Exhibitors to Make Big All-Star Production

EDWARD JOSE, who has just completed the production of "The Riddle: Woman," with Geraldine Farrar, the first Associated Exhibitors picture for distribution through Pathe, has joined the ranks of director-producers. Delighted with the success attending his efforts with "The Riddle: Woman," the Associated Exhibitors, immediately following his completion of the picture, engaged the noted director to make an "Edward Jose Special."

Mr. Jose is to begin work shortly on his "Special." He has not yet announced the story from which he will produce, but he is said by Pathe to have purchased the rights to a famous literary work and is now engaged in the selection of a cast. "An all-star" aggregation of players, in the truest meaning of this abused term, will be selected for the first "Edward Jose Production," states Pathe.

The director of "The Riddle: Woman" will continue to work in the old Thanhouser studio in New Rochelle, where he produced the Farrar vehicle.

One of the motives which impelled the Associated Exhibitors to sign Mr. Jose for a production of his own, is the belief of its entire membership that the public today demands "productions" as well as "stars."

In the last year independent producers who have depended upon their own skill, good stories, and strong casts to make high-class pictures, have proved that the public doesn't miss stars if they are given good entertainment.

"Mr. Jose knows story value, and has an insight into the box-office merit of pictures that gives him added prestige from the exhibitors viewpoint," declares the statement from Pathe's headquarters.



Bertina Burkette, appearing in Universal comedies

Vignola Production Has Critics' Approval

The first special Robert G. Vignola production, "The World and His Wife," made for Cosmopolitan, and released by Paramount, has been well received by the critics, according to the reviews published in the several trade papers. Here-with are a few brief excerpts:

Wid's Daily: "This story has been given treatment that for the most part is minutely skilful while the production with which it is invested is little short of splendid."

Exhibitor's Herald: "The World and His Wife" will enjoy the screen play of that title. There is much to offer the patron in this production, including equal amounts of entertainment, dramatic, spectacular, moral, and educational value."

Exhibitor's Trade Review: "Handsome interiors with elaborate sets predominate, the exteriors are beautifully filmed, the close-ups effective, and the lighting excellent."

Motion Picture News: "The beautiful backgrounds, the tinted photography, the rich and effective settings, certainly give tone to the story. It is to the credit of Robert G. Vignola. Some of his scenes are mighty effective in establishing the curse of babbling tongues."

"Fortune Teller" Bring Good Reports

"The Fortune Teller," the screen version of the stage success of the same name with Marjorie Rambeau, the emotional actress, playing the leading role as she did during the Broadway run of the play, is meeting with success, according to letters and telegrams being received at the branch offices of Robertson-Cole which released the picture.

Albert Capellani as director and producer was responsible for the screen adaptation of the play. The strong sentimentality of the plot and the gripping, soul-stirring merit of Miss Rambeau's characterization of the much-abused mother who succeeds in saving herself as well as her son from disgrace and ruin, combine to make it a splendid "mother" story.

Paramount Enlists Press Advertising and Publicity Drive Is Arranged for "Paramount Week"

"MOTION-PICTURE" exhibitors throughout the country are evincing the keenest interest in the Third Annual National Paramount Week and are falling in line with the movement in unprecedented numbers," says a statement issued by the Famous Players-Lasky Corporation. "Quick to recognize the benefits accruing to their theatres from the biggest advertising campaign which has ever been executed by a motion-picture producing organization in the history of the screen, the exhibitors are more than doubling the totals recorded last year for solid booking of Paramount productions during Paramount Week," continues the Famous Players-Lasky statement.

"So enthusiastic has been the decision of theatres in contracting for Paramount productions from September 5 to 11 inclusive that the total of Paramount pictures exhibited during the week will top the million dollar mark, if the present exhibitors' enthusiasm is maintained," Al Lichtman, general manager of distribution for the corporation announced recently.

"That exhibitors will find added incentive for Paramount bookings during the week is practically as-

ured as soon as details of the advertising and publicity campaign have been completed and announced. Approximately 868 papers in towns of 10,000 circulation or over will be used to advertise Paramount during the week, concentrating especially upon the towns in which theatres are using Paramount productions during that time. Every advertisement will specifically mention such theatres in the territory covered by the paper in which each advertisement appears and will detail the theatre's bookings for each day of the week.

"In addition to newspaper advertising Paramount Week will be advertised through magazines of national circulation and by one sheets and banners. Two styles of handsome lithographs will be available to exhibitors for posting and advertising. One will carry the calendar trade mark of Paramount week, and the other will read: 'It's Paramount Week—Come,' ready to use for sniping a twenty-four sheet. Handsome banners advertising, 'Come In. It's Paramount Week' will also be given free to exhibitors to display in front of their theatres."

To Exploit "Big Happiness" Elaborate Campaign Arranged by Robertson-Cole for New Picture

SPECIAL care is being taken by Robertson-Cole with the exploitation campaign which is to accompany, "Big Happiness," starring Dustin Farnum, shortly to be released, by reason of the fact that this is the first of the Robertson-Cole super special attractions named in its full announcement.

"Big Happiness," first of the Dustin Farnum productions to be made under the new contract of Farnum with Robertson-Cole, which provides for not more than four pictures a year of the best possible

grade, is said to give Mr. Farnum the strongest role of his career. The story is one which lends itself particularly to exploitation, and the careful study of the exploitation experts of Robertson-Cole have given it for a number of weeks.

Many opportunities for the exhibitor to successfully exploit "Big Happiness" are offered in the nature of ingenious stunts, which can be put over without difficulty, the simplicity of the ideas serving to make them only the more effective.



Bryant Washburn as he appears in "What Happened to Jones," a forthcoming Paramount picture which has been adapted from the famous Broadhurst farce

Exchange Sends Prints in Record Time

WITHIN six hours after Branch Manager Joseph H. Seidelman of the Famous Players-Lasky Corporation, received word from General Manager Al Lichtman and General Service Manager F. V. Chamberlin of the fire which wiped out the entire film stock of the Kansas City Exchange, and instructions to ship all film in the Albany Exchange to Kansas City with the least possible delay, the complete stock of inspected prints was recorded, packed in cases, labeled, transported to the special express car provided by the American Express Company, loaded and started on the way. The shipment included also the entire stock of shipping cases.

The Exchange shipper, Howard Annis, accompanied the shipment and carried with him complete bills of lading, which were made in duplicate, and film room record cards so as to enable Kansas City to make immediate shipments right from the car if it would be found necessary. Through the courtesy and co-operation of the American Express Company wires were sent to their agents at Buffalo and St. Louis to rush the special car and give it preference in forwarding.

Although almost stunned by the news and order, Mr. Seidelman and Special Representative Thomas A. Kilfoil started with the pistol and in less time than it takes to tell it they had the entire working force of the Exchange busy with the big job. Without a moment's let-up, even for lunch or refreshment, except for a few sandwiches that were passed around, the work continued until every print and every shipping case was out of the Exchange, packed in the car and on the way westward.

Hodkinson Pictures in Kansas City Theatre

Hodkinson pictures filled up the week's bill recently at the Warwick theatre, Kansas City. On Tuesday and Wednesday "The Sagebrusher" was shown; on Thursday "King Spruce" on Friday "\$30,000" and on Saturday "The Harvest Moon." All of these pictures won high praise in the column entitled "In Kansas City this Week," a weekly guide book.

Geo. Mooser in Charge of Eastern Studios

George Mooser, eastern production manager for Goldwyn Pictures Corporation, has been placed in charge of Goldwyn's eastern studio in New York, succeeding Robert McIntyre, who has been studio manager since Goldwyn started producing in the East last fall.

Harry Raver to Film Hope's "Sophia"

Signaling the entry of another famous author to the ranks of picturedom, Harry Raver announces the completion of arrangements whereby Anthony Hope's "Best seller" will shortly reach the screen. Following the success of "The Prisoner of Zenda," "Rupert of Hentzau," "The Adventure of Lady Ursula," and other plays of Anthony Hope, their popularity extending back over many years, the author's subsequent book, "Sophia," after enjoying a circulation covering printings in seventeen languages and running well into six editions, was finally secured for picture adaptation under the title of "The Virgin of Paris."

An elaborate production of the popular Hope story is well under way by Harry Raver's staff organization, which includes Gerald Fontaine, director, with Harry Melville, assistant. Franklyn Morel and George Constantine are the photographers. Agnes Fletcher Bain prepared the adaptation. Harry Raver will release "The Virgin of Paris" in the early fall season.

Mayflower Chief Goes West on Business

Benjamin A. Prager, president of the Mayflower Photoplay Corporation, left New York last week bound for the Brunton studios, California, the company's producing headquarters in the West. It is understood that his visit is linked with Mayflower's current and future program of production.

Prior to his departure for the Coast, the Mayflower president announced himself as thoroughly satisfied with the progress being made by the organization's eastern producing unit, the R. A. Walsh company which is now filming its second independent production to follow "The Deep Purple."

One of the purposes of Mr. Prager's journey to Hollywood is to confer with George Loane Tucker with a view to shaping a future production policy. Mr. Tucker is now editing "Ladies Must Live" and will start shortly on the third of the series of six productions called for under his contract with Mayflower.

Comedy Plays Rivalto After Rivoli

For the first time in the history of the two houses, Dr. Hugo Riesenfeld is giving a two-reel comedy a place on the bill of the Rivalto theatre after having been shown at the Rivoli during the immediately preceding week. "An Overall Hero," the second of the Chester Comedies distributed through Educational Exchanges is the picture to receive this honor. "Four Times Foiled," first of the Chester Comedies, was shown at both the Rivoli and Rialto, but in this case a couple of weeks intervened between the two showings. "Old Buddha's Maze," a Chester-Outlet, is being given a pre-release showing at the Strand theatre this week where Managing Director Jos. Plunkett is according it a special musical setting.

Cody Picture Excites Interest

"Occasionally Yours" Causes Exhibitor Comment

THE initial announcement by Robertson-Cole of the next super-special starring Lew Cody, has aroused interest among exhibitors, for they see in this picture exploitation possibilities as well as a story which provides Mr. Cody with a good opportunity to portray the unique character he is putting on the screen. "Occasionally Yours" is the name of this new Lew Cody vehicle. It was produced by Gasnier, as one of the series which Mr. Cody is making for Robertson-Cole under contract entered into a few months ago, which provides for four productions during the forthcoming year.

The studio atmosphere of the picture, its irresistibly humorous and whimsical phases, and its unusual love triangles are counted upon by Robertson-Cole to make "Occasionally Yours" one of its big pictures of the year. Opening in a studio, "Occasionally Yours" tells the story of Bruce Sands, an artist who pays a great deal more attention to various girls and women than he does to his art. The unfolding of the several love themes which are centered around Cody's personality is done with humorous and satirical touches, for which James W. Horne, who directed the picture, and H. Tipton Stack, the scenarioist, are responsible.

While the general atmosphere is one of delightful frivolity and the picture is carried forward in a light spirit, this does not prevent its developing a very dramatic climax, which makes "Occasionally Yours" impress itself favorably upon the mind of the spectator.

Mr. Cody is said to present a



A scene from "Occasionally Yours," Lew Cody's next Robertson-Cole picture

new and delightful phase of his personality in "Occasionally Yours," one which should hold the attention of the spectator. Foremost in Mr. Cody's supporting cast is Elinor Fair, who has the role of a young and unsophisticated girl, daughter of a financier. Betty Blythe plays the part of a plotting widow, who is determined that she will win the love of the dashing bachelor, Bruce Sands.

Barney Sherry is the financier, who is caught in the net of the widow merely that she may be near the man she loves. Lillian Rambeau has a deliciously humorous part, playing the part of the puritanical aunt of Bruce Sands, who is very much put out at the scene discovered in his studio, where

"Father Time" plays ragtime on an accordion while the models shimmy.

There are a number of beautiful backgrounds, which tend to make this picture one that will readily recommend itself to the exhibitor. Not the least of Mr. Cody's supporting cast is the celebrated bull terrier, "Boots," who is ably assisted by the mouse, "Julius."

In a succession of the most clever novelty scenes which have been put on the screen this season, "Occasionally Yours" is a picture which will, it is said, make money for the exhibitor whose clientele is of a sophisticated and wide-awake nature, demanding the newest ideas and vogues that are being given the screen today.

Vitagraph Buys "Cousin Kate"

Alice Joyce to Play Barrymore Role in Stage Success

CROWNING his recent efforts to secure powerful plays and stories for Vitagraph stars, regardless of price, Albert E. Smith, president of the Vitagraph Company, has purchased the Charles Frohman play, "Cousin Kate," by Hubert Henry Davies, as a special production for Alice Joyce.

The production will be on a lavish scale as befitting the prominence of the star and the play, the screen rights of which cost Mr. Smith a figure on a plane with the top photograph rights prices of the past year.

The star role in "Cousin Kate" was created on the stage by no less a figure in the stage world than Ethel Barrymore with Bruce McRae as her leading man, and a notable cast. It had its premiere at the Empire theatre, Charles Frohman's production house, and immediately was launched into a memorable run. After New York finally had its fill of "Cousin Kate," the production was taken on tour, and today it is said that there are playgoers in some of the middle-sized towns who have seen Miss Barrymore only in this one delightful play. For years the name "Ethel Barrymore" and the title "Cousin Kate" presented

one idea in the minds of millions.

Miss Barrymore eventually started rehearsals in a new play, but so highly did she and Mr. Frohman regard "Cousin Kate" that the play was revived a few years later and enjoyed another success. Leslie Fayer, a well known English actor, was Miss Barrymore's leading man in the revival of the play.

Hubert Henry Davies, who wrote "Cousin Kate," also wrote "Outcast," in which Elsie Ferguson was starred; "Cynthia," one of Elsie De Wolfe's most successful plays; "Mrs. Corringe's Necklace," with Charles Wyndham in the stellar role, and "The Mollusc," starring Alexander Carlisle.

Of all the triumphant successes from his pen "Cousin Kate" was regarded not only as the most popular but the best adapted for an impressive motion picture play. Furthermore, the star role is one

which calls for the display of human emotion in unusual degree. It provides Alice Joyce with remarkable opportunities for the display of her dramatic power and that rare charm of manner which has done so much to make her a prime favorite with motion picture patrons throughout the world.

Vitagraph is prepared to put forth unusual efforts and go to any expense whatsoever to make the visualization of "Cousin Kate" an extraordinary production.

Much of the "off-stage action" of the stage presentation will be filmed as part of this big Vitagraph special production, and the opportunities are reported as filled with possibilities for new business of a sort never seen on the screen. As a result of this, Mr. Smith is selecting a director with meticulous care. The proper direction of "Cousin Kate" will make it an even bigger picture, it is believed, than it was a play. It is said that the dialogue in "Cousin Kate" has seldom been equalled on the English-speaking stage, and not only will much of the bright dialogue be retained as titles but as visualized titles.

Big Hayakawa Press Book

Robertson-Cole Issues Special
Aid for Star's New Production

THE most "different" Sessue Hayakawa picture produced for distribution by Robertson-Cole in many months is said to be "An Arabian Knight," soon to be released. It has been given by the publicity and exploitation department of this company a distinctive press book. This has just been published, and is now being issued to exhibitors through the Robertson-Cole branches, as a guide and advertising aid to accompany the production.

"An Arabian Knight," which was written by E. Richard Schayer, after a story by Gene Wright, tells of the adventures of Ahmel, a donkey boy of modern Egypt, who becomes a part of the household of an English scientist, because of the strange fancy of the scientist's sister that the donkey boy is the reincarnation of an Egyptian prince whom she loved centuries ago. This story gives Hayakawa opportunities for humorous and whimsical acting in a much greater share than he has had in earlier pictures.

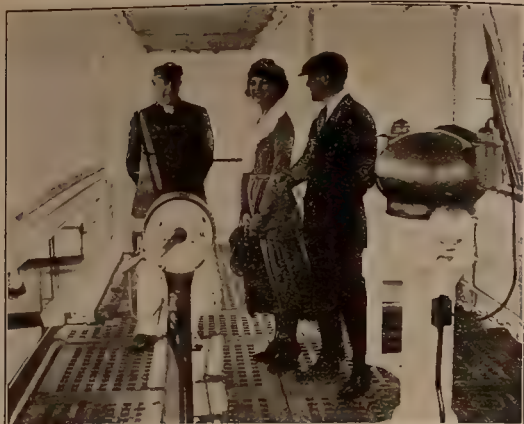
The cover of "An Arabian Knight" press book is done in yellow and white, showing Hayakawa in three poses before a background which includes the pyramids, palm trees and setting sun. The back cover of the book reproduces the paper which has been issued by Robertson-Cole for outdoor advertising

of the production. Early pages in the book are devoted to lobby display photographs showing varied scenes in the picture and to a selling talk by A. S. Kirkpatrick, vice-president and general manager of the Robertson-Cole Distributing Corporation.

To Publish Scenarios in Book Form

It will soon be possible to read the scenarios of one's favorite motion picture, according to a statement made by Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, who recently announced that the scenarios of the principal Paramount pictures are to be published in book form. Mr. Lasky's announcement means that many of the future works of Sir James M. Barrie, H. G. Wells, Arnold Bennett and other famous authors and playwrights who have contracted to write directly for the Paramount screen, will also be available in printed form.

Mr. Lasky's decision to publish the scenarios of Paramount Pictures followed his recent visit to England, during which he was in conference with the leading writers of Great Britain and during which he acquired the first scenario from Barrie's pen.



Director Jack Dillon and the new Reelstar star, Justine Johnson, on their way to Florida to film "Blackbirds"

One Million in First Month

New Exchange System of Educational Does Heavy Business

PRACTICALLY one million dollars in exhibitor contracts, obtained in the first active month of operations by only nine of its exchanges, is reported by Educational Film Exchanges, Inc., distributing organization of Educational Films Corporation.

This represents bookings of only the Los Angeles, San Francisco, Des Moines, Minneapolis, Cleveland, Cincinnati, Detroit, Indianapolis and New York branches. In their reports to President E. W. Hammons the various managers insist that this is only a preliminary report before actual canvasses of their territories have started.

Educational now has in operation exchanges in New York, Boston, New Haven, Buffalo, Philadelphia, Washington, Cincinnati, Cleveland, Louisville, Atlanta, Indianapolis, Chicago, Detroit, Minneapolis, Omaha, Des Moines, St. Louis, Kansas City, Denver, Salt Lake City, Los Angeles, San Francisco and Seattle. This leaves only Dallas-New Orleans territory not actively engaged, these offices to be opened in a few weeks.

An exchange system throughout Canada, with branches in St. John, Toronto, Montreal, Winnipeg, Calgary and Vancouver will be announced within the next week.

"Work of opening any new exchange system naturally requires time," said Mr. Hammons in commenting on the showing, "and it is to be expected that the first exclusively short subject exchange system, would find many new problems. Another thirty days will find us with a complete system covering this country and Canada that will compare in service and efficiency with companies that have maintained branches for years.

"Our record for contracts signed by nine exchanges is a remarkable one. Although we have been giving the branches time to get started we feel sure that all of the offices will show a proportionate success. Our various managers report that

almost without exception they are able to book our product as soon as the exhibitors see the pictures. We believe that we already have a list of first run accounts that will compare favorably with those of any other film company and this is just a start.

"Our own success with scenic, travel, nature and other short subjects convinced us long ago that theatres wanted this superior product. We are certain, too, that our own distribution system would increase this demand. We entered the two-reel comedy field because we were convinced that there was the same demand for the highest quality there. We have not been deceived and the dollars and cents records prove that.

"We have invested a large sum in establishing what we believe to be the ideal system of distribution. In the various territories we have associated with us some of the most successful exhibitor interests. We are working together to supply the best in product and the most efficient method in its distribution. In advertising and exploitation helps we have gone much further than any company in this field. In brief, we have aimed to be specialists in short subjects.

"This we will continue to do and I predict that by the first of the year we will be able to report a showing that will be staggering to those who do not appreciate the importance of the short subject field."

Two Goldwyn Pictures Finished This Week

The picturization of "Head Over Heels," starring Mabel Normand, under the direction of Victor Schertzinger, will be completed this week. Another production scheduled for completion this week is "Just Out of College," starring Jack Pickford, which is directed by Al Green.

Friars Honor "Mary and Doug"

NO more sincere demonstration of the affection and esteem in which "Mary and Doug" are held has ever been given the film stars than that which greeted them when they entered the grand ball room of the Astor Hotel, New York, Sunday evening, August 1st, as the guests of honor at a dinner tendered them by the Friars Club.

More than a half thousand people who had been invited, many of them acquaintances of the days when "Doug and Mary" had not yet reached the pinnacle of fame, paid tribute by enthusiastic applause which would have warmed the heart of a king and his queen.

Among the speakers was William A. Brady, "Doug's" former manager, who told of the time when he hired "Doug" at \$35.00 a week; Tom Wise, with whom Fairbanks appeared in "The Gentleman from Mississippi"; Raymond Hitchcock, also an old-time associate of the screen star; and Royal A. Copeland, Health Commissioner of New York, who testified to the ovation that was given "Doug and Mary" in London. A number of other lesser lights, members of the Friars, also spoke, and "Doug and Mary" both made appropriate addresses in which was expressed their pleasure at the reception tendered them.

Following the dinner and before the speechmaking, a one-reel picture, "The Stronger Love," an Imp production of 1914 in which Mary played the leading role, was shown with "interpretational comments" of a comedy nature by a member of the Friars as each scene and title flashed on the screen. Then came a set of comedy stereopticon slides concerning "Doug," showing his alleged evolution from a baby to his present position.

The dinner was attended by many of the most famous people of New York, professional, business, of the stage and in political circles, and is a real tribute to the popularity and esteem in which Mr. and Mrs. Fairbanks are held. John J. Gleason of the Friars was toastmaster. Those who were honored by seats at the guests' table were: S. Jay Kaufman, Miss Tessa Kosta, Daniel Frohman, Miss Anna Fitzgib, Dr. Royal S. Copeland, Miss Mae Murray, Rennold Wolf, William A. Brady, Douglas Fairbanks, John J. Gleason, Miss Mary Pickford, D. H. Griffith, Frank Bacon, Mrs. Frank Bacon, Raymond Hitchcock, Dennis F. O'Brien, Miss Florence Farbury, Hiram Abrams, Hon. William Edwards.

YOUNG BUFFALO

Two reel dramas of the Great Outdoors
with Philip Yale Drew
of circus, stage and picture fame



A STRIKING SERIES OF TWO-REEL "WESTERNS"

"TEX OF THE TIMBERLANDS"—A story of men of giant courage, and great hearts, in a struggle set in the lumber land.

"HIS PAL'S GAL"—The loyalty of friendship is tested by a beautiful woman and loyalty wins.

"THE LAW OF THE BORDER"—Without lawyers or statute books a man to man code inexorable in its speedy justice.

"THE HOBO OF PIZEN CITY"—The redemption of a ne'er do well who was also something of a ne'er do harm.

"THE HOLD-UP MAN"—A touch of mystery, a dash of the West, and a world of adventure and romance.

 **Pathe** 
Distributors

JESSE D.

BLANCHE *in* "THE GIRL

From the story "Miss Maitland,
By Geraldine
Directed by



She was guilty as
Judas.

She had stolen not
only the jewels, but
the other woman's
husband.

She was forsaken by
everyone and accused
by all.

All of these things
were according to the
evidence.

But when the truth
came, the most aston-
ishing story of the day
was revealed and right
now it is waiting the
chance to clean up for
you at the box office
window.

HAMPTON *presents*

SWEET IN THE WEB"

Private Secretary "
Bonner
Robert Thornby



St. Louis

JUST ASK THE EXHIBITOR

Ask him how he did with

JACK

"in DAREDEVIL"

We'll leave it to him.

He knows.

He remembers the crowds that flocked to the first episode.

He remembers the constantly increasing interest, the real enthusiasm, the riot of applause and the jump in his bank account.

And he, nearly a thousand of him, has written to us unsolicited, saying "This serial is the goods. It gets them in and keeps them coming. Give us more like it!"

PRODUCED BY THE ROBERT BRUNTON STUDIOS

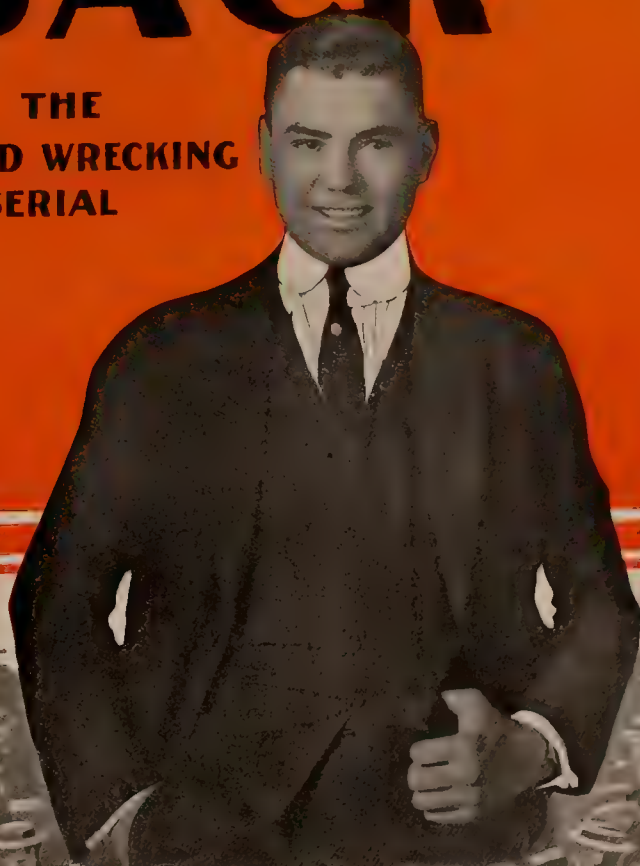
**A SENSATIONALLY SUCCESSFUL
BOX-OFFICE ATTRACTION**



WHO HAS SHOWN IT !

DEMPSEY JACK"

**THE
RECORD WRECKING
SERIAL**



Pathe
D. W. GRIFFITH

A STIRRING STORY OF THE LAST FRONTIER

Edgar Lewis

PRODUCTIONS INC.

presents

LAHOMA

A Story of the Early Days in Oklahoma
From the well known book by
John Breckinridge Ellis
Directed by Edgar Lewis

Savage and outlaw fought on the last frontier to keep back civilization in the days just before the old Indian Territory became lost in the name "Oklahoma."

It was the day of the prairie schooner, the hardy squatter, little law, hard living and quick and violent deaths. It was vivid and adventurous to the last degree. Of such material has Edgar Lewis made this fine picture.



Pathe
Distributors



Edgar Lewis' next Pathe production, "Lahoma," is a story of the American frontier days. Three scenes are herewith shown

Mrs. Morgan Belmont in Griffith Cast

MRS. MORGAN BELMONT of New York and Newport, the first American society woman to appear in motion pictures, will be seen in D. W. Griffith's production of "Way Down East," which will open at the Forty-fourth Street theatre, New York, this month and will be released throughout the country in the fall.

Mrs. Belmont plays the part of a Boston society matron in the earlier scenes in the production. Her action is similar to that of Lady Diana Manners (now Lady Duff Cooper of London), who wished to enter motion pictures and cabled Mr. Griffith for work in his organization. The contract for her appearance had been signed when she met with an injury to her spine through a fall while watching one of the parades of returned British soldiers.

Mrs. Belmont, like Lady Manners, is very tall and slender. Several years ago she appeared in society theatricals with considerable success. When Mr. Griffith was casting the society scenes for "Way Down East" Mrs. Belmont was one of eleven members of the social set who applied for an engagement. Her personality was considered most suitable to the role.

Louise Lovely Starts Picture for Fox

Louise Lovely, the latest leading lady to be elevated to stardom by William Fox, has started her first picture at the Fox West Coast Studios. Great care and judgment was used by Fox Film Corporation officials in the selection of the story to be used as the first starring vehicle for Miss Lovely. This story is entitled "The Little Grey Mouse," comes from the pen of Barbara LeMarr Deely. The authoress is an old contributor to Fox entertainments, and many of her delightful tales have been enjoyed during this past season. "The Little Grey Mouse" will be released early in the Fall.

Pathe Serial Drive Under Way

George Seitz and Ruth Roland Serials Due in Early Fall

AN intensive sales drive on two big serials with which Pathe will inaugurate its fall season, is under way. "Pirate Gold," another George B. Seitz serial, in which Marguerite Courtot again plays opposite the producer and star, will be released on August 15. Ruth Roland, in her second independent chapter-play, "Ruth of the Rockies," another Western drama, considered by Pathe one of the most thrilling pictures it has ever released, will follow two weeks after "Pirate Gold," its issue being set for August 29. The Seitz production is in ten episodes, following the example he set with his first success, "Bound and Gagged," while Miss Roland's "Ruth of the Rockies" will be distributed in fifteen installments.

The following statement has been issued from the Pathe headquarters in connection with its serial releases for the fall:

"For the opening-of-the-season schedule, the present one is undoubtedly the strongest Pathe has ever presented. Both 'Pirate Gold' and 'Ruth of the Rockies' represent the highest in the advanced art of motion picture serials. Each pro-

duction is designed to have the strongest appeal for patrons of every class of house. Many of the finest theatres in the country which never before played serials, until Pathe booked them 'Bound and Gagged' and 'The Black Secret' have already taken 'Pirate Gold' and 'Ruth of the Rockies.'

"That the demand for serials this fall will be greater than ever is made apparent by the preliminary bookings recorded on each of the Pathe's fall inaugural productions. Both Seitz and Miss Roland won tremendous popularity through their work in their last serials, respectively 'Bound and Gagged' and 'The Adventures of Ruth,' which is responsible for the strong appeal they have in their new productions. "Pirate Gold," adapted from a story by Frank Leon Smith, was prepared for the screen by Bertram Millhauser. In addition to starring in the picture, with Marguerite Courtot, Mr. Seitz also produced

and directed it. His efforts along this line have established him in the front ranks of serial makers.

"Ruth Roland in 'Ruth of the Rockies' goes back to the country of her great triumph, 'Hands Up' and in more thrilling fashion dashes through a series of adventures calculated to keep any audience on edge through every episode of the fifteen. She has a remarkable plot in the adaptation of Johnston McCulley's widely read magazine story, 'Broadway Bab.' George Marshall is the director, and he has surrounded Miss Roland with a cast of exceptionally competent players, including Herbert Heyes, Thomas Lingham, Jack Rollens, Edward D. O'Hennes, Norma Nichols, and Madeline Fairschild.

"Electric thrills have been staged in every episode. Time and again Miss Roland was obliged to risk life and limb for the benefit of the camera, and, upon the completion of the picture, she had to 'lay-off' to recuperate. The titles of the first six episodes of this serial are: 'The Mysterious Trunk,' 'The Inner Circle,' 'The Tower of Danger,' 'Between Two Fires,' 'Double Crossed' and 'The Eagle's Nest.'

Consistent Merit Will Win

Charles Weeks Discusses 100 Per Cent Producer

"THE day when a motion picture producer may turn out one successful picture after a lot of bad ones, then go back to the bad ones again and get by for a while on the fame of that one good picture is past," says Charles A. Weeks, vice-president of Benjamin B. Hampton's organization, which includes the Zane Grey Pictures, Inc., of New York and Federal Photoplays, Inc., of California. "Traditional greatness won in a few successful pictures will no longer carry a producer through to the extent of selling poor pictures for him on the merits of accidental successes. Consistent performance will add value to the connection of any man's name, or to any brand, which is attached to picture productions."

"Yet 100 per cent successful production is as rare in motion picture as is the 1000 per cent batting average in baseball. That is why Ben-

jamin B. Hampton who is making photoplays of famous novels, is an exception in the field. Starting with his first personal production of a novel, 'The Westerners,' from the novel of Stewart Edward White, the next 'Desert Gold,' from Zane Grey's work. 'The Sagebrusher,' Emerson Hough's story, followed. Every one has proved a success.

"These productions have stood the test of the box-office. Completed but not yet released by the W. W. Hodkinson Corporation is Winston Churchill's 'The Dwelling Place of Light.' The crest of this producer's power has not yet been reached, but behind him when it is reached will be an unbroken line of successes.

"These productions are specials

which are slowly and carefully made, costing a great deal of money and requiring six months to complete. Fine casts are assembled, so that it is quite within truth to call them 'all star' pictures. In other words, the very best of conditions obtain for the production of successful pictures. The touch of Mr. Hampton is present from the time he himself writes the detailed scenario of the novel in a manuscript of almost novel length, to be turned over to his continuity writers, until the final tinting, titling and selection of the musical score. In order to be free from the details of these departments, he takes over no function to himself personally, such as directing or continuity writing or cutting and assembling the film. These details are in the hands of the best talent obtainable in the motion picture field."

DEAD MEN TELL NO TALES



Albert Parker, Norma Talmadge's director in her forthcoming First National picture, "The Branded Woman," and his small daughter who will have a part in the production

Mayflower Managers Meet

Heads of Field Exploitation Force Plan Big Campaign for Productions

THE divisional heads of Mayflower's field exploitation force arrived in New York this week for a series of important conferences to last one week and to be presided over by John W. McKay, general manager of the producing organization. The conference, it is declared, will be one of the most important in Mayflower's history and will lay the foundation for an exploitation campaign on behalf of forthcoming Mayflower productions that will give to exhibitors the most complete and productive promotional service ever afforded by a production organization.

Those who will attend the series of conferences, in addition to General Manager McKay, are J. A. Pegler of the Eastern Division, Ace Berry, head of the Central Division, Edward Holland, in charge of the Western territory, Mark Larkin, director of publicity and advertising, and Albert W. Sobler, in charge of trade paper and general news exploitation. The con-

ference plans arranged by Mr. McKay call for daily sessions of three hours each, at which will be discussed several new and practical plans for aiding exhibitors in the promotion of productions presented by Mayflower.

Mr. Pegler, who attracted considerable attention in publicity circles recently by arranging for the appearance of Anna Q. Nilsson on Sir Thomas Lipton's private yacht, Victoria, during the international regatta, landing the story on the front page of the New York dailies, is responsible for a cooperative exploitation plan that is expected to bring about a substantial saving of advertising costs for the exhibitor. During the course of the conference, Pegler's plan will be perfected after which it will be put to practical use for the promotion of Allart Dwan's "In the Heart of a Fool" which will inaugurate First National's Fall program.



A bit of action from Goldwyn's "The Penalty," adapted from the story by Gouverneur Morris

Legion Posts Booking "The Wonder Man"

Throughout the country the Robertson-Cole release, "The Wonder Man," starring Georges Carpentier, has been shown by exhibitors with endorsement and co-operation of American Legion posts. This national understanding began at the premier showing at the Hotel Astor, and has extended to every corner of the country.

Now comes the report of a legion post which booked the picture, and financed and managed its showing of its own volition. This post is in Muskogee, Oklahoma.

Reelcraft Has Second Billy Van Comedy

The sales department of the Reelcraft Corporation has received the second comedy featuring Billy B Van, the vaudevillian, and Tom Bret has titled it "Lucky Hoodoo."

Leon Errol in a two reel comedy production titled "Buggins" was the first release of the new series, followed by the two-reel comedy titled "Snakes," featuring Billy B. Van.

Buckingham to Direct Third Comedy

Thomas Buckingham is directing his third comedy for the L-Ko Company, at the L-Ko studios in Hollywood, Cal. It will be a Century Comedy, and besides affording the usual display of Century Bathing girls, also will feature "Brownie" the Century wonder dog. Charles Dorety, Bud Jamison, Peggy Prevost and Harry Sweet are in the cast.

Releases Available by Jans Service Soon

An announcement will soon be forthcoming in a few days from Jans Service, the recently organized exchanges for New York and New Jersey that absorbed the New Jersey-Rolle company, as to several new feature pictures that they will have available for exhibitors in the territory covered.

Critics Praise Nazimova

Ohio Reviewer Calls Metro Star Russia's Contribution to Art

CRITICS of the silent drama quite without exception are inspired to superlatives in commenting upon the art of Nazimova. Metro Pictures Corporation, which sponsors the productions of Nazimova, quotes with more than ordinary satisfaction from a recent review of Nazimova's production of "The Red Lantern," written expressly for the Hamilton Daily News, Hamilton, Ohio, by Stella Weiler Taylor.

"The Red Lantern" was shown at the Palace theatre, Hamilton's newest and most beautiful temple of the cinema, and Mrs. Taylor, commenting on the picture, designated Nazimova as a "super-star." Among other things she wrote: "This review of 'The Red Lantern,' the Metro classic now on

view at the Palace theatre, is in no sense an advertisement.

"Nazimova, glorious goddess of the screen, needs no publicity beyond the conjuring magic of her name. So great a favorite has the fair Russian become in Hamilton that last night hundreds patiently waited in the lobby for their chance to see her, many standing in line for an hour.

"Russia has given us many wonderful things—sables, caviar, tea, violettes du Czar, enchanting ballets, the music of Tchaikowsky and Rachmaninoff, Tolstoy's novels, Tchaikovsky's plays—but, after all, Russia's finest contribution to beauty and art is the incomparable Nazimova. She is to pictures what grand opera is to music or Greek sculpture to art."

Carey in Van Loan Story

Universal Star Appears in "Blue Streak McCoy," by Famous Author

LEADING screen writers are beginning to regard Harry Carey as an apt object for their pen, and as a result he is getting many first class stories written especially for him by authors of national repute. One of the most recent to turn out a typical Harry Carey film story is H. H. Van Loan, one of the foremost screen authors of the day and the author of the Priscilla Dean vehicle, "The Virgin of Stamboul."

"Blue Streak McCoy" concerns a young man who deems himself worthy of a great love and who tries to atone for his past by service and self-sacrifice. How a two-fisted man disguises his feelings so

that he may bring happiness to a pal is told through Harry Carey's emotional acting.

Reeves Eason, who directed Carey in "Blue Streak McCoy," is responsible for the idea of taking the actors a few thousand feet below the surface of the earth and for what is said to be the first time in the history of motion pictures filmed scenes in a mine in actual operation.

In the cast with Carey are Ruth Golden Fuller, Ray Ripley, Breezy Eason, Charles LeMoine, Ruth Royce, Lila Leslie and Bennie Alexander. The picture will be released August 23rd.

Used Motion Pictures in Sunday-School

Another instance of the church utilizing the screen for service purposes was furnished on Sunday, June 25th, at Memphis, Tenn., when Dr. William E. Clark, pastor of the Unitarian congregation of that city, used a motion-picture for his Sunday-school class during the regular church hour. The picture shown at the Majestic theatre, where the services were held, was "The Teacher's Pet," one of Goldwyn's "Edgar" series based on stories written by Booth Tarkington. The minister used the picture to convey a lesson to his audience, and after the showing addressed those present on the value of depending on oneself for success. "Salvation is an individual matter," declared the preacher. "It must be earned by the individual."

Greenwich Village Is Reproduced in West

"Greenwich Village," celebrated in the Bohemian folk-lore of ye old New York, has been transplanted to Hollywood, Cal., according to a statement from the Metro offices, and the reason for this transposition is that the rendezvous of "long-haired men and short-haired women" plays an important part in May Allison's starring vehicle for Metro, "Are All Men Alike?" which is now being filmed at the West Coast Studios. "The Pirate's Den," which is the goal of many visitors frequenting New York's well-known Latin quarter, is said to have been reproduced down to the finest detail.

Zane Grey Stories Continue to Draw

The Hodgkinson organization has been the recipient of a great deal of flattering comment on both the Zane Grey Pictures produced by Benj. B. Hampton, of which "Desert Gold" is one. The other, "Riders of the Dawn," continues to play to capacity business wherever shown, despite the hot weather. They are said to be just the sort of pictures that the public want to see.

Masao Inouye, Japanese Star, in New York

Massao Inouye, a prominent actor of the legitimate stage in Japan, is now in New York. From the New York office of the International Motion Picture Company, the largest film manufacturing corporation in Japan, comes the announcement that Mr. Inouye will probably appear in a screen production of Japanese life in the near future, incorporating with one of the large producing companies in this country. Mr. Inouye is here to study the film industry in the United States and to select an American actress to play opposite him in his next picture.

Mr. Inouye, reputed to be the "John Barrymore" of Japan, has scored successes in the leading parts of Gorgor's "The Inspector General," Echogaray's "The Son of Dorjuan," Hoffmannstahl's "The Food and Death" and "The Bells." While in America, his manager will be A. Suzuki, the New York representative of the International Motion Picture Company with offices at 159 West 47th street, New York City.

Jack London Story to Run at Capitol

"The Mutiny of the Elsinore," a Metro special release of the C. E. Shurtleff, Inc., production of Jack London's stirring story of the sea, will appear the week beginning August 14 at the world's largest picture palace, The Capitol Theatre, New York. This exhibition is a pre-release run; the production will not be issued generally until the first part of October.

Metro officials are inclined to ascribe the demand for this second of Metro's Jack London series to the showing of the first release, "Burning Daylight," issued about a month ago.

Journalist in Charge of Schwab Sales

Joseph Klein, general manager for the D. N. Schwab Productions, Inc., announces the appointment of Dimitri Stephon as supervisor of sales and publicity for that organization. The latter has left the field of journalism for the new enterprise, this being his first affiliation in the motion-picture industry. Mr. Stephon will leave for an extended trip embracing the District of Columbia, Pennsylvania, Cleveland, Michigan and Illinois before returning East.

"A Splendid Hazard" Has Good Sales Reports

"The most successful Allan Dwan production yet presented by Mayflower," is the way John W. McKay, general manager, characterized "A Splendid Hazard," after studying First National's sales reports covering the first two months of the production's release.

DEAD MEN TELL NO TALES



Two scenes from May Allison's next Metro picture, "Held in Trust"

Metro Coast Plant Busy Spot

METRO'S west coast studios in Hollywood just now present a scene of great activity, with five producing units at work and two more companies preparing to start within two weeks' time at the latest. The three enclosed stages of the California plant are covered with sets of every size and description, while the lots adjoining are filled with street and other exterior settings.

Viola Dana is about half through with her new picture, "Blackmail," a story written by Lucia Chamberlain and adapted for the screen by Albert Shelby Levino. The story was published in the *Saturday Evening Post*. For the past week the company has been on location at Pasadena filming scenes about the exterior of one of the palatial Southern California homes. Dallas M. Fitzgerald is directing the dainty star in this crook melodrama, while Wyndham Standing, Edward Cecil, Florence Turner, Alfred Allen, Lydia Knott and Jack Roi make up a most notable supporting cast.

The interior of an artist's studio in Paris has been furnishing the setting for scenes of Alice Lake's newest picture, "Body and Soul" in which she is featured at the head of a good cast. Miss Lake has a most difficult role to enact in this stage drama, which was written by William Hurlburt and adapted for the screen by Hayden Talbot and Marc Robbins. However, it is a part which gives the little Metro featured player an opportunity to display her real dramatic ability, as did "Should a Woman Tell?" her first picture, and "Shore Acres" her second. Charles Swickard is directing "Body and Soul" and Stuart Holmes, Fontaine LaRue, Hugh Saxon, Carl Gerard and William Orlamond complete the supporting personnel.

Metro states that May Allison has been doing so many thrilling stunts for her new starring vehicle, "Are All Men Alike?" that she declares she is on the verge of being a nervous wreck. "Are All Men Alike?" is being directed by Phillip Rosen. It was adapted by A. P. Younger from Arthur Stringer's story, "The Waffle Iron," published serially in McClure's magazine. Wallace MacDonald is Miss Allison's leading man, and Lester Cuneo, Ruth Stonehouse, John Elliott, Winifred Greenwood and Emmanuel Turner have important parts in the supporting cast.

Five Units Now at Work and Two More Start Filming Shortly

John E. Ince is progressing rapidly in the direction of the all-star production of "Someone in the House," which was adapted for the screen from Larry Evans's stage play by Marc Robbins and Lois Zellner. Edmund Lowe and Vol Vale are the featured players in this crook melodrama, while Edward Connelly, Edward Jobson, Lawrence Grant, Cara Lee, Howard Crampton, Henry Miller, Jr. and William Irving complete the all-star cast.

The third Jack London story to be produced by C. E. Shurtleff, Inc., for release by Metro, "The Star Rover," will be completed in a short time. Edward Sloman is directing this picture, the script for which was prepared by Albert Shelby LeVino, Courtenay Foote, Thelma Percy, Marcella Daley and "Doc" Cannon head the all-star cast for this production.

The filming of "The Four Horsemen of the Apocalypse" will be started in a few days. June Mathis has nearly completed the script for Vicente Blasco Ibañez's widely read novel and Rex Ingram, who is to direct, is busy selecting the locations for the many elaborate exterior scenes. Mme. Doralina will also start work on her first Metro starring vehicle, "The Passion Fruit," in about a week.

Best Seller Is Released Chambers' "Fighting Chance" on Paramount Schedule for Aug. 1

"THE FIGHTING CHANCE," a photoplay of society life adapted from the best seller of several years ago from the pen of Robert W. Chambers, is the Paramount release for August 1. All the ingredients of a high society drama with the essentially Chantresque touch have been retained in the adaptation of the story.

Director Charles Maigne, who, in "The Fighting Chance," comes to the direction of Paramount productions again for the first time since his stupendous success "The Copperhead" has hit the high spots in interior decorations and artistic outdoor atmosphere. Particularly effective is a night scene during a severe thunderstorm with the lightning leaving the sumptuously appointed alcove alternately in light and darkness.

An all-star cast contributes to the success of the production. Conrad Nagle and Anna Q. Nilsson in the leading roles have been declared by critics to be the exact types of the average society circle. Miss Nilsson recently played leading woman for William S. Hart in his Paramount special "The Toll Gate" while Mr. Nagle has had an exten-

sive stage experience as lead in several musical comedies, having appeared recently with Alice Brady in "Forever After." Others who are prominent in the cast of "The Fighting Chance" are Clarence Burton, Dorothy Davenport, Herbert Pryor, Ruth Helms, Bertram Grassby, Maude Wayne, Frederick Stanton and William H. Brown.

Will M. Richey, who has prepared the script for some of the most successful screen productions, did the scenario of "The Fighting Chance."

Schwab Co. Moves to New Quarters

Announcement is made of the removal of the office of the D. N. Schwab Productions, Inc., to 1600 Broadway, New York. The Schwab organization will occupy the suite formerly held by Sol Lesser. The D. N. Schwab Productions, Inc., is now "state-righting" "Fickle Women," which stars David Butler. This picture is an adaptation of Sophie Kerr's "Sitting on the World," which was published in the *Saturday Evening Post*.

NEW JERSEY

A News representative travelling through New Jersey reports that Auto Shusterman, now operating the Strand and Empire theatres, New Brunswick, New Jersey, has under construction a new two thousand seat house, the Victoria.

The representative met a real "regular fellow" in Camden, New Jersey, in the person of Frank Jordan, manager of the Grand theatre in that city. Jordan's record with the Grand also shows him one of the most successful managers on the Stanley roster. Hardly ten months have passed since the Stanley Company took over the Grand and in that time the receipts have doubled, both the interior and exterior have been decorated, and a ventilating system second to none addition the entire building has been re-wired. Whereas the Grand formerly had a dingy appearance it is now the brightest spot in Camden. The display advertising of the Grand is along original and attractive lines.

Benjamin Shindler is the live-wire manager of the Victoria theatre, 26th and Federal streets, Camden. Mr. Shindler has been in the picture business for many years and has managed some of the best known playhouses in Philadelphia. The Victoria runs all first class attractions, and features the organ recitals by Robert Crest. The equipment and cooling system are most modern. Particular pride is in the well-ventilated projection room where Peter Devine officiates.

One of the year's new houses, the Apollo at Gloucester City, New Jersey, is now running all pictures, having eliminated vaudeville after twenty months. The Apollo, one of the most modern, and early this year costs a thousand, and was erected at a cost of \$200,000. Frank Lancaster is the manager. Both Mr. Lancaster and his wife are well known in yourville.

At Freehold, New Jersey, the representative found an attractive home in the Main Street theatre, owned by the Freehold Amusement Co., of which Joseph L. Donahy is president, Edward Simonson, treasurer, and James McMinnie, secretary.

PHILADELPHIA

Two years under the management of A. D. Resnick has made a considerable change in the appearance of the Grand theatre, 7th and Snyder Avenues, Philadelphia. The appearance of the front has been improved, a new lighting system installed, new machines, and a Typhoon cooling system.

The Grand is owned by the Steel Amusement Co., which controls a circuit including the Jackson, also managed by Mr. Resnick and two theatres managed by Milton Honig. The Steel organization is a new two thousand seat section of a new two thousand-seat house on Jackson and Winton streets, Philadelphia.

Frederick Leopold, manager of the Colonial theatre, at 530 Chestnut Avenue, Philadelphia, was a Y. M. C. A. entertainment manager during the war, serving with the Wildcat Division on the Voeges front. After the armistice he handled six theatres. The Colonial is one of the most modern of the Stanley chain, seating 2,600. It is a first run house.

KANSAS CITY

Motion pictures of an oil well being shot and detail pictures of the refining and gasoline plants taken at Neodesha, Kas., last week by representatives of the Kansas state good roads association, which will exhibit the pictures throughout the state this fall. Detail pictures taken at the Standard Oil Company refinery there show the oil from the time it comes into the plant through the pipe line to the finished product being turned out. Pictures of the extensive road work in the county surrounding Neodesha also were taken for the state film.

A "jazzy" motion picture air-drome finally has been opened at Thirty-ninth

Breezy tents from Many Cities

GET THE HOME NEWS

and Main streets, Kansas City, Mo., after a lengthy legal fight over a city ordinance which prohibits a motion picture theatre within 150 feet of a residence. The Westport Baptist church disrupted plans by filing a suit, under the city ordinance, because a corner of the air-drome almost touched the church. The pastor and congregation further declared that the air-drome's music would interfere with church services. To appease them on this point, the theatre owners agreed to bar all music containing even a semblance of "jazz." Only classical and religious music is played at the air-drome during church services. It is subdued.

CINCINNATI

The Lyric theatre, under the management of the C. C. Hite Attractions Company, has booked "Sex" for showing in the near future, and plans to run a big fashion show with living models to exploit the picture.

Edmund Fischer of the Standard Film Service Company, has been promoted from the office force to the road, and will handle Eastern Kentucky.

Early developments are expected in the plans of the Fountain Theatres Company for trading the size of the entrance of the playhouse from the Fifth street side, tentative negotiations being under way for the purchase of approximately 66 feet immediately east of Wiggins Block, southeast corner of Fifth and Vine streets.

It became known this week that H. H. D. Connick, vice-president of the Famous Players-Lasky Company, was in town, and through the Frederick H. Schumacher Company, real estate dealers, met Max Goldstone, owner of the Fifth street realty. Mr. Goldstone originally controlled the property south of Wiggins Block on Vine street, which was taken over by the Fountain Theatres Company, the latter being a subsidiary of the Famous Players-Lasky Company, it is said. One of the principal objects of Mr. Connick's visit was to make a study of the site and also secure material for use by the architects who are now at work on the addition.

Christian Phister, manager of the Jewel and Colonial theatres, Troy, Ohio, is making extensive remodelings in both houses.

It is reported that on August 15th the first-run houses in Louisville, Kentucky, will go to 20 cents and 30 cents, instead of 10 cents and 20 cents, their present prices.

ATLANTA

The Tarheel Mica Co., of Plumtree, N. C., has just finished the construction of a small theatre, intended solely for the amusement of their employees.

Crawford Bros., of Buena Vista, Ga., will open a new theatre, seating capacity six hundred, in the near future.

Troupe Howard and S. A. Lynch, of Atlanta, will open one of the most beautiful theatres in the South, about October 1st. The theatre is to be known as the Howard, and will have a seating capacity of twenty-seven hundred. A fine pipe-organ is now being installed, and the theatre will have one of the best orchestras in the South. The program will, doubtless, be composed of the Paramount-Artcraft holdings.

R. E. Martin, Columbus, Ga., was in Atlanta last week purchasing equipment for a theatre which he is now building in Columbus. Two Powers machines, type 6-b, were purchased, as well as many other things necessary to the establishment of a first-class theatre.

Ralph H. DeBrullier, one of the best-known showmen in the South, was another visitor for the purpose of buying equipment for a new theatre—the Capitol, Macon, Ga. Mr. DeBrullier's purchases included two Power 6-b machines.

S. T. White, Greenville, N. C., has just placed an order for a complete equipment, including a Monsoon ventilator, for a new theatre he is building in Greenville.

Sig Samuels, owner of the Criterion theatre, Atlanta, is highly elated over the progress being made on the construction of his new theatre, the Metropolitan, in this city. Ground was broken only six weeks ago for this theatre, and yet the work is going forward at a tremendous pace. The opening date has been set—January 1st. The theatre will seat twenty-five hundred, will be decorated by one of the best-known decorators in the South, and will have a splendid orchestra.

W. P. Axson, of the Alpha theatre, Loganville, Ga., is by way of becoming a "theatre magnate." On September 1, he will open a new theatre at Crawfordville, Ga., and on January 1st, another at Madison, Ga. Neither of the two theatres have been named as yet.

C. G. Zirbes of the Strand theatre, Washington, Ga., used to be a jeweler. Time after time he saw the Strand change hands, each manager passing the house up as a failure. Finally he bought it, and now in less than three months has succeeded in making it a well-paying proposition. "Ordinary business tactics applied to the picture game," is his explanation.

DETROIT

W. S. Butterfield added his eighteenth Michigan theatre to his string, he announced this week, through the acquisition of a 10-year lease on the Arcade theatre, are president, Mr. Butterfield has extensive plans for the further enlargement of his Michigan circuit.

Re-election of the present officers of the Detroit Board of Film Exchange Managers took place at the annual meeting of the organization last week. The officers are: president, Mr. B. Duncan (Vitagraph); vice-president, W. D. Ward (Universal); treasurer, Jess Fishman (Standards); W. E. Wilkinson, of the Board of Commerce, is permanent secretary of the organization.

"Neptune's Daughter," starring Annette Kellerman, is being presented for the twenty-second week at the Shubert-Detroit Opera House, by Will M. Eliot. The return engagement, which opened last week has been extended another week because of the excellent audiences.

The Lyric theatre, Alpena, has been leased by Fitzpatrick & McElroy, according to Mr. Louis McElroy, giving the firm control of two theatres in the city, the other being the New Malt.

The state-rights for "A Trip to Mars" were secured by Joe Horwitz in a 10-day trip to New York City.

Frank Drew, formerly with Special Pictures, has connected with Fox as city salesman in Detroit; and Hal Smith, former manager of the Ferry Field theatre, succeeds Mr. Drew as Detroit manager of Special Pictures.

T. A. Dowd, connected for some time with the Fox's Detroit branch, has been promoted to assistant manager of this branch, succeeding W. C. Gehring, who has been transferred to the Albany office.

The Lyric theatre, Mr. Clemens, containing 288 seats, opened for business last Saturday, with Joe Optner, formerly of Detroit, as lessee.

Through an arrangement closed last week by Frank G. Hall, president of the Hallmark Picture Corporation, and A. L. Zacherl, W. B. Hurlbut and J. L. Saxe, of Minneapolis, Minn., the latter three have secured a long term contract for the distribution rights in Detroit territory of all the Triangle classics.

D. C. Shook, manager of the Strand theatre, Detroit, since its opening, is now also managing the Lindwood-Lasalle. The Strand theatre recently underwent extensive repairs and renovation.

Joe Bloom, who has been in charge of the Detroit territory for the W. W. Hodkinson Corporation since May 10, has been promoted from supervisor of the Detroit, Cleveland, and Pittsburgh offices to general supervisor of all the Hodkinson exchanges in the country.

A. J. Moeller, who recently resigned as manager of the DeLuxe theatre, Detroit, has been appointed manager of the Michigan Motion Picture Exhibitors' League to succeed Frank Gehbart, who has become Detroit branch manager of the Robertson-Cole organization.

BUFFALO

The General Theatres Corporation has purchased the Circle theatre at Connecticut and Fifteenth streets from the Morton Amusement Company. "Billy West, formerly connected with the Regent, will be manager. This makes the fifth house under the control of the company, which now operates the Hallmark, the Regent, Terry and Marlowe. The Arcadia is being redecorated and renovated and will be reopened as the Star. Harry Marsey is president of the General Theatres Company.

Buffalo is to have a third new exchange building. Local financial interests are planning to build a new structure in Franklin street, near the Pathe office.

The new Marcus Loew theatre at Niagara Falls will be a \$1,000,000 proposition, according to papers filed with the county clerk at Lockport. The company will erect the theatre on the west side of Little Fourth street, extending from Little Fourth street to the alley between the Third street stores, with the main entrance in third street, midway between Little Fourth and Niagara streets.

Al. Sherry it is announced, will be stage manager of the Shea Criterion, when this newly remodeled house, formerly the Star, opens September 1, under the direction of the Shea company and the Famous Players-Lasky Corporation. Harold B. Franklin will direct the policies of the house.

Henry W. Kahn, Metro manager, held a conference with his salesmen on Monday, July 26, when he outlined the policy of the company for the coming season. Attending the conference were E. C. Markens, T. W. Joy, W. E. Weakly and O. O'Shea. Mr. Weakly has just joined the Metro staff and was formerly connected with Republic.

Manilla Marten Chosen for "Tarzan" Cast

One of the keenest competitions that was ever held for a part in a big serial production was decided last week when Manilla Marten was given the leading ingenue part in "The Son of Tarzan," the big animal serial taken from the Edgar Rice Burroughs book of the same name which is being produced by the National Film Corporation for states' rights distribution by David P. Howells.

Because of the extreme difficulty of this part, calling as it does for a girl of attractive looks, yet at the same time one strong enough to stand the enormous hardships of a life duplicating that which would be lived in the actual jungle, it was a great problem to find just the right sort of a girl, says a statement from the David P. Howells office.

Many Sales Reported on Jans Pictures

The majority of the territory available on the Jans Pictures, Inc., features "A Woman's Business," "Wings of Pride" has been sold and both pictures are reported as going over big for the exhibitors that have booked them, according to a report from Jans.

Olive Tell also plays the stellar role in "Wings of Pride" and both of the features were directed by E. A. Rolfe of the Jans organization. In "A Woman's Business," the leading role is that of a young society girl who believes that a woman's business is marriage.

Elaborate exploitation accessories and finally executed posters done by a well known artist are available on both "A Woman's Business" and "Wings of Pride."

John West Engaged by A. Lincoln Miller

A. Lincoln Miller, the popular humorist, who is producing "The Weakly Indigestion," the series of single-part burlesque news reels, now being distributed by Radin Pictures on the state-right basis, has engaged the services of John West, who will act in the capacity of co-director.



Edith Stockton, who is starred in "Through the Storm," produced by Horace G. Ellington and distributed by Halmark Pictures Corporation

Activities of the Independents

STATE RIGHTS—EXPORT

Joan Film's Big Success

"She Played and Paid," Starring Fannie Ward, Bringing Results

THE JOAN FILM SALES CO. is reported to be prospering beyond its own expectations. Organized for the purpose of offering "bigger and better" pictures to the States-rights market, the reception that its first release "She Played and Paid" has won from states-rights buyers is said to be warmer than Joan anticipated.

Those who were doubtful about the claims made by Joan as to the ability of Fanny Ward and the excellence of plot, cast and direction of "She Played and Paid" are now said to be lavish in their praise of this production, for a screening of the picture was enough to convince them that this release of Joan matches up to the standard announced by the company when it was first formed.

From all indications, it appears that "She Played and Paid" will be treated as a big feature, similar to any of those of the big producers, and that many first-run houses will book the production for several days' run. This merely substantiates the fact that "She Played and Paid" can hold its own. It was declared by states-rights men that this release of Joan's comes just in the nick of time, when the demand is for a higher grade of states-rights pictures. As one man expressed it: "A picture and a policy of the calibre such as Joan puts forth will offer keen competition to the regular releases of the big producers, either they will have to toe the mark of the new brand of states-rights releases or they will be beaten out of the field."

Special Makes Contracts

New Release Will Be Known as "Comiclassics"; Morris to Direct

SPECIAL PICTURES CORPORATION in arranging for their releases for fall and winter, have made a number of contracts with well known people. While the officers of the corporation feel that it is not good policy to make complete announcement of all of their plans at this time, the information was this week given out that they will have a new release to be known as "Comiclassics." The making of these is to be under the supervision of Reggie Morris, a director who was a member of the Mack Sennett organization for many months and whose most recent work is that of filming the "Bringing Up Father" series at the Christie studios. Morris also directed the most recent Mack Sennett comedy feature "Married Life" now being distributed by First National. No statement is made by Special Pictures officers as to the number of releases they will have during the coming season but it is definitely understood their producing organizations are continuing with the making of Comedyart releases.

Another contract made this week was for the filming of a series of comedies featuring Gale Henry which are to be distributed by Special Pictures Corporation. The series is to consist of twelve two-reelers and the first will be put in production during the coming week.

Conway Tearle Picture Brings High Bidding

It is said that never in the history of Equity Pictures has there been as much excitement and interest in the disposal of the territorial rights on any of its pictures, as on its six-reel Conway Tearle production "Whispering Devils," the latest effort of this sterling actor.

Keen enthusiasm has been evinced in the States-rights trade as to the disposition of this picture ever since Inter-Ocean paid a high price for the foreign rights to this production, and Sam Zierler of the Commonwealth Film Co. followed suit by purchasing at a high figure the rights of distribution in New York and New Jersey.

Flora Finch Comedies Are in Demand

State Right buyers have come in haste in answer to the invitation of the advance announcements of the new series of Flora Finch Comedies, according to a statement from the new Film Frohes Pictures Corporation, following the advertising campaign inaugurated during the last week of July.

Confidence in the big money-making possibilities of the new pictures is registered, by the many inquiries at the executive offices of the company at 1383 Broadway in Apollo Hall.

The title of the first release will be "His Better Half."

F. W. Salley Purchases New Territories

F. W. Salley, president of Salley Films, Inc., Marietta street, Atlanta, recently bought Robert McLaughlin's production of "The House Without Children," produced by Argus Enterprises, for Georgia, Alabama, Florida and Tennessee. His success in exploiting the picture has caused him to add the States of North and South Carolina to his original purchase, and he has engaged six salesmen to cover the territory.

Boston Firm Purchase "Fickle Women"

Joseph Klein, general manager of D. N. Schwab Productions, Inc., announces that his company has disposed of the New England state rights on "Fickle Women," the company's first picture starring David Butler, to the Klein Distribution Co., 52 Church street, Boston.

"Voices" Has Fine Role for Diana Allen

"Voices" is said to be the picture that gives Diana Allen the greatest opportunity of her screen career, and that she made the best of it is evidenced by the favorite comment which has been excited in Victor Kremer offices by her work in this picture.

Miss Allen is not yet twenty-one and is handsome enough to be the cynosure of all eyes in any ballroom.



Diana Allen, who has a principal role in "Voices," the new Victor Kremer

Yep, I'm on my way
"TORCHY"
First of a monthly
comedy series from
the studios of
SEWELL FORD

STARRING BY IRVIN V. WILLAT
AND TORCHY FOSTER (ILLUSTRATION)

JOHNNY HINES
EDUCATIONAL FILMS
A COMMITMENT TO EXCELLENCE

"TORCHY"
*The breeziest and funniest
young man in recent fiction*
is now in the Movies.

You will love Torchy on the screen
You can meet him in these books.

Torchy
On With Torchy
Wilt Thou, Torchy

Trying Out Torchy
Torchy, Private Sec.
The House of Torchy

They are One Dollar Each.

Window display for bookstores to announce Educational's "Torchy" series

Booksellers and "Torchy"

Educational Arranges Big Tie-Up
with 15,000 Dealers for Display

PPROMISING a tie-up that for what is said to be the first time in film history will offer the local bookseller a certain profit and without the slightest cost to exhibitors, Educational Films Corporation announces that 15,000 dealers will this month herald in their windows that Sewell Ford's celebrated character, "Torchy," now lives in two reel comedies.

Seven "Torchy" volumes have been published by E. J. Clode and the eighth is soon to come from the press. The first six have been reprinted in popular editions by Grosset and Dunlap and it is with this firm that Educational has arranged the tie-up.

As the first step the publishers have dispatched to all their distributors in the United States and Canada 14 by 22 cards, printed in colors, which they request each bookstore to display. This card car-

ries a reproduction of Educational's ad, on the first "Torchy" comedy which appeared in *Motion Picture News*, the remaining two-thirds of the space being devoted to emphasizing that "Torchy" is now in pictures and calling attention to the six volumes, "Torchy," "On With Torchy," "Trying Out Torchy," "Torchy, Private Sec.," "Wilt Thou Torchy" and "Torchy and Vee."

Accompanying these are full instructions for the tie-up and copies of the "Torchy" press books issued by Educational. This is done in order that the bookstores may know just what Educational is saying to exhibitors and that they may have the full plan before them before they are asked to order the volumes. Educational exchange managers will also distribute press books to every bookseller in their territories.

Take Scenes in San Diego

Master Pictures Uses Exposition
Grounds for Exteriors of Feature

MASTER PICTURES, INC., is now at work filming the exterior scenes of "Roman Candles," a seven-reel comedy, the third of a series of feature productions to be made by the company. Pending the completion of the new studios which Master Pictures is building in Los Angeles, the exterior scenes of "Roman Candles" are being filmed at the Exposition Grounds in San Diego which provide a suitable background for the South American atmosphere which the story calls for.

The new studios which are being erected in the heart of the film district, will, when completed, be a modernly equipped motion picture plant. They will be large enough to house fifteen separate producing units and it is planned to have that many companies working simultaneously within the next few months.

Master Pictures, Inc., was organized by a group of capable experts to handle the business affairs of the company and men of long experience in the motion picture business will supervise production activities. W. J. Conner, the president, is one of the organizers of the company and one of California's leading citizens. Assisting Mr. Conner in the financial details are B. A. Small and E. F. Wells.

W. S. Forsyth, identified with the picture industry since its birth, has been named vice president and general manager of production. As actor, director, exhibitor and distributor, Mr. Forsyth has for twenty years made a close study of conditions and is well qualified to assume the duties of his position. G. S. Mitchell has been named auditor and J. Frank Moore, business manager. As director of publicity and advertising, the company has secured the services of Edward J. O'Hara,

Willat Finishes Picture

First Independent Production
Ready for Hodkinson Release

IRVIN V. WILLAT, who directed "Behind the Door," and "Below the Surface," has completed his first independent production, "Down Home," which will be released by the W. W. Hodkinson Corporation in October.

"Down Home" is a pictured version of F. N. Westcott's book, "Dabney Todd," and to the making of the picture Mr. Willat has brought all his skill. It has been said that "Down Home," a rural screen drama, may create for itself a place in the cinema world to that which "Way Down East" occupies upon the speaking stage.

Rippling comedy, tense tragedy, swift-moving plot and counter-plot, —all are to be found in this great

picture, it is claimed and it is further enriched by a strong love story. Incidentally, there is a fight the like of which it is said has rarely been seen upon the silver-sheet. Mr. Willat reports that the two principals therein were unable to respond to the call of "Camera" for four days after the screening of it.

A well balanced cast was assembled for the making of this production but as yet no information has been forthcoming as to just "Who's Who." It is said, though, that from the featured players to the lowest extra, each and every one was chosen by Mr. Willat personally.

To Make Industrial Film

Reelcraft to Use Chicago Studio for
Industrials, Says R. C. Cropper

THE Reelcraft Pictures Corporation has assigned the Chicago Studio to the exclusive production of industrial films, for the present at least, according to the statement of President R. C. Cropper.

"Time was," says Mr. Cropper, "when Chicago was one of the foremost producing cities of the United States, with some of the largest companies and the best studios, all of which catered to the industrial and commercial films. With departure of these companies for the coast and the closing of their studios came the abandonment of the industrial branch of the business which they had built up. Now the two recognized companies remaining, are over-burdened with this work. Our Chicago studio has completed more industrial and commercial contracts within the past two months, than usually came to any one concern within a year, with the

result that we have been forced to move all of our comedy units to the coast, and devote the entire Chicago studio and staff to the industrial films.

"Chicago has been the natural industrial center of the United States, and indications point to it remaining so, even in the matter of commercial movies. When first we ordered Reelcraft to produce the industrial films, we figured it only a temporary demand, but with each release, comes additional business until it has grown to be a tremendous item in our revenue. Therefore the Chicago studio will be devoted exclusively to this line of work for some time to come."

President Cropper has called a convention of Reelcraft exchange managers and salesmen to be held the present week at the Chicago office of Reelcraft.

Hemmer Finishes First

Studio Celebration Marks Completion of All Interior Scenes

FOR what is said to be the first time in the East, the completion of a motion picture was made the occasion of a studio celebration recently. The custom has prevailed in the West for a number of years but it is believed that this was the first one of its kind in New York.

The scene was the Benedict studios in College Point L. I., and the time the night of July 25th. The final interior scene of the first production of the Hemmer Superior Production, Inc. had just been filmed, and with the strain over, the director, technical experts and cast, proceeded to have a good time, just as if the eighteenth amendment did not exist.

In the extreme end of the studio a ballroom set had been erected that extended the width of the floor. A tiny stage housing the jazz band was correct to the smallest detail.

Streamers and bunting had been strung about and the scene resembled a gathering of the smart set in a Fifth avenue mansion.

Among those who attended were Harry Lenhardt, of Los Angeles, builder and owner of the Palace theatre of that city, Ted Hemmer, Henry Sedley and Col. Harry S. Howland. Maud Sylvester, ingenue of the company, made a pretty curtain speech in which she thanked all her well-wishers for their kindness. Thurston, the magician, entertained the assembly with some startling tricks, and ladies' stockings, lingerie, infants clothing, and live ducks were brought forth from the pockets of his victims.

H. Douglas Brown, vice-president of the company, and Secretary E. Earnest Grubb, were also in evidence.

Edna Shipman Cast for "The Foreigner"

Edna Shipman, under contract with the Legend Film Corporation to co-star with John Junior, in comedies written by Treve Collins, Jr., and to be directed by Teft Johnson, has been loaned by the Legend Film Corporation to the Winnipeg Productions, to play the part of "Irma" in "The Foreigner" by Ralph Connor.

Miss Shipman will return from Winnipeg, where "The Foreigner" is to be produced, about November 1st and will resume work for the Legend Film Company at that time. Her association with the Legend Film organization will be continuous despite her absence, as this company has arranged to keep her on its payroll in the interim.

Gibson Coming East to Sell Product

Tom Gibson producer of Eclipse Comedies on the Western Coast has left New York to arrange for the placing of his product on the market. Dan Crimmins, featured comedian in the producer's "Problems of the Potts Family," was so well liked in the role that many flattering offers for the entire fifty-two two-reelers were made by buyers on the Coast, but Mr. Gibson, who is in full charge of the production and distribution of the series desired to look over the New York market before closing.

Rights Sold on Harry Carey Westerns

Nathan Hirsh, president of the Aywon Film Corporation, announces that territorial rights on the series of two-reel Harry Carey Western pictures have been sold to the following concerns:

The Sterling Film Co., of Omaha, Neb.; The Standard Film Co., Kansas City, Mo.; The Standard Film Co., of St. Louis, Mo.; Strand Features of Detroit, Mich.; Savini Films, Inc., of Atlanta, Ga., and the Wilson Film Co., of Cincinnati, Ohio.

Gibson Coming East to Release Comedies

Tom Gibson, author and producer of Eclipse Comedies featuring Dan Crimmins, left Los Angeles this week for New York with several sample prints of the comedies to negotiate for release for a series of thirteen or twenty-six. Gibson is well known in the comedy producing world of the west coast and has written stories and scripts for Christie and Universal and directed Gale Henry and other comedians, in addition to his more recent work with Eclipse.

Dead Men Tell No Tales



Scene from "The White Circle," a coming Maurice Tourneur production for Paramount release

Fine Press Book Issued Nat Rothstein, of Joan Film, Produces Aid for "Invisible Ray"

THE cry for more and better exploitation that has been raging in the industry for years, and that has been the demand of states-rights buyers and exhibitors, is satisfied to overflowing by the Joan Film Sales Co's exploitation staff, headed by the veteran "stunt" instigator, Nat Rothstein, a man with a true showman's instinct, who is said to be responsible for some of the finest and most effective press-books and exploitation campaigns ever planned and issued on any picture.

For two months the exploitation staff of Joan has been plotting and planning. No stone was left unturned in their efforts to draw up material and ideas for the exhibitor to assure the success of "The In-

visible Ray" serial—to pack his house with the least expense and effort on his part. The result, as shown in the thirty-odd stunts described and illustrated in the minutest detail are such that even the most critical and exacting of showmen will admit that the exploitation on "The Invisible Ray" is the greatest the most powerful and compelling that has ever been gotten up on any serial.

The point about the entire array of exploitation prepared on this serial is that the stunts described are remarkably inexpensive, considering the profits resulting from their use.

The press-book on "Invisible Ray" will be sent to any state-rights men who apply.

Picture Features Dancing Doraldina in "Woman Untamed" Reveals Personal Magnetism

PERHAPS few other pictures released in the past ten years has featured such dancing as is perpetuated by Doraldina in her latest production, which Elmer J. McGovern is releasing on the independent market. Her latest vehicle is "The Woman Untamed" and she is supported by such favorites as Dark Cloud, who has the wonderful part of the mysterious and savage "witch doctor," and Jay Morley, who is seen in the role of the young American sportsman who lands for a few hours of hunting on a cannibal island in the South Seas, an atmosphere made forever vivid and alluring by Robert Louis Stevenson and Jack London.

Doraldina as "Nosoni" and her manner of landing among the man-eating savages of this island and her strange influences over them paves the way to the heart of a strange romance. When a man-killing, first mate of a rum-laden death scullion ship sweeps the deck

with mutiny and ruin, the one girl aboard chooses her chance with the cruel sea. While retribution stalks aboard the ship with its avenging flames, the girl makes the shores of a South Sea island where the savages at a religious feast have just been promised by their cannibal chief the appearance of Nosoni, goddess of the sea. Her arrival matches the high-pitched frenzy of the naked savages and to them she is a sacred thing, a splendid trophy of the sea, sent direct from the gods.

Lucy Cotton Filming at Stamford, Conn.

Lucy Cotton, Metro star, who will be seen in the title role of "The Misleading Lady," is in Stamford, Connecticut, on location where scenes are being shot for the production, which Metro expect to be one of the big sensations of their output the coming season.

"The Woman Untamed" Attracts Buyers

Buyers from many sections are reported to be attending the private screenings of "The Woman Untamed" at the projection room of the Joseph Miles studios, 130 West 46th street. This picture was produced by the Pyramid Photo Plays, Inc. It features Doraldina, the dancer who recently created a stir on Broadway. Her artistic dancing in this production is said to play a strong part in the logical advancement of the plot.

In connection with the advertising campaign for this picture, the announcement is made that Wm. J. Montgomery, who has been associated with the New York dailies for many years and who is a well-known newspaper artist, has been engaged to do all the art work. The Richey Lithograph Company are also reported to have turned out a list of attractive posters on this production, ranging from 1-sheet to 24. The dances, thrills and adventures of this South Sea Island picture are incorporated in these posters in an artistic manner, it is stated.

Anna Nilsson Guest of Sir Thomas Lipton

Anna Q. Nilsson was one of the fortunate ones to enjoy the distinction of a personal invitation from Sir Thomas Lipton to witness the international races from the deck of the baronet's private yacht, Victoria. According to Mayflower, the presence of the actress aboard the Victoria did much to dispel the disappointment incidental to the Shamrock's defeat on the part of the Resolute. One of the sources of diversion staged by the Mayflower player was a "mock marriage" at which Miss Nilsson was the "bride" and Lord Thomas DeWarr was the "groom." Sir Thomas officiated as "best man."

Equity Brings Returns in Oklahoma

In Oklahoma, exhibitors tell a tale of profitable summer business on Equity pictures. Mr. E. Wagner of the Quality theatre, Elk City, Okla., broke his house record with a two-day run on "For the Soul of Rafael," the "Eyes of Youth" filled the capacity of the Elk theatre at Duncan, and the biggest summer business ever done by the Glory B. theatre, Miami, came in during the run of "The Eyes of Youth" there; Hamley's theatre at Pauls Valley, reported a similar success with the same picture.

Silverman Joins 'Sales' Force of C. B. Price

Hyman Silverman has resigned his position as manager of the Public Projection Rooms, 729 Seventh avenue, to join the sales force of the C. B. Price Co., Inc., dealing in independent productions on the state right plan.

Mr. Silverman's four years in the public projection business has given him a wide acquaintance throughout the country among both producers and state right men. Also the foreign field has come in for his attention.

Ray Johnston, Arrow Film Executive

ONE of the few film executives who has had an important part to play in the building up of the independent field is W. Ray Johnston, vice-president of the Arrow Film Corporation. Mr. Johnston has been connected with Arrow practically from its inception and has probably had as much to do with the rapid growth of the independent business as any single factor in it.

Some ten years ago Ray Johnston became identified with the Thanhouser Film Company, and after a general experience in various departments of the business was appointed assistant treasurer and auditor, which position he held for several years. When Thanhouser opened up the Florida coast studio Mr. Johnston was appointed general manager and later assistant to the president. As studio manager he obtained a thorough knowledge of studio and laboratory work which experience has stood him in good stead in his present capacity with Arrow.

It is said that Mr. Johnston has had a practical experience in every branch of the motion picture industry. Thanhouser at one time appointed him general manager of theatres in order that he might learn the exhibiting end of the business. The knowledge obtained in this manner was worth much to the Thanhouser, and Mr. Johnston is using this knowledge to good advantage and for the benefit of the various exchanges now doing business with him.

As a rule, few men in the motion picture business are given the opportunity of learning more than one or two branches in the business and, therefore, it is seldom that any one man can be found who possesses a keen knowledge of practically every branch. In Mr. Johnston's case this does not exclude camera work, or even the art of make-up and posing before the camera. Although Ray Johnston is not yet thirty years of age, he has for the past seven or more years held an executive position in the film industry, and during all of this time his positions have been not only important but highly responsible ones. He has been connected with W. E. Shallenberger, president of Arrow, all of this time, beginning at the time Mr. Shallenberger was connected with Thanhouser. He had much to do with the making and marketing of "The Million Dollars

Mystery," and other productions that were fostered by Dr. Shallenberger.

In a recent interview, Mr. Shallenberger had this to say about Ray Johnston: "I don't know of a single man in the film industry that has had a more practical experience than W. Ray Johnston. I have known Mr. Johnston for over ten years when he came under my jurisdiction during the days of Thanhouser. I have watched his growth into popularity and influence and I think I can say without fear of contradiction that he is one of the most popular men in the industry. His wonderful disposition in the face of trying situations always has a salutary effect upon his client and upon our organization as a whole, and he

is the most loved man, surely in the independent field, where he is better known, perhaps, than anywhere else.

"His experience, his methods of handling business and handling customers has much, indeed, to do with the rapid growth of Arrow, and there are many, many independent buyers who buy pictures repeatedly solely upon the judgment and say-so of Ray Johnston. I repeat, I don't know of a single man in this industry that knows more than Ray Johnston does about every angle of the business, which includes the making, marketing and exhibiting of pictures, laboratory work, financing, office detail and all other work that is required by a large organization in this business."



A scene from Monte Bank's comedy, "Nearly Married," distributed by Federated Film Exchanges

Federated Release Ready

Billy Rhodes and Splendid Cast Will be Seen in "Nobody's Girl"

IN order to acquaint independent exchange-men and exhibitors throughout the country with the general attractiveness of the Federated Film Exchange feature release the Federated New York office has offered for publication this week a brief outline of the story and the characters therein. As was announced Billy Rhodes is featured in "Nobody's Girl," the title of the release. Miss Rhodes will be remembered as a popular leading woman with Universal, Strand-Mutual and Christy comedies and who not so long ago made her debut as a dramatic star. In support of Miss Rhodes is Melbourne MacDowell, famous character actor of the stage and screen. Mr. MacDowell was at one time considered the most handsome man on the American stage and was the matinee idol for more than a score of years. Those of the older generation will remember him when he toured the country with Fanny Davenport, his wife, in the famous Sardou repertoire. He has been cast in leading parts in many successful screen productions in recent years.

Mary Alden and Lloyd Bacon are also cast in leading parts in "Nobody's Girl." Mary Alden has an enviable stage record, having played in several successful stock companies and with such players as Mrs. Fiske and Phillips Smalley. Her screen career is as brilliant as her

stage career, having been cast in leading parts in such productions as "The Argyle Case," "The Land of Promise," "Comma Clay," "The Straight Path," "The Unpardonable Sin," "The Broken Butterfly" and in the recent Constance Binney production, "Erstwhile Susan." Lloyd Bacon has appeared in productions for Paramount, Arctcraft, Robertson-Cole and Fox.

The picture was directed by Francis Grandon and is said to contain many exceptional scenic shots. According to a statement from the Federated offices, the picture is replete with exploitation possibilities and the "Nobody's Girl" press book is said to contain complete details of these ideas. The release date has been set as the middle of August.

Arrow Film Corrects Report of Sale

Arrows Publicity Department wishes to correct a statement published in a trade journal of August 7 in regard to the purchase of "Woman's Man" "Love's Protege" in Minneapolis.

The article published stated that the First National had contracted for the two pictures, whereas the corrected statement is to the effect that the National Film Company of Minneapolis contracted for the two pictures named, in addition to the series of Hank Mann Comedies.

Pioneer Film Starts Re-Organization

The re-organization plans now under way at the headquarters of the Pioneer Film Corporation in New York will shortly be consummated and the expectations are that the results will represent one of the most rapid strides taken by this steadily growing motion picture enterprise.

New exchanges are now being established and the personnel at headquarters is being increased and experts in their respective lines are being added in an effort to give Pioneer not only increased prestige, but place it in a higher position with the leaders in the motion picture field.



Two scenes from "Nobody's Girl," in which Billie Rhodes is featured. The picture is the first release of Federated Film Exchanges

Aywon Announces Some Coming Releases

The first of the several big features soon to be released by The Aywon Film Corporation will be "The Woman Above Reproach" in which the new "find" of Nathan Hirsh's, Florence Chase, will be starred, supported by a well selected cast.

Following the release of "The Woman Above Reproach" The Aywon Film Corporation will make available for exhibitors and State Rights buyers "The Evolution of Man," in which the marvelous Man-Ape, Jack, plays the leading role.

Aywon will also soon release "When Quackel Did Hide," the screaming travesty burlesque on "Dr. Jekyll and Mr. Hyde." The travesty stars Charlie Joy of the Famous Joy Comedies. "The Charming Deceiver," a five-reel drama of a young girl that marries a man much older than herself, is also scheduled for early release by Aywon.

Rose Shulman Exploit "The Woman Untamed"

Miss Rose Shulman, who has been associated with Elmer J. McGovern during the past few years on such productions as "Mickey," the Wm. S. Hart features, Bessie Barriscale productions, "The Lost Battalion" and other state right features which were released on the independent market through W. H. Productions Co.; also recently on "Up in Mary's Attic," is now associated with Mr. McGovern on special publicity and exploitation on his own new super-production, "The Woman Untamed," featuring Doralinda.

DEAD MEN TELL NO TALES

Federated Announces Short Reelers

THE first announcement of any of the short reel subjects which will be handled by the Federated Film Exchanges of America is contained in the statement to the effect that Federated will distribute a series of eighteen Monte Banks comedies which are being produced by Warner Brothers. Several of the comedies have been completed and are now ready for distribution. Monte Banks is a clever comedian known for his original work. The announcement this week states that H. Raymaker is directing the comedies under the supervision of J. L. Warner. The comedies are being made on the West Coast. Monte Banks are two reels each. The first four have been titled and are announced by Federated as follows: "A Rare Bird," "His Naughty Night," "Nearly Married" and "A Bed Room Scandal."

W. E. Shallenberger, general manager of Federated, in making the announcement of the first short subject release, stated that the comedies were selected after an exhaustive study of the wants of the independent exchange-men and exhibitors in the comedy line. Monte Banks comedies, according to his statement, are the type that can be played most successfully as a series and are of exactly the type needed to balance a dramatic program.

Special attention is called, in the Federated statement, to the excellent line of lithographs prepared for the Monte Banks comedies. According to the Federated statement, an entirely new line-up of paper has been prepared and it is of a design almost entirely new in the screen comedy field.



Two dramatic scenes from the Arrow Film Corporation's serial release, "The Golden Trail," in which Jane Novak is starred

Dana Back from Selling Trip

P. B. DANA, Arrow's sales manager, has returned from a four weeks' western trip during which time, it is said, he secured contracts for a large part of the country on many of the Arrow productions.

During his trip Mr. Dana visited all of the independent exchanges in Pittsburgh, Cleveland, Detroit, Chicago, Milwaukee, Minneapolis, Des Moines, Omaha, Kansas City, St. Louis, Indianapolis and Cincinnati.

In Minneapolis, Mr. Dana concluded what is said to be one of the biggest sales ever made in the independent field. This sale was closed with the National Film Company of Minneapolis of which company E. A. Kellett is manager. This sale was for the territory of Minnesota, Wisconsin, North and South Dakota.

In each of these cities, Mr. Dana says he found the independent exchange men all optimistic. He states that in many of the cities such as Kansas City, for instance, the various first run houses have not tied themselves up solid with any one company but are running pictures obtained from all of the various companies and that this gives the independent exchanges an opportunity of securing first runs whenever they have a picture that

Many Deals Closed by Sales Manager of Arrow Film

is big enough.

Mr. Dana is himself enthusiastic over the conditions of the film market.

"I found on my trip," he said, "that in every big city there are being built a number of new theatres which means that there is going to be a bigger and better field for the independent exchange men. With more theatres to play, the independent man has a better opportunity of selling his wares and at a good figure. I found also that the independent exchange men are using more discrimination in their buying than heretofore."

"Few of the independent exchanges," continued Mr. Dana, are handling cheap or re-issued offerings. None of the first-class independent exchanges are handling any re-issues or cheap pictures.

"The new possibilities in the motion picture field at this time is becoming more attractive every day to a large class of business men. I found on my trip no less than six new exchanges that have started up in the past few months. These men

have been attracted to the independent field by the promising conditions that now hold forth. These men are all good business men who bring to the industry ability and brains that are sure to make them a success and place them in the foreground within a reasonable length of time."

While on his trip Mr. Dana disposed of a great part of the country on such pictures as "Woman's Man," "Love's Protege," "Before the White Man Came," "The Daughter of the Don," "The Chamber Mystery," "The Muriel Ostriche Comedies," "The Xlnt Comedies" and, "The Arrow Comedies," and a number of old features and short subjects.

Jack Hoxie Will Start New Serial Soon

As soon as Jack Hoxie finishes his current serial, "Thunderbolt Jack," for the Arrow Film Corporation he will commence at once on another western serial of the thriller type, according to William La Plante, studio manager for the Berwilla Film Corporation, producers of "Thunderbolt Jack."

Joe Brandt, eastern representative for Berwilla, will arrive on the west coast simultaneously with the beginning of the new serial and will personally supervise the arrangement of the production schedule, according to Mr. La Plante.

"His Pajama Girl" at Chicago Theatres

The C. B. Price Co., Inc., special production, "His Pajama Girl," starring Billie Rhodes was given a prelease presentation at the Band-box theatre, Chicago. Following this showing it appears at the Ziegfeld theatre on Michigan Boulevard, another downtown house.

Pioneer to be Represented in Milwaukee

In keeping with plans for the invasion of the important points throughout the country, the Pioneer Film Corporation will now be represented in Milwaukee, through arrangements having been completed whereby the Greater Stars Productions of Chicago will handle all the Pioneer features from now on.

**DEAD
MEN
TELL
NO
TALES**



Hank Mann and his bathing beauties appearing in comedies distributed by Arrow Film Corporation

IN LOVING MEMORY
OF
EUGENE GAUDIO
AMERICAN SOCIETY OF
CINEMATOGRAPHERS

BRUNTON

CONTRACTS recently made by Robert Brunton provide that this producer shall make three star productions in addition to the all star features he recently contracted to make. Dustin Farnum will be starred in the Ridgewell Cullins novel "The Trail of the Axe," under the direction of Ernest C. Warde and Fritzie Burnett will in all probability be Farnum's leading woman.

Another production will star Ruth Roland in the Arthur Preston Hawkins story "The Honey-moon Quest" which will shortly be put in production. This subject will consist of five reels and will be Miss Roland's initial subject of this character.

The third Brunton production is to be a serial starring Charles Hutchinson under the direction of W. S. Van Dyke.

E. P. Hunziker, general manager of the Dial Film company went to New York this week with negative and sample print of "The Tiger's Coat" made under the direction of Roy S. Clements. This subject features Myrtle Stedman, Lawson Butts and Tina Mendotti. While in the east Mr. Hunziker will complete plans for future productions with Dial company. The third production is shortly to be started by Director Clements.

Benjamin A. Prager, president of the Mayflower Pictures Corporation arrived at the offices of the company at Brunton studio this week for a stay of several months during which time future production plans of this company will be made. Production will be renewed shortly by all units of Mayflower.

The Betty Compson company, directed by Arthur Rosson, is working at Oxnard this week making Egyptian desert episode scenes.

The B. B. Hampton company will begin filming within a few days of "The Spenders" from the Harry Leon Wilson novel of the same name and plans made known at the Hampton offices are to the effect that this company will shortly have three producing units at work.

Charles Edward Russell, sociologist, economist and writer of a number of books on these subjects is to write original photoplays for B. B. Hampton dealing with new phases of American life including women in politics. Russell was commended by President Wilson for his fight against factions of the Socialist party who did not approve of the government's action during the recent war, and as a result was appointed to several positions by President Wilson. Recently he has been in the public eye as a member of the Industrial Relations Commission.

TOURNEUR

THE first offering of Maurice Tourneur from the newly formed Associated Producers will be "The Last of the Mohicans" adapted from the James Fenimore Cooper story that has lived for more than a century. Cast has already been selected for this production which is to be an early fall

News Notes from the West Coast

By J. C. JESSEN

release and this is headed by Barbara Bedford. Lillian Hall is to appear in an important role, Albert Roscoe takes the title role and other players are Jack McDonald, Nelson McDowell and Omar Whitehead.

Producer Tourneur has engaged Wyndthrop Kelly to act as director of one of his companies succeeding Jack Gilbert who has gone east to direct Hope Hampton. Kelly arrived from New York this week and will begin work for Tourneur in the very near future.

The title "Seven Years Bad Luck" has been selected for the first Max Linder feature comedy which has been filmed at the Maurice Tourneur stages at Universal City.

ROBERTSON-COLE

THE first of the Pauline Fredricks productions for Robertson-Cole is nearing completion in charge of Henry Otto who is responsible for its production. This subject was filmed at the Lois Weber studio.

John G. Adolphi and Joe Farnum arrived in Los Angeles this week to produce a series of pictures for Robertson-Cole starring Mac

Marsh. Adolphi will be in charge of direction and he will have collaboration of Farnum in preparation of scripts. Production plans have not been definitely decided upon.

F. P.-LASKY

VICE PRESIDENT JESSE L. LASKY arrived at the Hollywood studios this week for a stay of several months. Mr. Lasky has held a number of conferences with heads of the production departments and is to make statements to the press within a few days concerning the producing activities of the western plant.

Thomas Melghan is on his way to the coast to play the lead in "Easy Street" which is to be directed by Tom Forman. Betty Ross Clarke who played an important role in "Romance" and is to be seen in the Arbuckle feature "The Traveling Salesman" has been engaged to play opposite the heavyweight in his coming production "Brewster's Millions."

Monte Blue has been called to the eastern Famous-Players Lasky studio where he will be featured in "The Kentuckian." Bert Daws assistant director and Flaxon Dean, who has been working with Charles

Maighn at the eastern Famous-Players-Lasky studios has been brought to the coast and will be assigned to a producing unit here.

FOX

A STUNT scene requiring a rosette to be shot off of a leather wristlet while on the arm of Buck Jones caused an accident this week when the horse on which Jones was sitting moved at the instant the shot was fired. The bullet passed a quarter of an inch lower than expected burrowing through the flesh of the actor's arm and barely missing an artery. The wound will delay production for a week or more but "Sunset Sprague" will be finished on schedule time regardless of the accident. "Joan of Rainbow Springs" from the book by Frances Marion Mitchell has been selected as the next story for Shirley Mason and continuity has been prepared by Mildred Considine. Edward J. LeSaint is to direct the making of this production, Raymond McKee will be the leading man and other principals are Martha Mattox, Cecil Van Auler and Al Frenont.

Hampton Del Ruth is now selecting cast for his next comedy feature and production of this is scheduled to begin next week.

J. Gordon Edwards who has been east is expected to return to the Los Angeles Fox studio within the next few days to make plans for a big special production.

GOLDWYN

DIRECTOR CLARENCE B. BADGER is in San Francisco selecting locations for the next Will Rogers subject "The Guile of Women" and Rogers is at Cheyenne to attend the annual Rodeo at which he will take part in a number of riding and roping contests.

Sylvia Ashton has been loaned to Goldwyn to play the leading feminine role in "Canavan" which will star Tom Moore in the role of an Irish white wing.

The next of the Edgar series being directed by E. Mason Hopper has been put in production and will be titled "Edgar's Camping Out."

UNIVERSAL

THE Universal statistician sums up the activities of the U lot—three feature companies launching production this week, one in cutting room, six feature companies in production, two serials, and three short subject companies at work.

Six weeks have been required by the Tod Browning company for the filming of the interior scenes of a San Francisco apartment house setting for the Fricilla Dean feature "Outside the Law" and Director Tod Browning now has a company at work on a gigantic ball room set in which more than three hundred dancers are taking part.

Director Norman Dawn and cameraman are home after spending two weeks in New Orleans where they took a number of atmospheric scenes for "Wild Youth" from the romance of that name by Clara Barenge and Forest Hawley which



Director Allan Hullubar, Dorothy Phillips (Mrs. Hullubar) and company on location while filming "Man, Woman and Marriage," in which Miss Phillips is starred and to be distributed by First National

has been picturized by George C. Hull.

A big New England village set has been erected for "Out of the Sky," which is being directed by Reeves Eason with Gladys Walton and Jack Perin as co-stars.

The company producing "Sundown Slim," directed by Val Paul and starring Harry Carey is back from three weeks on the Mojave desert. While there they experienced some extremely hot weather and it was necessary to keep ice bags on the camera magazine to insure perfect film.

Three important players have been added to the cast for "Kate Plus 10" being produced by Stuart Paton and which will serve to introduce Eva Novak as Universal's newest star. The additional players are Harry Carter, George Cheesbro and Frank Clarke all of which are well known.

Not less than four big sets have been completed and are awaiting the action for exterior and interior scenes for "Foolish Wives," an all-star sequel to "Blind Husbands." A number of scenes on location have already been made for this play which is to be another Von Stroheim special.

Universal this week sent director J. P. McGowan and Eddie Polo with a number of the members of the company to Denver to secure circus scenes during the engagement of the Robinson circus in that city. These will be used for the serial "The King of the Circus."

Production was started by director Rolin Sturgeon this week on the second Carmel Myers picture "The Gilded Dream" and the entire organization for "White

Youth" to be directed by Norman Dawn will be assembled this week.

Director Horace Davies is editing and titling the comedy featuring Baritone Burckett, titled "Too Many Crooks" and director Harry Edwards is at work on filming "Is Your Wife Black?" with the same star.

Gus F. Holmes, a millionaire mining man with interests in Arizona and Mexico, is serving the Universal as sub-title writer for the films made by William Stowell and director Livingston who were killed in South Africa. The scenes being edited by Holmes are those of the Johannesburg gold mine, all data for which was lost in the train wreck in which the two men met their death.

METRO

PRODUCTION work on the big Metro special "The Four Horsemen" is going forward without delays. A big historical ranch containing many acres and lying but a short distance from Los Angeles has been leased for many of the South American scenes in the big play. The ranch is ideal for these locations as the buildings on it are said to be more than a hundred years old and of the exact type of those to be seen in South America during the period of the story. The ranch is used for sheep and cattle and flocks of a thousand or more will serve in the picture. At the studio sets for this production are being built and Director Rex Ingram expects to be at work at the studio within the next two

weeks after finishing the South American episodes. Alice Terry and Rudolph Valentino are the leads.

Metro is to bring out a film drama that will not have a villain, the original story and script having been prepared by Luther Reed who recently became a member of the Metro scenario staff. The Reed story will have an all-star cast and is to be directed by Philip Rosen who recently completed the making of the May Allison subject "Are All Men Alike?" Cleo Madison who played in the Bert Lytell picture "The Price of Redemption" has been selected as the heroine for this story and the only other member of the cast named to date is Helen Weer who has played with a number of western companies as well as in New York.

The Mrs. Humphrey Ward story "The Marriage of William Ashe" has been put in continuity by Ruth N. Baldwin a new member of the Metro staff and it will serve as the coming vehicle for May Allison under the direction of Edward Sloman. This story was used for a play in which Grace George was starred.

J. PARKER READ

THE J. Parker Read production from the Stuart Edward White novel "The Leopard Woman" will be the first release made by Associated Producers, according to statement issued in Los Angeles this week. "The Leopard Woman" is nearing completion under the direction of Westley Ruggles and is dif-

ferent from most productions in that it has but three principals, the roles being taken by Louise Glaum, House Peters and Nobel Johnson who appears as a giant nubian.

1st NATIONAL

THE Allan Holubar-Dorothy Phillips company filming "Man, Woman and Marriage" is this week working in the most expensive setting which is a reproduction of one of the most elaborate homes in Pasadena. It being impossible to secure proper lighting facilities at the Pasadena mansion Producer Holubar reproduced the interior of the home at the Hollywood studios and induced the millionaire owner to lend his furniture for the making of scenes in this setting. The action in this setting requires a banquet served in the style in vogue in biblical times but the feast lasted for several days longer than any bible time feast on record.

VITAGRAPH

CAST selected to support Earle Williams in "The Romance Promoters" includes Helen Ferguson opposite the star, Charles Wyn-gate, Parker McConnell, Jack Mathie, Tom McGuire, Mary Huntress and Ernest Pasque.

William Duncan with his newly selected cast headed by Edith Johnson for the next serial "The Wizard Spy-Glass" began making first

THROUGH THE WONDERLAND OF SCIENCE

Arouses an Audience to Enthusiastic Applause

THE CIRCULATION OF THE BLOOD

Was shown at the RIALTO THEATRE, New York City, for the period of one week

EXHIBITORS:

It has added Dignity, Refinement and Atmosphere to one of the finest theatres in the country.

Mr. Hugo Riesefeld has shown this UNUSUAL SCREEN NOVELTY with great success.

Mr. Riesefeld knows good pictures; he does a big business, his approval is a guarantee of quality and good taste.

Inquire for particulars NOW. BE FIRST.

THE SCIENTIFIC FILM CORPORATION

13 DUTCH STREET, NEW YORK CITY

Chas. F. Herm, Director of Production

scenes for the new production this week in San Gabriel canyon and at the same time the "Hidden Danger" serial company co-starring Joe Ryan and Jean Page celebrated the completion of their fifteen episode work by a dinner at the Los Angeles Athletic Club when general manager W. S. Smith of western Vitagraph studios was host. Future plans for this company are to be announced shortly and it is understood that William Bertram will continue as director.

The other activities of Vitagraph this week include those of the three comedy companies and the Antonio Moreno serial organization.

Douglas Girard has been engaged by Metro to direct the first Dordalino subject "Passion Fruit" and this week left with the company for Monterey, California, where a number of the exteriors are to be made. Edward Lowe, Jr., is responsible for this scrip adapted from the story by Carey Wilson. Complete cast for this subject includes Tooty Marshall playing the role of the leper, Noah Beery as the brutal plantation overseer, Edward Earle as leading man, Florence Turner as a half-breed native woman and Edward Jobson in the character role.

Cast is being selected for the next Viola Dana picture that is to be made by Dallis Fitzgerald and in this Wallace McDonald is to be principal support. The play selected is "Cinderella's Twin," an original photoplay by Luther Reed. At the present time director Fitzgerald and Miss Dana are working on the final scenes for "Blackmail," the Lucia Chamberlain melodrama.

Alice Lake is to have a new leading man in the person of William Lawrence in her next play, "Body and Soul." Lawrence is a former leading man of the coast whose most recent engagement was with Mildred Harris Charlton in "Habit." This William Hulbert subject has been adapted for the screen by Mark Robbins and Hayden Talbot and Charles Swickard is in charge of direction.

Two new members have been added to the Nazimova cast for "Mme. Peacock" from the story by Rita Weiman. John Stepping, who has played in the three most recently made Nazimova subjects, will enact the role of stage manager and William Orlamond will play an important character role.

The first original play for the screen for Metro by Bayard Veiller has been completed and titled "He Tried to Be King," which is now being put in continuity form by Albert Shelby LeVino. Mr. Veiller has other original stories written, which are titled "To Catch a Thief" and "Twice One Is Two."

The Metro scenario staff has moved to its new quarters in the buildings specially erected which are to be the permanent home of this department. Metro now has one of the largest organizations on the coast. The continuity writers now

From Small "Bits" to Stellar Roles



Robert Gordon

THE first recognition of talent ever bestowed upon Robert Gordon was an assignment by Cecil B. DeMille, who chose the slender, unassuming boy out of the ranks of "extras," for a "bit" in "Joan, the Woman."

No one had ever taken any notice of the youngster, who, upon the surface, displayed no particular mark of talent or aptitude. Nevertheless, in the master-director's next picture "The Little American," Robert Gordon appeared among those present again, this time in a part of considerable more prominence.

Deeply impressed with the encouraging knowledge that the great director evidenced rays of hope by casting Gordon in two of his pictures, the aspirant continued to work slowly in his chosen profession.

One day a casting director sent Gordon to Mr. Morosco. The result was an engagement for the role of "Tennessee Shad" in "The Varmint." Realizing the opportunity to put his long smothered ability into action Robert Gor-

don worked like a Trojan. Upon the strength of it he was retained for a second Morosco production, starring Jack Pickford. That picture was the means of Bob's sudden leap to fame—screen dramatization of Mark Twain's unrepentable "Tom Sawyer" and the sequel "Huck and Tom."

In rapid succession followed "The Hired Man" with Charles Ray; "Blue Blazes Rawden" with Bill Hart; "Proxy" opposite Mildred Davis in a Mutual comedy, then "The Beast of Berlin."

About this time Robert Gordon commenced to feel an increasing respect for the ability of Mr. DeMille to "pick 'em." Three companies were bidding for his services. After "Missing" with Mary Pickford, his work having become a subject of discussion in film circles, he was again afforded the proud privilege to live up to the opinion of the first director who had introduced him to a "bit," then to a "part."

At double the money he had ever previously commanded, upon his discharge from the army, Mr. Gordon played with Bessie Love in a production for Vitagraph, followed by his contract with Commodore J. Stuart Blackton to co-star in Blackton pictures among them "The Moonshine Trail," "Dawn," "Respectable by Proxy" and "The Blood Barrier." He was then loaned to Vitagraph for a picture with their delightful star, Alice Joyce, terminating in his success in "Dollars and the Woman" and

in "The Vice of Fools," soon to be released.

The gradual rise to screen fame, has, in the case of Robert Gordon, been an interesting procedure. There was no inherited dramatic instinct, no foundation for his chosen profession. He was born in a little village of Arkansas; hailing from a family who marvel at their theatrical relative.

"I have always been a follower of the screen," explained Mr. Gordon when asked how he drifted into the profession of motion picture acting. "It was not based upon anything in particular except my honest admiration for the screen. I knew little and (whisper it) cared little about individual players, 'who's who' in the silent and spoken drama, to which I devote considerable interest today, but I guess I was 'screen struck.'"

Recently Mr. Gordon was forced to jump into a car waiting for him at the Vitagraph studio, which contained a bag packed at home, and removing his make-up on the way to the train, catch the locomotive which bore him to Ithaca, New York, location of the play in which he is featured by a new producing company, the Cayuga, in their initial offering of the working title "Three Women Loved Him."

It is said, by those handling Mr. Gordon's "fan" letters that "Three Thousand" would be the more appropriate title, so rapidly has the rising young artist become a leading attraction in screen plays.



Wanted—Directors, Actors and all interested in the making of Movies to know that we want you in our Picture City as shown above. You can own a home with the Gulf of Mexico and the finest swimming in your front yard, and Tampa Bay with wonderful fishing in your back yard. Coolest spot in the summer and the warmest spot in the winter. We feature Directors and Actors in our Pictures. We want to make stars of clever Actors. We offer Locations Free to Other Film Companies that will locate on our Island. Address Paul Gilmore, Oriental & Film City, Anna Maria Key, Fla.

HERE AND THERE

DEAD MEN TELL NO TALES

THE HERMANN FILM COMPANY, which produced "That Something" which will shortly have national distribution, is preparing to film a sequel to this story titled "Something More" and president E. P. Hermann is now confronted with the duty of selecting a leading woman from ten contestants.

(Continued on page 1378)



FOUR REX INGRAM PRODUCTIONS

“Shore Acres”

Metro

“Under Crimson Skies”

Universal Jewel

Current Release

“Hearts Are Trumps”

Metro

Continuity by June Mathis

Now In Preparation

“The Four Horsemen of the Apocalypse”

Metro

Continuity by June Mathis

Productions Supervised and Directed by

REX INGRAM

Photographed by John F. Seitz



Bebe Daniels, Realart star, takes a rest between scenes of "You Never Can Tell"

Mrs. Chaplin Considers Stage Offer

That an offer by Al Wood to appear in a New York stage production is being considered by Mrs. Mildred Harris Chaplin became known this week upon the departure of the Louis B. Mayer star for New York. If Mrs. Chaplin accepts the Wood offer her next and last production under the present Mayer contract will be made immediately at an eastern studio. If the Woods offer is not accepted Mrs. Chaplin, who is accompanied east by her mother, will go to Europe for a short tour and then return to the Los Angeles Mayer studio to make the final production provided by her present contract.

1500 Extras Work Before Dawn for Metro

Permission has been obtained from the New York City police and fire departments by Fred H. Sittenham, director of Metro's all-star picturization of Eugene Walter's celebrated stage play, "Fine Feathers," to take some exterior scenes before one of New York's leading theatres during the "wee sma'" hours of the morning. The episode, in which about 1,500 extra people will participate, representing a typical New York theatre crowd on Saturday night, will be taken between two and four A. M. in a teeming artificial rainstorm.

European Vacation for Mae Murray

Mae Murray, Paramount star, has decided to take a real vacation of a month or six weeks in Europe, following the style of others in the motion picture industry. She and her husband, Robert E. Leonard, have booked passage on the Olympic for August 7. Miss Murray says she is not going to think about pictures at all until she returns.

MANAGER Now Employed

Has built up two city neighborhood theatres to S. R. O. business in his first year as an exhibitor. College education. Age 24. Will consider new opportunity. Small city and 1,400-seat house preferred. Salary or percentage. Address V. N. W., care of Motion Picture News, 229 7th Ave., New York City

Film Advantages in England

(Editor's Note:—In last week's issue of the News, Mr. Leslie Goodwins pointed out some of the difficulties confronting the picture producer in England. In the present article the writer looks at the problem of picture-making in England from a cheerier angle and indicates some of the advantages enjoyed by the film manufacturer operating on English soil.)

By Leslie Goodwins

FOR an American company who is willing to put up the necessary money, there is a wonderful opening at this moment. Consider the state of the money-exchange to-day. For every pound you wish to place in England it will cost you \$3.80 as against \$4.80 normal. There alone you effect a saving of 20%, a goodly figure when considering the large amount to be expended. Let us assume you have your money in England at this rate of exchange. The next thing is the studio. Now the labour situation in England is bad, worse perhaps than it is here. But that should not affect you. Labor in England is much cheaper than here. To quote one instance, carpenters in England have fixed a union rate of two shillings (40c) per hour, (compare that with what you are paying), and a minimum of a 48-hour week. (Working out at \$19.20 per week). Now, for three shillings an hour you can obtain all the carpenters in England, (and on the same basis that works out at \$28.20 per week). So you see labor is no factor to be considered.

Next for a site. There are any number of sites around London I have noted, all within 45 minutes of the center of London, for London has a wonderful railway and subway service, better than anything you have here. The cost would probably be high, land being expensive near London, but not prohibitive, and you must always consider the money-exchange question as so much in your favor.

The next factor to be considered is staff, and for this the best method would be to take over a camera-man, director, studio-manager, art director, casting director, and head carpenter. For the rest of the staff you may rely on England having what you need, for the studio staffs there are good as regards their work, and efficient.

With regard to artists, as a general rule, I found that the position was this. The men were good, and the women fair. So therefore you may count on England for supplying artists for crowds and most of the parts. There is one agent in London, Sidney Jay, who has every artist in London on his books, and they are all artists and not merely film-struck males and females, as I found was the case in some places.

The next advantage is the number of old buildings England possesses the like of which could never be found in America, and could never be built in a studio in all their gorgeous old settings. England is full of beautiful old houses, churches, castles, country seats, and buildings of every description, set in the most wonderful surroundings, and the majority of them have never been filmed.

Film Advantages in England, by Leslie Goodwins

Next, you have the advantage of being on the spot, if you are filming stories laid in England, and there are many such stories as yet unfilmed. It is hopeless to try to film a story, laid in London, in a Los Angeles studio. I have just seen a wonderful story of a London slum child, made in America, and, as a result of its being made here, it is too humorous for words. It contains a coster's outing, (a typical London scene), London policemen, London streets, a Cockney street dance, and a London slum. Every-

thing was incorrect! To myself, born in London, the whole thing was a farce!

Another advantage we have is our scenery. You have wonderful scenery here, but not of the same type as the English. Then again, you are only a day's journey from all the scenery of France and all Europe, which has its advantages should you be filming a French story. And that, in turn, gives you a command of the libraries of a dozen nations, all of them within a two day's trip of England, at the outside.

Well, American Producer, there is your golden opportunity. Any further thing you are interested in with regard to the same matter, I'll be glad to tell you, if you write care of "Motion Picture News."

Is Striking Popular Chord

Selection of Past Stage Success Meets Public's Demand, Says Kane

THE Arthur S. Kane Pictures Corporation states that unusual interest is being displayed in the production of "Twin Beds," the Carter De Havens' starring vehicle to be released through First National. This interest Mr. Kane interprets as an indication that the selection of literary and dramatic works of established reputation for screen adaptation is striking a popular chord in the public mind. The following statement has been issued in connection with the screen version of the Selwyn comedy:

"Latest reports from Los Angeles are to the effect that the production is well advanced and is progressing most encouragingly. Persons not in the motion picture industry, yet well acquainted with its great successes, who have been permitted to visit the De Haven studios during the picture-taking, are predicting that the picturization of this comedy will be one of the great successes of the winter season. Meanwhile, though the release by First National is yet months in the future, demands for exhibition rights already are being made and prospective exhibitors are even now drawing plans for ambitious exploitation projects.

"When announcement was made that Mr. and Mrs. De Haven, in

the face of spirited competition, had obtained the picture rights to this play, there was general approval, in which the authors of the play joined, for everyone regarded these two great funmakers eminently equipped for the interpretation of the stage piece for film presentation. The popular approval was heightened when it became known that the De Havens had selected for their supporting cast such favorites as William Desmond, Helen Raymond, Katherine Lewis, William J. Irving and Lottie Williams."

Gaston Glass Happy at Adverse Criticism

Gaston Glass is the young French actor who was selected for the title role of "The Foreigner," the first of a series of twelve stories by Ralph Connor to be dramatized for the screen. One screen critic in a slightly adverse criticism of a recent production flattered Mr. Glass, as no other had done, by mistaking him for an American. The comment, "Gaston Glass scored in the role of the young Spanish poet, despite the fact that he is obviously an American," delighted the youthful Frenchman.

Staged by

HOWARD M. MITCHELL

This introduction to a picture is a guarantee of a box-office attraction.

Just completed: "The Husband Hunter," introducing Eileen Percy as a star.

In preparation: "Beware of the Bride," starring Miss Percy.

William Fox Productions

Geo. Beranger for Judicial Economics

"THERE is one subject of common interest to the producer, the director and the exhibitor, that of judicial economics," was the passing remark of George A. Beranger, when caught in a whirl of "shop talk" recently. And, what he said upon the subject in addition to the statement was indeed enlightening and verified the suspicion that the actor-Griffith-made-director learned, among other things from his tutor, to devote a great deal of serious thought to subjects, the affinities of his chosen profession.

"For the producer of motion pictures there is as much reason for sitting to the bottom what appears to him as an appalling expenditure of money, with a view to devising a way of reducing it, should his investigation prove that there is undue carelessness, as there was for that campaign of cooperation against waste of foodstuffs, prevalent during the war. Waste destroys the greatest possibilities of production in the making of motion pictures, the same as in any other industry, if the money is not spent judiciously, it is wasted!"

Mr. Beranger is the young Australian, who at one time assisted D. W. Griffith in the making of his most celebrated features, finally earning a place upon the Griffith directorial staff.

"The accepted reason for the increased cost of production is an erroneous belief that the public is altogether responsible. The public only reflects a demand created by competition among producers. One started securing players of heralded talent, spending more money to ob-



George A. Beranger

tain realism, combining these with stories from the pens of celebrities of the literary world. In time these individual efforts of one producer to outdo another brought competition to a boiling point and unconsciously created a restless demand on the part of the public for more talented players, more beautiful photography, actual locales and directors who had sufficient dramatic instinct and training to enable them to turn out better finished products. These, in turn, increased the cost of production until now it has become a subject upon which there is a need for cooperative concentration on the part of the producer, the director and the exhibitor. One is

as eager as the other to reduce the gigantic expenditures, and each looks to the other to recommend a way."

"The solution is simple and obvious. The practice of it will eventually make possible more effective pictures for a less amount of money than recent conditions have allowed, but it will require absolute cooperation between three vital consorts based upon a well founded confidence, each in the other. Without it there is no possible means of preventing waste of money and disappointing returns for funds invested."

"It is not how much a production costs as how judiciously the money invested is spent which secures the ultimate delivery of satisfactory goods," said Mr. Beranger, and bringing the subject closer to himself he said that the director should be equipped to shoulder the responsibility of judiciously distributing an appropriation, having agreed upon a sum sufficient to meet requirements, about the same way that an advertising manager selects the mediums which in his opinion, will reach the largest amount of prospective buyers. Again, Mr. Beranger believes that the result obtained rather than the amount of money invested is what depends upon judicious economics, of equal interest to the producer, the director and the exhibitor."

The career of this young and rapidly rising director was interrupted while he availed with the British Air Forces during the world war.

West Coast News

(Continued from page 1375)

ants who were selected in a recent contest during the showing of the company's initial film in Los Angeles.

Sets are now being constructed for the new production at the coast studio at Santa Monica, California.

Sam Rork head of the Katharine MacDonald company has engaged Howard Gay to play one of the important roles in "The Second Latchkey," now being made under the direction of Edwin Carewe, which stars Miss MacDonald.

Ben Wilson, head of the Berwillia Film Corporation, returned here from a brief trip east this week and is to resume production activities immediately, which will consist of the making of a five reel production co-starring Wilson and Eva Gerber which is to be a vacation for the two famous serial players, as Wilson will resume the making of serials immediately following completion of the feature. The story selected is an original one by Joe Gerber which is to be a vacation for it and will appear in the film as heavy.

The Thew-Martin Film Company officers have changed the plans of the company and "Anthony Trent, Master Criminal" is to be made a five reel feature instead of a serial. This subject is being directed by Duke Warren and Billy Rhodes and Truman Van Dyke are leads.

Hugh Hoffman has been assigned to the work of preparing continuity for the remaining episodes of "Thunderbolt Jack" serial featuring Jack Hoxie and Marin Sais.

Of Mutual Interest

It has frequently happened that important business has been lost to a motion picture laboratory because its Staff Experts were apparently too busy to give proper consideration to the tentative plans of a prospective patron.

The Staff Experts of the Republic Laboratories, acting on the assumption that the business of any one seeking information is always likely to be worth while, are eager to listen attentively to its presentation and to render an opinion and assistance in accordance with their experience with modern laboratory problems in similar cases.

REPUBLIC LABORATORIES, Inc.

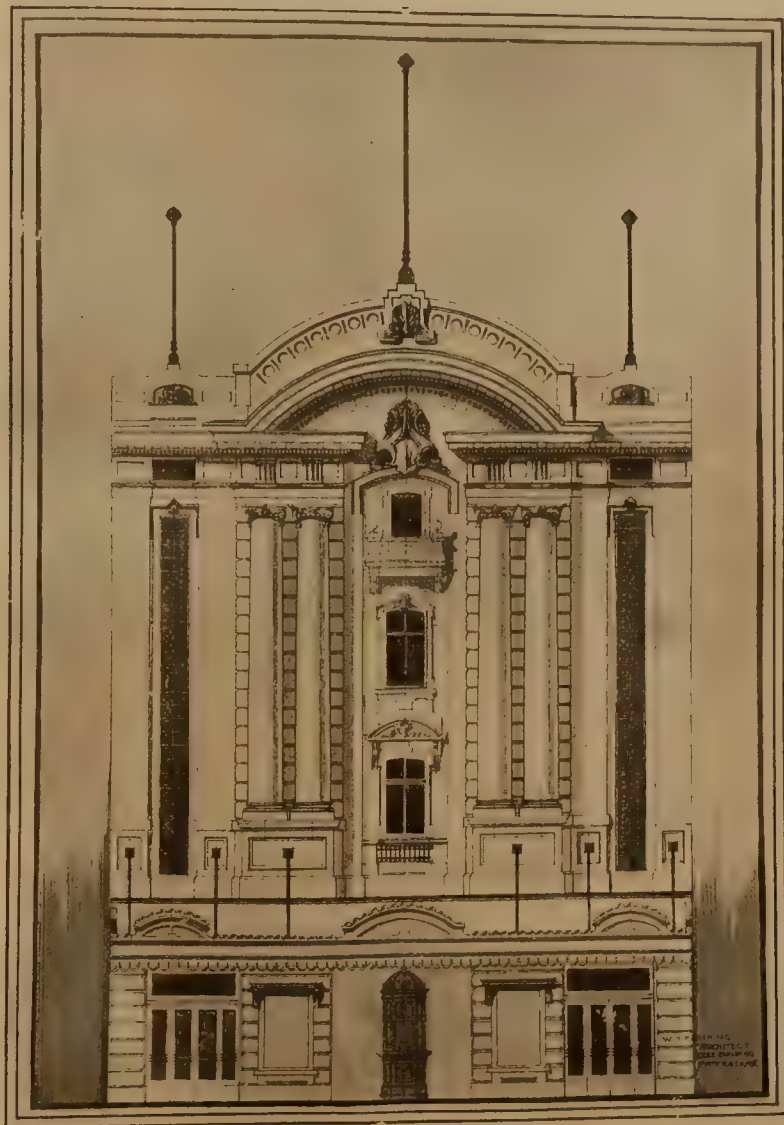
729 SEVENTH AVENUE, NEW YORK

Telephone Bryant 7190

Projection — Camera — Music Hints and Ideas About

“New Theatres”

Pages. 1379-1404



Front Elevation of Proposed U. S. Theatre, Paterson, N. J.

Heating and Ventilating the Motion Picture Theatre

Adequate Ventilation Means Increased Revenue

(Continued from last week)

Side Wall Introduction Methods

Another method which is quite common and which is less expensive than the floor introduction is shown in the accompanying diagram. This may be termed the side wall introduction method. However, about 75 per cent of the air for the first floor should be introduced through large registers at the front of the stage or screen end of the theatre wherever possible. The remainder should be admitted through the side wall register as near the stage end as possible. The same holds true for the balcony, that is, the air should be admitted as near the stage end as possible and should be removed at the back end. This insures a slight motion of air backward and a slight air motion which can be felt against the face is pleasant. Any perceptible velocity in the opposite direction, toward the stage end, would be very objectionable because it is felt on the back of the head and neck and causes immediate complaints.

The supply apparatus used for this type of installation is identical with that used on the floor introduction system, namely: tempering coils, air washer, reheating coils, fan, and motor; together with automatic temperature control.

The air should be removed at the back or entrance end of the theatre by the use of electric propeller fans that discharge through the entrance or through the short duct systems to the outside. The velocity

This is the second and last installment of an excellent article on heating and ventilation, prepared by the Engineering Department of the B. F. Sturtevant Co., of Boston.

of the air through the free area of the registers on the supply system should be about 400 feet per minute. This should be varied some with the height of the registers above the floor. The velocity through the outlet which connects to the fan should not exceed 1,500 ft. per minute. This insures against a noisy fan and duct system, which are two big trouble factors in theatre ventilation. Only in exceptional cases should these velocities be exceeded.

About the cheapest system that will give reasonably satisfactory results is one of the side-wall introduction systems, designed the same as the one which has been described but omitting the air washer and exhaust fans. The distribution is not as good and the air is neither cleaned, cooled, nor humidified, therefore some of the most important features have been omitted.

General

Advantages of Direct Radiation

The installation of sufficient steam radiators or direct radiation to warm up the vestibules and theatre building proper before a performance, is important. These radiators should be controlled automatically so that they will close-off when the building has been heated to a temperature

of seventy degrees. Considerable saving in coal results where automatic control is used, since the heat given off by the occupants is sufficient to keep the building at a comfortable temperature once it is occupied. The main function of these radiators, however, is to warm the building without running the fan. The radiators, of course, can be supplied from the same boiler used for supplying the tempering and reheating coils.

Where Space Is Limited

It is not possible to install such systems as have been described in every theatre, due to the lack of space. This is particularly true of old buildings. In such cases the system must be designed as well as



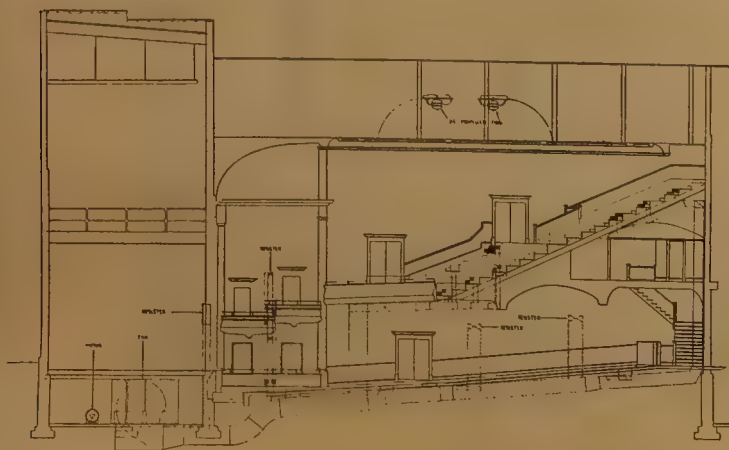
Multivane Fan

possible to suit the given conditions. This necessitates various combinations of supply and exhaust systems. The supply fan in such cases is usually placed under the first floor of the building near the entrance or street end, as more available space is usually found here. The supply air is admitted through side wall registers. It is difficult to install these registers near the stage, however, due to the ungainly ap-



Side view of mushroom ventilator head

(Continued on page 1385)



Typical layout of side wall introduction method

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IN the motion picture theatre, *Gold Seal Battleship Linoleum* delivers floor service on a 100% basis, guaranteed.

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Directory of New Theatres

ARIZONA

Chandler—The new Chandler theatre is rapidly nearing completion. The total cost of the building is about \$35,000 and has a seating capacity of 600 persons. Mr. Will Menhennett is owner of the theatre.

ARKANSAS

El Dorado—Plans have been announced for a new \$75,000 motion picture theatre which will be erected this summer. The theatre will have a seating capacity of 750. L. B. Clark is manager of the company.

BRITISH COLUMBIA

Vancouver—Plans for the remodeling and enlargement of the Avenue theatre at the corner of Main and Georgia streets are being prepared by Mr. Franklin Cross, 415 Credit Foncier Building.

CALIFORNIA

Martinez—Bids will be received shortly by J. J. McNamara for the construction of a \$100,000 theatre building to be erected on property at the corner of Ferry and Ward streets. The new theatre will have a seating capacity of 1,000 and will be constructed of reinforced concrete.

Salinas—Bids are being prepared for the construction of a new T and D theatre with a seating capacity of 1,400 persons. Total cost to be \$135,000. The architect is A. W. Cornelius, San Francisco.

San Francisco—Herbert L. Rothchild of the California theatre is to wreck the Portola theatre and to put up a new theatre on the same lot. T. W. Lamb of New York is the architect.

Redondo—The Venice Investment Company is to occupy the building of the Casino Cafe and will call it "The California." The structure will be practically rebuilt in order to accommodate the theatre.

CONNECTICUT

Ansonia—Mr. B. N. Beard has purchased property on the southerly side of Bridge street for the erection of a modern fireproof motion picture theatre.

Waterbury—Plans have been prepared by F. A. Webster for alterations to the Lyric theatre on South Main street for Sirica Brothers.

DELAWARE

Wilmington—The new Strand theatre

at Twenty-fifth and Market streets has been recently opened to the public.

ILLINOIS

Alton—The Alton Amusement Company will erect a theatre at Third and Market streets. Work will be started at once.

Danville—The Clarke Construction Company has been awarded the contract for the new theatre at North and Hazel streets. The Home Theatre Company is the owner of the building.

Charleston—The buildings on the site of the new theatre to be erected for the Charleston Theatre Company are being razed to make way for the new building.

Chicago—A \$2,000,000 hotel and theatre building is to be constructed at the corner of Sheridan Road and Lawrence avenue. The theatre will have a seating capacity of about 2,200 persons. Albert A. Schwartz is the architect.

KANSAS

Enid—Work is started on the \$125,000 theatre building at the corner of Independence and Maple streets. Mr. Walter Billings, present proprietor of the American theatre will own and manage the new house.

Paterson is to Be Presented Soon with Fine Million Dollar Picture Theatre

W. T. Fanning, Paterson, N. J., Architect, Commissioned to Draw Up Plans for Adams Brothers' House

THE Adams Brothers, of the City of Paterson, proprietors of the U. S. theatre in that city, have completed all arrangements to erect one of the most handsome and complete moving picture theatres in Newark. The site selected is near the Four Corners, on Broad street, between the Kinney Building and the plot on which the new Globe Building is being erected at the Mechanic street corner. The site includes the Macknet and Doremus properties. Plans for the theatre have been completed by William T. Fanning, the well known Paterson architect. Its dimensions will be about 50 x 200 feet and the seating capacity about 2,000. In addition to the main floor it will have a balcony. The building will be of fireproof construction and have an ornamental front of granite, limestone and terra cotta.

Judging from the enviable record made by the Adams Brothers in Paterson, it is safe to say that they will repeat their former successes of the Silk City. To afford all readers an opportunity to fully appreciate the magnificence of this proposed structure, we show on the cover a photo reproduction taken from the plans.

The next all important question which will naturally arise in the minds of all readers is, who are the Adams Brothers? In the month of October, 1909, they first entered into the motion picture business. It was in a small way and they opened their first theatre called the "Paterson Show," with a seating capacity of 500, right opposite the Paterson City Hall.

The motion picture form of entertainment was then in its infancy. However, as each film was put on the market show-

ing advanced improvements, the Adams Brothers were quick to grasp the opportunity to secure them for their patrons. The public began to realize that they were workers, and produced the best then on the market, hence the patronage given them.

They continued to manage this Show up until June 1, 1918. However, previous to the latter date, Peter A. Adams, always on the lookout to carry out his ambitious schemes of further advancement, got his opportunity when the Paterson Opera House on Main Street was burned down in December, 1914. He then got into touch with the owner, Mr. Frank Bell, president of the Citizens Trust Company, and succeeded in securing the ground of the once famous opera house, that during its career was honored by the greatest men and women, both theatrical, professional and political. Presidents, governors and stars of the stage appeared on its boards, and having secured it, he at once began the erection of what is now known as the United States Playhouse. It is undoubtedly the finest and best equipped theatre in Paterson.

Only the best in the film world is featured at this theatre, and with its 2,000 seating capacity is taxed to its limits at each performance. Service of the highest grade is given the public, and being ever ready to appreciate honest efforts, it reciprocates with a cordial cooperation. This brief outline in a measure gives a comprehensive insight into the activities of these brothers. The city of Newark will be happy in the possession of such representative citizens who believe in the philosophy that "progress is the law of life."

ried out. Flowers have also been placed in the lighting fixtures on the ceiling.

One of the talked of features added is the costuming of the usherettes who are wearing neat and cool-looking summer gowns, no two of which are alike. They also have attractive though inexpensive summer hats, and the only way a visitor to the theatre can tell they are employees of the house is that they carry a flash light to aid in seating the people.

Solves Problem of Shallow Stage

THE problem of stage decoration is not an exceedingly difficult one at a motion picture theatre that has a regulation size stage. In a theatre built on the order of the Butterfly, Milwaukee, however, stage decoration calls for long and serious thought. With his screen set on a stage but 15 feet deep Manager Leo Landau secured some pleasant effects in decorating the stage of the Butterfly theatre. Using light lavender, blue and gold as his color scheme, Manager Landau secured a most pleasing effect in stage draperies. The entire set with the exception of the two wall panels is of silk. On either side are placed translucent urns illuminated from within and holding imitation flowers of pink. Because of the shallowness of the Butterfly stage the screen is hung directly back of the silk curtains and entertainers give their acts in front of the closed curtains. The photograph on the opposite page gives some idea of the setting and shows the symphony orchestra of twenty-two pieces.

Loew to Build Theatre in Niagara Falls

Marcus Loew will build a new theatre in Niagara Falls. The Loew Niagara Falls Theatre, Inc., has been incorporated at Albany. Mr. Loew and J. S. Madill of Toronto will be the outside directors and Niagara Falls business men will make up the remainder of the directorate. Partly by purchase and partly by option, a site has been secured with an entrance in Third street, midway between Niagara and Little Fourth street, leading to the theatre proper in Little Fourth street. Plans for the house have been prepared by Thomas W. Lamb of New York and the contract will be awarded immediately. The house will seat 2,000 persons on one floor and the cost will be in the neighborhood of \$350,000. Part of the stock will be sold in the Cataract City.

Special Orchestra, New Decorations and Usherettes Make Appearance at Victory

Remodelled Los Angeles Theatre Shows Results of Wenzel's Experience and Skill

RELIEVING the tempo of dramatic subjects or the feature of a program can be made more pleasing with an orchestra specializing on music suitable for subjects of that character has lead Arthur S. Wenzel to introduce the second orchestra at the Victory theatre, Los Angeles. One orchestra is maintained solely to play the incidental music necessary for comedies, weeklies and short subjects in which jazz music is most appropriate. The second orchestra plays the feature only. Each orchestra consists of eight people, and the program is so arranged that they alternate every hour and a quarter.

This is but one of the innovations introduced since Wenzel took over the management of the Victory about four weeks

ago. Decorators have been working nights in refinishing the interior of the theatre, making it one of the coziest in Los Angeles. To properly celebrate the completion of this work, Manager Wenzel has arranged for a reopening week even though the theatre has not been closed. The new decoration scheme does away with the dark walls which he believes made the theatre gloomy. Warm lighting effects have been added, and artificial flowers, attractive drapes and novelties of a minor character have been added.

These additions are clearly shown in the full-page photographs of this theatre appearing in this issue. It is worth noting particularly the manner in which the placing of the artificial flowers has been car-

**DEAD MEN
TELL NO
TALES**

Blue and Silver for Decorations

WORK has already been started on wide-spread alterations in the Alhambra theatre, Milwaukee. E. J. Weisfeldt, the new manager, has completed plans whereby he expects to make the Alhambra foremost among the mid-West theatres in providing comforts for its patrons.

A large check-room, which is expected to prove especially popular on rainy days, will be opened together with a large new ladies' rest room. Besides the rest room, corners of the foyer will be fitted out with mirrors and shelves to enable the women patrons to properly adjust their hats. A commodious reception room for the convenience of those waiting for friends, and especially for theatre parties, is being fitted out. The decorations in this room will be carried out in moire silk in some dainty color. Another feature of this room will be a row of telephone pay stations.

The decorative effects of the Alhambra nursery will be changed. At one end of the room a large scenic drop in bright colors will show an old-fashioned toy shop. Draperies in nursery patterns will cover the windows and walls.

The ushers' uniform will be in blue and silver while the orchestra will wear blue tuxedos trimmed in silver braid.

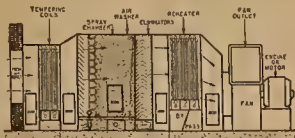
All of the lobby decorations in the Alhambra have been worked out in the blue and silver idea.

Ventilation of Theatres

(Continued from page 1380)

pearance of the ducts that almost always have to be run inside the theatre. When the air supply is admitted in this manner the logical place for the exhaust is through the ceiling by means of electric propeller fans, multiblade fans, or ventilators.

While it is undesirable, it is sometimes necessary to install the supply registers in the ceiling and the supply fan on the roof. The chief disadvantage is that the air follows the line of least resistance and takes a short passage out of the theatre at the back or the entrance end and the result is, the occupants of the building nearest the screen or stage end get little fresh air. The same holds true to the occupants of the balcony. This can be avoided by install-



Condensed Sketch of Air Washing System

ing an exhaust system at the floor line but is expensive considering the benefit to be derived unless the roof is designed to receive such a load it is, of course, impossible to locate a large supply apparatus there, and once it is there it receives little attention.

Who Manufacture These Systems?

The B. F. Sturtevant Co. of Boston, who have been the authorities on air-moving apparatus for sixty years, say that the ventilation of a motion picture theatre requires no different arrangement or apparatus than the theatre of the spoken drama and, until a few years ago, the mushroom method was the usual way of introducing the air. The early motion picture theatres, charging but five and ten cents admission and using a vacant store that had been remodeled, could not afford much more than desk or ceiling fans. This has resulted in a return to a method of ventilation tried many years ago with little success, namely, the introduction of air through ceiling registers from fans mounted on the roof or in an attic space. This arrangement has for its principal advantage, cheapness of first cost. It is usually designed for summer use and, as heating coils are not commonly furnished, the fans cannot be operated during the winter. The mushroom system continues to be the best system and, being the best, it costs the most. The best-built theatres today—those built with the desire to foster public good-will—are being equipped with the mushroom type of air introduction.

The above mentioned company is, however, in a position to cooperate with managers, owners, or prospective owners on any type of heating, ventilating, and cooling system. You will find them well equipped with engineering data, literature, and practical experience.

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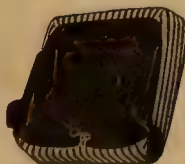
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Answered

Practical Electricity—XXII

Study Lessons for the Projectionist

Generator Construction

IN the majority of cases the magnetic field of a generator is supplied by means of electro-magnets. However in the case of magnets, which are used to furnish only a small amount of current, permanent horseshoe magnets are used to set up the magnetic lines of force, several of which are placed side by side depending on the strength of field desired.

In the case of small machines, these are usually made with one North and one South pole and are said to be *bipolar*. There are numerous different forms in which the field may be made up, some of which are shown by the accompanying illustration, the most common form being that shown by type D. In the larger machines several field magnets are used, and must consist of an even number arranged alternately around the yoke.

In a generator the magnetic circuit is made up of the following parts: The yoke which connects the field cores and forms a support for the field cores and the corresponding coils. The field cores from which the magnetic lines emanate. The pole piece, the section of the magnetic circuit next to the armature which is cut to conform to the shape of the armature, and is made usually of a separate piece of metal from the field core and is fastened to the same by bolts, the surface next to the

armature is known as the pole face, and the edges are known as the horns.

The air gap the space between the pole face and the armature core.

The armature core which furnishes a path for the magnetic lines from one air gap to the other.

The magnetizing current coils are in general practice placed in the form shown by illustration IV of Fig. 73. These coils are connected in series and the magnetomotive force of one coil is added to that of the corresponding opposite coil.

Illustration B, Fig. 74 shows a multipolar machine indicating the magnetic circuits. Here the poles alternate around the yoke and the flux from each pole splits and goes to each of the adjoining poles. The separate parts of a multipolar machine may be much smaller than those of a two pole machine, since the total flux required is divided among several different paths, while in a two pole machine there is only a single path thru the poles and armature core, and a double path thru the yoke. Thus the yoke, poles, and armature core of a multipolar machine require only a proportionate part of the material of a two pole machine. However due to the increased number of parts the cost of production is somewhat increased, so that in the design of a machine it is necessary to obtain a balance between size, or amount of material to be used, and the cost of production.

Fig. 74 shows a comparison between a two pole and a six pole machine of the same output with regard to size over all, and of the separate parts necessary to allow for conducting the proper magnetic flux. The diameter of the armature of the two machines is the same.

As has already been stated the voltage induced by a conductor cutting a magnetic field is equal to the lines cut per second divided by 10⁸. The voltage induced in a direct current armature is the sum of the voltage induced in the separate coils forming one circuit of the armature. Thus in order to find the voltage which any D. C. armature is generating, it is necessary to find the number of lines of force which is being cut by the conductors which lie between two adjacent brushes, as these conductors form one path thru the armature.

Example: A six pole generator is operating at 800 r.p.m. The flux per pole is 4,000,000 lines. The armature is made up of 198 active conductors. Find the E.M.F. generated?

Solution: It is first necessary to determine the number of conductors forming a single path of the armature. This is found by dividing the active conductors by the number of poles or in the above case $198/6$ equals 33 conductors in each path.

The speed in revolutions per second is then $800/60$ or 13.3.

The total flux is that of each pole by the number of poles so that the E.M.F. induced is given by the equation:

$$E = \frac{4,000,000 \times 6 \times 33 \times 13.3}{10^8} \text{ or } 105 \text{ volts.}$$

The above may be given in a single equation for determining the voltage induced in a generator which is:

Where ϕ is the useful flux per pole of the machine

p the number of poles in the magnetic circuit

n the total number of conductors on the armature.

s the revolutions of the armature per second.

10^8 the number of lines which must be cut per second in order that an e.m.f. of 1 volt will be induced.

b the number of parallel paths thru the armature.

Field excitation or classification of generators.—Generators are classified according to the method in which the electromagnets are excited, which set up the magnetic lines of the field. The two classes are separate excited and self excited generators. The self excited are then classified according to the method in which the field is connected to the external circuit. Namely as *shunt*, *series*, or *compound*.

(To be continued)

Questions and Answers

At the request of certain correspondents who fear that their questions may be a cause of ridicule we are omitting all names, giving only the initials and State.

E. P., Alaska: What is meant by the "aerial image"? Reply: At a point several inches in front of the revolving shutter there is a contraction of the light beam. This point of greatest contraction is known popularly as "the aerial image."

G. H. R., New Hampshire: Does any company manufacture 12" carbons pointed at one end only? Reply: Rather a peculiar question, but with a reason behind it, no doubt. We do not know of any firm putting out this style of carbon, but some of the readers may be able to help you out.

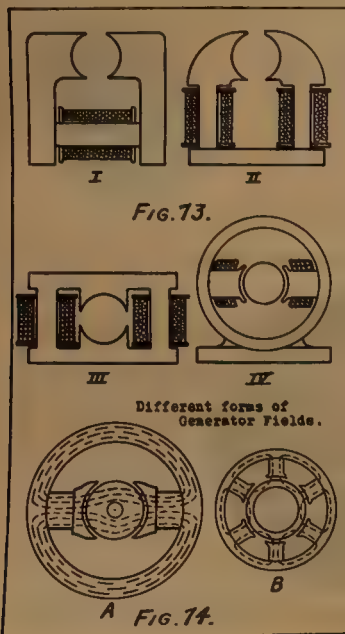
M. A. M., Kansas: Do most operators have a license? Where does the arc give best results on direct current. Reply: Although all projectionists in the larger cities have been licensed the projectionists in the smaller towns outnumber those in the cities and since few small town men have been licensed it is probable that the unlicensed men are in the great majority.

It is not possible to give a definite answer to your second question. The arc distance is determined by the voltage across the terminals. If the voltage is too great for the separation the arc stream across the gap the arc will go out. If the voltage is too great for the separation the arc will be noisy and unsteady.

In brief the arc gives best results when separated to the distance that gives the most silent operation with the most light on the screen. There is no rule, except that of "cut and try."

D. C. V., Ohio: Is the incandescent bulb better than the carbon? Reply: No. But the incandescent bulb has been developed for certain uses and has equalled the carbon in those particular installations. The advantages of the bulb

(Continued on page 1392)



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Screen Illumination and Elements of Condenser Design

A Paper by Dr. H. P. Page, of the Corning Glass Works*

THE purpose of this article is to illustrate the desirability of suitable design in order to secure a proper balance between the different parts of the optical system of the motion picture projector and to attain maximum light efficiency. Also, there is described a simple and hitherto little used method of observing the operation of the optical system which enables one to determine easily and quickly whether or not the proper balance between the different optical parts of the system exists, and whether there are any parts of the mechanism which interfere with the light.

Motion picture projection depends upon mechanical devices for moving the film, and an optical system for projecting it. The optical system is not complete until the eye of the observer is considered, but in the present discussion it will answer to stop with the screen. The optical system for motion picture projection is illustrated in Fig. 4, the optical parts being enumerated and described below.

Light Source

The light source (L) may be any lamp having suitable brilliancy for the required projection. The lights most commonly used are the arc lamp and the special Mazda projection lamps. In the case of Mazda lamps it is usual to reinforce the lamp with a concentric spherical reflector (R). As the function of the reflector is to form an image of the filaments in the immediate neighborhood of the filaments themselves, the optical system is the same with the reflector as without it. The use of the reflector increases the light thrown on the screen by about 70% when the reflector is clean and the bulb new. Figs. 7 and 8 show the glowing filament of Mazda lamps, with the spaces between the filaments illuminated by the images projected by a concentric spherical mirror.

Condenser

The condenser (C) may consist of a pair of plano-convex lenses, of a meniscus lens combined with a double convex lens, or of a single corrugated lens of the general design illustrated



Fig. 1—Design of Corrugated Condenser

- L One point of light source.
- C Corrugated Condenser.
- F (f-g) Aperture Plate.
- O Objective.

in the accompanying figure. The function of the condenser is to collect the diverging light rays emanating from the light source and to concentrate them upon the picture to be projected so as to produce an intense but evenly distributed illumination.

Aperture

The aperture is an opening in a metal plate 29/32 in. wide and three-fourths as high used to limit the edges of the picture. In immediate

contact with this aperture is the strip of film on which is printed the picture to be projected. The location of the aperture plate and film is designated by F. It is generally assumed that both the picture on the film and the edges of the aperture are in focus at the same time.

Objective

The objective is made up of several lenses of suitable design which are assembled in a single mount. The design of the objective must be such that it has all the desirable qualities to be found in photographic objectives. These qualities are so fully and frequently described in photographic literature that it is unnecessary to go further into their enumeration. In the most elementary text books on Physics are to be found discussions of the "simple thin lens."

Such a lens cannot be made of a single piece of glass on account of countless "aberrations" but if such a "simple thin lens" could be made it would have all the properties required of the photographic or projection objective. In fact, in theoretical calculations which involve the objective we can substitute for it an imaginary simple thin lens which has a suitable focus position and diameter. Let us leave it to the skilled optician to design and construct this objective for us, allowing him to use any varieties of glass, any curvature and separation of the elements, any type of objective which he may deem most suitable for the purpose, but let us caution him to use no more glass-air surfaces than are necessary, for at each surface where the glass and air come in contact there is a loss of about

(Continued on page 1390)

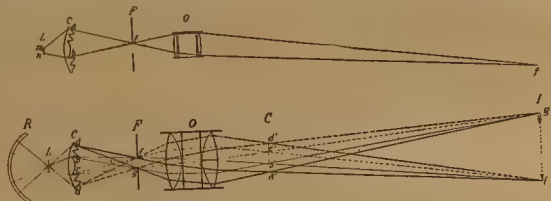


Fig. 2—Relation of the diameter and separation of the condenser to the diameter and focus of the objective

- C₁ Large diameter corrugated condenser.
- C₂ Small diameter corrugated condenser.
- C₃ Front element of plano-convex condenser system.
- s-t Opening in slide holder placed directly in front of the condenser. This removes considerable of the light from the condenser when so placed.
- F (f-g) Aperture plate.
- O Objective.
- p A point in the objective.
- b-f-p and a-g-p are the limiting rays of light which reach the point p after passing through the aperture plate.
- A₁-f-k and d-g-m rays passing through the aperture which do not add to illumination as they cannot get through the objective.
- W-Z Large diameter objective.
- X-Y Small diameter objective which does not include the point p.

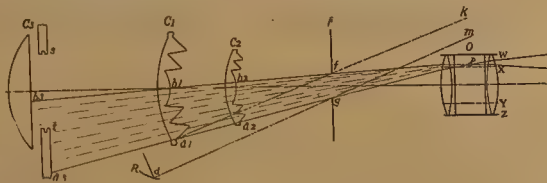


Fig. 3—Image formation of a single point on the film. All parts are drawn to scale

- F Aperture plate.
- f Point on Film (located at extreme edge).
- O Objective. The entire diameter of the objective is used to form the image of f.
- f' Image of f.
- C Condenser.
- a-b Limits of condenser useful in illuminating f.
- L Light source.
- m-n Limits of light source useful in illuminating f. If the eye is placed at the point f' the entire area of the objective will appear filled with light.

Fig. 4—Image formation of condenser surface
F (f-g) Film located at the aperture is imaged by the objective O at the screen at I as f'g'.
C (a-b-c-d) Condenser, is imaged by the objective at C' (a'-b'-c'-d').
L Light source.
R Reflector.
O Objective. The objective is drawn of absurdly large diameter to better illustrate the formation of the condenser image. All other parts are drawn to scale.

Modern motion picture photography has attained such a degree of perfection that "better pictures" has become largely a matter of better light.



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Excellence in screen illumination is measured partly by the brilliancy but particularly by the constancy of the light. Steady light is dependent upon steady current. GE compensarcs maintain the current at a set value, thus eliminating flickering or variations in intensity.

To maintain this constant screen illumination, however, it is necessary to raise or lower the amount of current delivered to the projection machine, on account of the varying densities of films. A colored film, for instance, will require much heavier current than the average, while a cartoon will require much less. With the GE compensarc, the current can be set at the proper rate before the film is started by the turning of a single knob on the panel.

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all large cities

Condenser Design

(Continued from page 1388)

5%, i. e., a loss of 10% for each lens or cemented doublet; and let us require him to make the diameter of all lenses as large as he can in order that the objective may transmit the greatest possible amount of light. When the optician's work is completed let him tell us what the equivalent focus of the objective is, also its equivalent diameter (if that should differ from the diameter of its lenses) and we will then put in our drawing a simple theoretical lens having this focus and diameter and all our calculations will come out exactly as if we had traced each ray through the complicated lens system of the actual objective.

The purpose of the objective is to form a real image 1 (f'g, Fig. 4) of the film F (f. g.) upon the screen. In addition, the objective forms images of everything on one side of it at some place upon the other side of it. For example an image of the condenser C (a, b, c, d,) is formed by the objective O at the place C' (a' b' c' d'). If the condenser C is located too close to the film its image will lie near the film image, as in the case of stereopticon slides, and if the surface of the condenser is cracked this condenser image C' will lie so close to the picture image 1, that disturbing shadows are seen. In ordinary motion picture projection as here illustrated there is no danger of imperfections or condenser rings appearing on the screen.

President Earl Promotes Griffin

Herbert Griffin, who has just been appointed Technical Engineer of the Nicholas Power Company, by President Earl, goes on his vacation this week and at the same time receives very tangible evidence of the Company's approval of his efforts.

Continuing his policy of placing tried men in important positions and then giving them a free hand in their own work, Mr. Earl now officially confirms Mr. Griffin in a position which the latter has been unofficially holding for some time. As assistant to the General Manager, W. C. Smith, a very large part of his duties consisted in investigating and passing upon the constant stream of new ideas and inventions



Herbert Griffin

which came to the Nicholas Power Company in connection with their product. The varied responsibilities of the General Manager's position, of course, present his giving the proper attention to all the new ideas which are submitted, and this work was passed over to Mr. Griffin.

Many of the latest additions and improvements to Power's Projectors are the result of the pre-

liminary investigations and tests made by Mr. Griffin. As Technical Engineer of the company his duties will be to give the fullest consideration to everything of a practical nature which will improve the Power's machine, and working in conjunction with Mr. Smith and Mr. Uhlemann, he will report to the Executive Committee, of which Mr. Earl is the head. It is obvious, of course, that motion picture machines, like most other mechanical products, require changes and improvements from time to time, and this work of Mr. Griffin is in no sense a new thing for the Nicholas Power Company. The Company has had a well equipped experimental department but the appointment of Mr. Griffin will bring the mechanical departments and executive offices into a much closer relationship.

Mr. Griffin is well fitted for his work as he has been with the Nicholas Power Company for eight years, and as traveling representative learned a great deal regarding the requirements of the exhibitor and the operator, and his work in the factory has taught him how to satisfy those requirements in the most practical manner. In addition to his work for the Nicholas Power Company, he has also been with the Y. M. C. A. in a technical capacity. He was with the latter organization nineteen months, fourteen of which were spent in Siberia. While with the Y. M. C. A. he was in charge of all electrical and mechanical equipment, including motion picture machines, in Siberia.

The promotion of Mr. Griffin by Mr. Earl is in line with the established policy of the Company to perfect and improve its product as rapidly as new inventions and modern mechanical methods made possible.

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Questions and Answers

(Continued from page 1386)

are: ease of control and evenness of illumination.

A. F. H., Pennsylvania: I wish you would tell us projectionists how to keep our booths always up to date. Reply: This man from Lehigh, Pa., has indicated a desire for information that will help him make a 1920 model out of his older "boat." About the only suggestions we can make is for him to keep in touch with developments as shown in the trade papers. Without knowing the details of the ways in which his projection room lacks up-to-dateness we, nor anyone else, could not tell him how to improve his work-shop. Some projectionists have been supplied with the finest of machinery but with a small undersized room. With others it is just the reverse, they have a fine room but only second class instruments in it.

Motorized Open Air Theatre

Motion pictures on wheels is one of the latest developments designed by Messrs. De Pathy and Bergstrom, of Hartford, Connecticut, the apparatus for which is shown in the accompanying photograph. In this motorized open-air theatre bus are a motion picture machine, equipped with a 32-volt mazda lamp, a 1 k.w., 40-volt, 1700 r.p.m. direct-current Westinghouse generator and miscellaneous equipment. The generator is driven by a fabric band on the engine flywheel.

The pictures are projected through an opening in the rear of the bus on a screen 40 or 50 feet distant.

Linoleum an Insulator

In a recent issue of *Electrical World* an electrical engineer reported the results of tests he has made on the insulating properties of linoleum of various kinds. He found, according

to this article that the break down potential varied from 20,000 to 43,000 volts. That is, it required that voltage to puncture the samples. Rubber mats, on the other hand have a break down voltage of 300 to 500 volts per thousandth inch of thickness. A rubber mat, then, $\frac{1}{4}$ " thick will stand about 100,000 volts.

The writer of the article mentioned above concluded by stating that the one adverse factor of linoleum when used as insulating mats was its absorption of moisture which is greater than in the case of rubber. Projectionists may find it advisable to use small mats of linoleum in front of switchboards and between machines. This protection would be found cheaper than rubber



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An Excellent, Fully Equipped Cinema Camera for the Professional

THERE is a constant and insistent call for motion picture cameras that are fully equipped for all-round work. Amongst the cameras fulfilling this need should be most prominently mentioned the Wilart, an instrument that has become exceedingly popular with cinematographers in the short time it has been in existence.

The Wilart camera has been designed to withstand the full range of climatic conditions apt to be met with in production work of the various kinds. It is constructed of a composition aluminum alloy casting which gives lightness without sacrificing strength. There is not a single piece of wood connecting two parts.

from the film, is for the insertion of fancy masks for spyglass, keyhole and similar effects.

It often happens that the cinematographer has a desire to see the object on the film before he commences "grinding." This can be easily and quickly carried out with the Wilart, since it has an opening on

the back connected on the inside with a tube which closes against the pressure plate. During the time that the view is brought into focus there is only one frame exposed and this is accomplished without fogging any adjacent portions of the film or any sections that may be free inside the camera box.

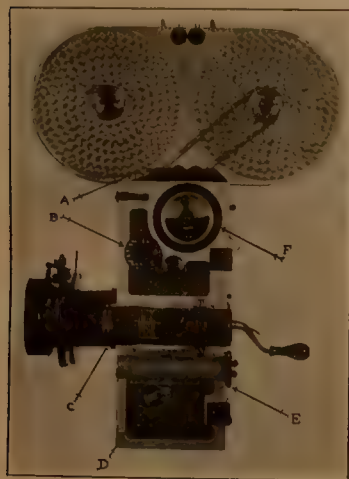


Fig. 1

Designed by practical camera experts, an examination of the instrument reveals a succession of attachments which allow for the securing of any photographic effect known to cinematography. For instance, should the cinematographer wish to obtain such effects as the double exposure or "split stage," it is made possible by a slot on the side of the camera and hidden by the finder as in C, Fig. 4. One slot is provided for contact masks used in split stage work and the other one, set 1½ inches

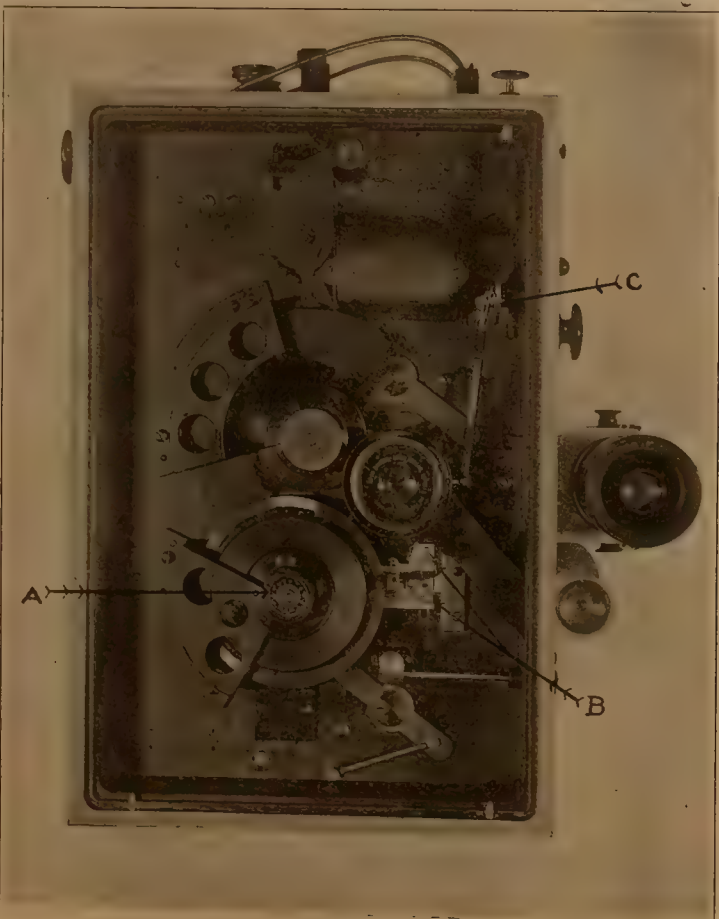


Fig. 2

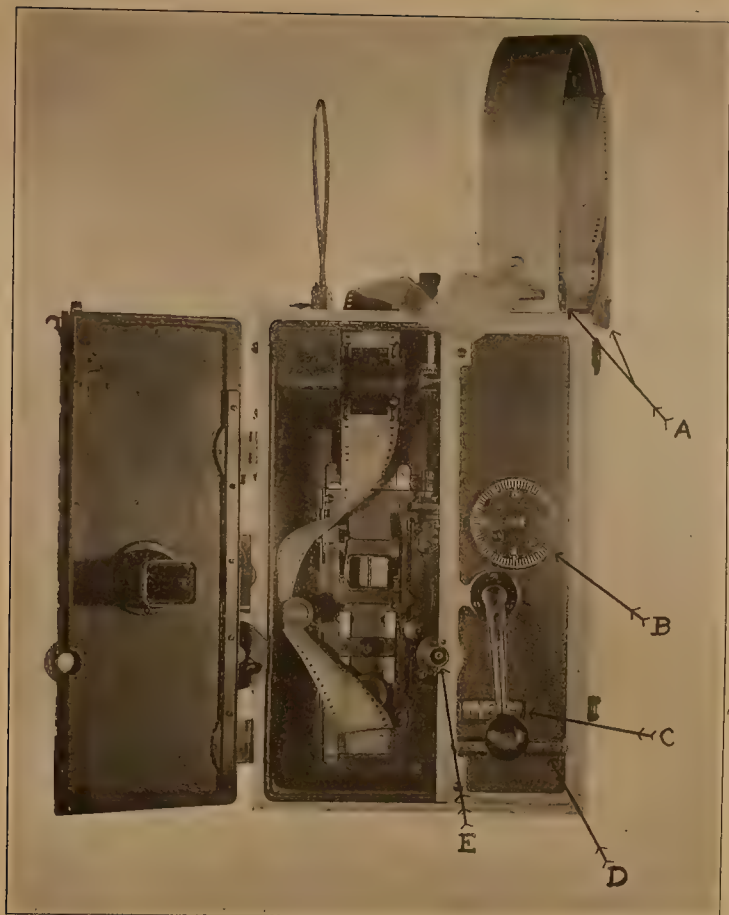


Fig. 3

The footage dial on the back of the camera (Fig. 3, B) records the full 400 feet of film. A Veeder counter, also in the rear, enables the operator to keep a record of every turn of the handle (C, Fig. 3). This device is absolutely necessary for calculating double exposures and for correctly arranging much trick stuff. In addition, there is also a water level set on the camera, and illustrated at D, Fig. 3.

To enable the cinematographer to measure distances for focussing purposes the finder is equipped with a micrometer mount. This is shown at C, Fig. 1. Its method of operation is as follows: suppose an object registers a distance of six feet. Right below the finder is the focussing scale (see E, Fig. 1), which corresponds with his finder. All that is necessary to do is to set the scale at six feet and the image will be in exact focus. The camera is equipped with a pair of matched lenses to make possible the foregoing.

The lens diaphragm is registered on a dial at the left of the camera over the finder (B, Fig. 1), connected by an arm on

the inside of the camera as C, Fig. 1.

An automatic dissolving shutter providing for a $4\frac{1}{2}$ -foot dissolve is furnished as part of the equipment. Furthermore, the movement of this shutter is registered on the outside by means of a shutter (F, Fig. 1). The shutter is automatically operated by punching a button on the top of the camera, shown at A, in Fig. 1. Scenes can be marked by the punch at D, Fig. 1.

The magazines are fitted with automatic light traps which keep the film free from friction as it runs from the magazines. It has a $\frac{1}{4}$ -inch opening entirely free from velvet. The trap automatically opens at the closing of the door (see A and B, in Figs. 3 and 4). The magazines themselves are tightened by two screws on the top of the camera. These screws (A, Fig. 4) hold them firmly.

For stop motion effects and for speeding up scenes or for making animated subjects, a stop motion crank is supplied which is operated from the back of the mechanism (E, Fig. 3).

A set of four screws, shown at B, in

Fig. 2, control the adjustment of the frame line.

In general construction, it is rather difficult to see how a cinema camera could be built of finer materials. All parts of the mechanism are made of steel or brass. There are also three sets of ball bearings which aid greatly in making the Wilart an easy running instrument. One of these

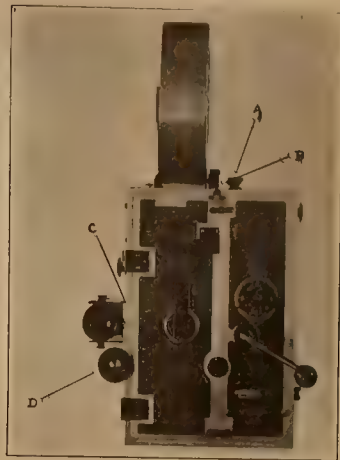


Fig. 4

sets is on the main shaft which holds the sprocket wheel and operates the gears of the dissolving shutter. Another set is on the flywheel and is shown at A in Fig. 2, and the third set is on the main driving gear.

All the attachments on the camera are simple to operate and the outfit as a whole would seem to satisfy the exacting requirements of the profession.

Victim of Assault Is Recovering

A communication from Dudley Read, the New Orleans cameraman for Kinograms, states that he is recovering slowly from the injuries received a month ago in New York when he attempted to "shoot" some footage of a prominent New York merchant indicted for profiteering. Read was stationed with his camera in front of the Department of Justice when the gentleman and his party left the court. Becoming angry at the thought of himself appearing in news reels throughout the country, the merchant attacked Read, knocking over his camera in such a way that the points of the tripod pierced the cameraman's feet. Read is now getting about on crutches and hopes to be up and around as lively as ever within a few weeks.

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MUSIC

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Music for Your Theatre

No. 10

An Alliance with the Musicians

By Charles D. Isaacson

(Author, "Face to Face with Great Musicians")

WITHOUT any exaggeration can it be said that the persons most interested in your music development are the musicians. When you open your doors to music, you open them also to musicians.

Do not misunderstand me.

While the musical world owes you a vote of gratitude when you "see the big ideas"—of course, the benefits are purely mutual. You gain in patronage and profits for having the musicians as your allies.

But the point that I wish to present in this article is plain. *The musicians being the persons most directly affected, will be the readiest to respond to your offers for an alliance of interests.*

You can take it for granted, therefore, that the musicians will be delighted to help you make your theatre the musical headquarters. For the platform on which you can approach the musicians and assume their willingness to help you is this:

Your theatre when it takes up music as a regular feature is spreading an interest in the art. As the art interest spreads so does the demand for all musicians, teachers, etc.

Therefore, if you are seriously giving music or if you contemplate doing so—it is an item of value to the local musicians and music teachers and schools.

You must put into the minds of these people this thought: "The Blank theatre is arousing interest in music—that means more interest in my work. How can I use the Blank theatre's activities to develop my personal activities?" This can be done by letters to all the musicians, teachers and schools, by personal talks and even by a meeting called to discuss the idea.

Thus, here would be the central idea in a letter to the musicians, etc.:

"Dear Sir:

"You are interested in the spread of musical interest. As a newcomer is added to the list of those who can understand and appreciate good music, so is it possible for you to enlarge your own sphere of usefulness.

"A concert at the present time draws only a limited number of people in our community because only a small percentage are trained up to it.

"Now the very obvious effect of what we are doing with music is to increase the concert-going population, and train them to buy concert-entertainment.

"We cannot attempt to supply all the music for our community. We are essentially a motion picture theatre, using music for an added feature.

"With you music is everything, however.

"As we develop a music-lover, you can use him to go to your concerts and buy your songs and compositions and go to your studio for musical training.

"Therefore, we believe we are following out a very logical line of reasoning when we say that *our success with music is your success*. The greater the value of music in our entertainment, the greater the value of this community to you.

"Now, this letter is written to you, that you may become fully acquainted with our musical activities. Come down and follow our programs. Then go out and talk about our activities—and make it your business to send down all those with whom you come in contact.

"If you are trying to induce a person to study with you—get him enthusiastic with the greatest device in the world—that is, make him hear music at its best—in the way we are giving it. In fact, a good way to strengthen your hold on your present pupils and associates, is to keep them in an atmosphere of music—and that means they ought to hear what is to be heard. Because of our reasonable price, good music can be heard cheaply. Bring your classes to the theatre, to hear our programs. Watch what we are going to play, and there will unquestionably be something which is right in keeping with what you are trying to explain to your pupils.

"Come down and have a chat with us, when you're around, and if you have any good musical idea to offer, we'll be delighted to listen."

You see the idea—you make music-lovers and hence a public for the musicians. Therefore it is good business for the musicians to use your theatre as a medium of music-development.

If there is a musical union in your locality, go right up to the president and put your proposition before the members. Properly presented, it can be readily understood that your musical activities are doing a great deal to develop musical interest among your patronage, which amounts to thousands per year, and therefore is of considerable importance in the community. The union ought to get back of you, and use all its resources to stimulate patronage for you. Theirs is a selfish reason, too.

Further, I see alliances with individual musicians. Here is a rather good idea: Offer to give the local music teachers certain opportunities for presenting their worthy pupils in public. For instance, you could take your off-show and give half an hour to a "concert by the pupils of So-and-So." This would prove a big feature for the teacher—he would get behind the performance and all the friends of the pupils would be sure to be on hand. Also among the circle the name of your theatre and its musical advantages would be talked about. Give yourself six such days a month and you are insuring yourself a lot of advertising among a large number of people.

Then here is another thought. You probably have in your community a number of artists who are eager to procure engagements. Outside of the fact that you will no doubt wish to engage some one or more soloists for regular or occasional appearances, whom you will pay, there is something else to be done.

Offer your house for some morning concerts to your local concert aspirants. In this way: You will allow Miss Hermione

Jones to give her recital in your theatre on some morning when you are not using the house. The only thing that she must do is this: She must get behind the event and get a crowd. Of course Miss Jones will be eternally grateful to you and to the people who come, your house takes on the nature of being headquarters for music. *And everything which helps to make your theatre seem musical headquarters is part of the good work which is convertible into larger attendance and profits.*

No doubt there are music clubs in your community. Offer to let the ladies and gentlemen meet in your theatre—at a time when it is free. Get the music clubs interested in your work, anyway. Get their interest and make them feel the importance of what you are doing in the musical development of the community. Make them eager to go out and preach among those people with whom they come in contact the worthiness of the theatrical endeavor.

The very things they are seeking to accomplish you are doing—and if they can be made to feel this, they will back you up.

There are no doubt amateur orchestras. Link them up with you.

Get the choruses in your theatre once in a while.

Offer to permit the clubs, orchestras, choruses, etc., to post bulletins occasionally in your lobby concerning their own activities—even let them canvass for members among your public. If you get out a printed program, get in little notes about the music clubs, etc.—further defining and accentuating the musical atmosphere of your house.

Offer to permit the proponents of community singing to come once in a while to your theatre.

Put yourself in communication with the local managers of concerts. Nearly every community now has a course of concerts. Of course they do not start generally until October or November.

Here, then, is a big, unusual stunt you can put into operation. You have the time.

Tell the backers of the concerts that you believe that your audiences are among the finest people to be approached when the concert course begins. Tell the backers that the work you are doing might be considered as preliminary to the regular concerts. Make them feel that your audience contains a large percentage of prospective buyers of tickets for the concerts.

Make a deal which will connect you with the concert course. For instance, offer to carry advertisements of the concerts in your program in return for a similar courtesy in the concert program; offer to put up bulletins in your lobby in return for a similar courtesy at the concerts; suggest that special offers be made to your audience on subscriptions—in other words, work out some ideas which will succeed in closely identifying you with the regular concerts.

There is no doubt that the offer you make will bring mutual satisfaction—for you will aid the concert managers in selling their seats—and you will certainly draw from the regular music-going public for your patronage.

In brief, then—wherever there is musician, teacher, musical school, student, manager—consider that you want him for an ally, for a walking advertisement of your house. And that whatever happens musically, you want to have your theatre "with its finger in the pie."

Don't forget that your plan is to make all thinking people instinctively associate the idea of music with Your Theatre.

Next week Mr. Isaacson will print an account entitled "Utilizing the Newspapers."

Musicians— Managers—

Get your name into the list of those seeking musicians or engagements. This Musical Exchange of the News is organized without charge and, it is anticipated, will become the clearing ground for the music and pictures of the entire country.

Send your name, qualifications or requirements to Charles D. Isaacson, Motion Picture News.

PUT YOUR MUSIC
PROBLEMS UP
TO
ISAACSON.

Questions and Answers Discussion

Dear Mr. Isaacson:

I am remodeling my house here and when completed will seat nearly 1,200 people.

Now I have been reading your articles in the News and I want your assistance and advice in selecting my music; to that end I will try and give you an insight as to conditions here.

This is strictly a Southern cotton mill town, nearly all my patrons are mill workers.

I have about 3,000 inhabitants, drawing population about 7,000 in two miles radius. My policy will be to play anything decent that I can get the money from, but pictures will be my main reliance. I have no opposition here, but have in the nearest town, which is one and one-half miles distant.

Now as to my limit for music. I do not think I could go over \$200 per week, and I am afraid this would not leave me the profit necessary that I should have. Now I want you to imagine yourself in my place and advise me just what you would do.

Send me your Musical Aids. Thanking you for your advice and suggestions, I am—PAUL ROBINSON, People's Theatre, Roanoke Rapids, N. C.

I have very carefully gone over your letter. For the sake of really understanding your situation, please tell me:

1. What instrument, if any, have you now?

2. What instrument, if any, have you in mind to get?

3. Who is now in charge of your music, if anyone?

4. Who are the musical dealers in town?

5. Are there any musicians?

6. Are there any musical events during the year in town?

7. What is the competition, if any—and what music is at that house, if any?

At once what I would suggest is this: Communicate the fact that you are about to go after music, to the dealers, musicians, and ask your local newspaper to carry the fact so that those who can be of value to you, will immediately get in touch with you.

Unless you are at any point satisfied that you are right, if you desire further advice—remember I am at your disposal. Send along the information I have requested.

Dear Mr. Isaacson:

May I express my warm appreciation of your articles in MOTION PICTURE NEWS?

All musical directors of this firm for the past ten years find much in your views that I have striven to put into effect myself in England.

I am over here studying the American Methods of Music to Pictures, and I must confess that apart from the Riesenfeld and a few other houses, music accompaniment leaves much to be desired—so I trust your efforts will not fall on barren ground.

It may interest you to know that in England the most awful organ cum piano affair used here is quite unknown, and though a five-piece combination is the average one, the standard of music is much higher—perhaps it is that our publishers are not so lavish with complimentary sets.

I am mailing your articles to England weekly.—EDGAR E. LAYNE, Musical Director and Advisor, Rhodes Pictures, Ltd., 10 Corporation Street, Manchester, England. (Bolton, Moses Gate, Manchester, etc.)

My Dear Mr. Isaacson:

I have been reading with a great deal of interest the excellent articles which you have been writing for the MOTION PICTURE NEWS. It has always been a matter of wonder to me why the trade papers did not give more prominence to the ever-increasing importance of good music with pictures, and to the methods of making good music a box-office success. MOTION PICTURE NEWS has again demonstrated its supremacy by doing just that.

It is, of course, superfluous for me to say that you are presenting the subject from the one and only angle so far as the exhibitor is concerned—that of dollars and cents gain. He is in business primarily to make money, and if music cannot pay for itself and earn a reasonable dividend, it is not good business. "Art for art's sake" is all very fine for the artist, but the exhibitor is a business man. His acid test is: "Does it pay?" And the greater number of houses all over the country that are installing large orchestras and increasing the size of those already engaged answers

(Continued on page 1404)



Are You Giving Half A Show?

Are you showing the best of pictures with music that does not follow the action, music that does not fit? Are your patrons struggling between a story on the screen and a concert program in the orchestra pit? That's half a show.

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"WHERE IS MY HUSBAND"

(Pioneer)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Serenade Romantique" (And. con moto), Borch

1—"Recuerdos" (Spanish Caprice), by Santos (4 minutes and 30 seconds), until—S: At screening.

2—Theme (1 minute and 25 seconds), until—T: "They're my own children."

3—"Starlight" (Mod. Serenade), by Johnson (2 minutes and 5 seconds), until—T: "The city of."

4—"Toreador Song from 'Carmen'" by Bizet (1 minute and 20 seconds), until—T: "Francesca's appearance."

NOTE: To be produced as vocal solo.

5—"Continue pp (25 seconds), until—T: "Please say that."

6—"Budding Spring" (Melodious Reverie), by Platzman (1 minute and 20 seconds), until—T: "With the coming of."

7—"Roses That Die Bloom Again" (Sentimental Ballad), by Levy (3 minutes and 5 seconds), until—T: "While in Ernest's home."

8—"Continue pp (50 seconds), until—T: "To find the way."

9—"Romance from 'Aida,'" by Donizetti (50 seconds), until—T: "But dire poverty."

NOTE: To be produced as vocal solo.

10—"Blushing Rose" (Serenade), by Johnson (4 minutes and 5 seconds), until—T: "Her voice has."

11—"Theme (2 minutes and 15 seconds), until—T: "Francesca is engaged."

12—"Continue pp (25 seconds), until—T: "The homecoming."

13—"Toreador Song from 'Carmen,'" by Bizet (35 seconds), until—S: Francesca on stage.

NOTE: To be produced as vocal solo.

14—"Floretta" (Cuban Caprice), by Henneberg (4 minutes and 50 seconds), until—T: "The incident makes."

15—"Theme (2 minutes and 10 seconds), until—T: "Ernest after searching."

16—"Lento Allegro" (From Symphonette Suite), by Berge (2 minutes and 25 seconds), until—T: "Determined to conquer."

17—"Rose Leaves" (Molento), by Ashley (2 minutes and 15 seconds), until—T: "In the after years."

18—"Adolence" (Entr' Act), by Collings, (2 minutes and 30 seconds), until—T: "Kiss a Miss" (Valse Chante), by Baron (1 minute and 25 seconds), until—T: "The marriage of Somerset."

20—"Toreador Song from 'Carmen,'" by Bizet (1 minute and 5 seconds), until—T: "Madame Navarre."

NOTE: To be produced as vocal solo.

21—"Dramatic Recitative No. 2," by Levy (4 minutes and 30 seconds), until—T: "Francesca."

22—"Continue pp (35 seconds), until—T: "By the sacred right of."

23—"Conspirators" (Sinister Misterioso), by Santos (4 minutes and 40 seconds), until—T: "At the President's Palace."

rest you in the name."

24—"Dramatic Suspense," by Winkler (4 minutes), until—T: "The President demands."

25—"Dramatic Conflict (Hurry Heroique), by Levy (3 minutes and 40 seconds), until—T: "I arrest you in the name."

26—"Simsy Viper" (Scintillating Hurry), by Borch (3 minutes and 30 seconds), until—T: "Why do you doubt me."

27—"Half Reel Hurry," by Levy (2 minutes and 25 seconds), until—S: "T: "When Spring came."

Close up of child in water.

28—"Birds and Butterflies" (Int. Rubato), by Vely (45 seconds), until—T: "When Spring came."

UNTIL THE END

"THE BRANDING IRON"

(Goldwyn)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Poeme Symphonique" (And. Quasi Adagio), Borch

1—"Theme (3 minutes), until—S: At Screening.

2—"Dramatic Recitative No. 2," by Levy (3 minutes and 25 seconds), until—T: "You're the image of your."

3—"Budding Spring" (Melodious Reverie), by Platzman (3 minutes and 5 seconds), until—T: "With the rose pink of dawn."

4—"Love's Enchantment" (Romance D'Amour), by Varley (3 minutes and 15 seconds), until—T: "Pierre took every opportunity."

5—"Theme (2 minutes and 15 seconds), until—T: "Snow came early."

6—"Love Theme" (for general use), by Lee (1 minute and 30 seconds), until—T: "The first cloud."

7—"Starlight" (Mod. Ser.), by Johnson (4 minutes and 15 seconds), until—T: "Far over the wind swept."

8—"Chant Erotique" (Dramatic), by Berge (6 minutes and 45 seconds), until—T: "Pack the hand sled."

9—"Theme ff (3 minutes and 45 seconds), until—T: "The sin buster says."

NOTE: Watch shot.

10—"Furioso" (for riot or storm scenes), by Kiefert (50 seconds), until—T: "Over the weary miles."

11—"Thoughts At Twilight" (Dramatic Pathetic), by Kendall (2 minutes and 45 seconds), until—T: "After hours of delirium."

NOTE: Ad. lib. tympany rolls during exterior scenes.

12—"Dreams of Love" (Dramatic), by Liszt (2 minutes and 35 seconds), until—T: "Do me a favor and."

13—"Theme (2 minutes and 30 seconds), until—T: "Don't, don't something."

14—"Butterfly" (Mod. Inc.), by Johnson (4 minutes and 25 seconds), until—T: "Early afternoon."

15—"Because You Say Good Bye" (sentimental ballad), by Levy (2 minutes and 30 seconds), until—T: "I've had strange news."

16—"Dramatic Suspense," by Winkler (1 minute and 5 seconds), until—T: "The curious piece that."

17—"Queen of My Heart" (Pathetic Ballad), by Baron (2 minutes and 55 seconds), until—T: "Three months later."

18—"Dramatic Narrative," by Pement (1 minute and 20 seconds), until—T: "Trying to poison yourself."

19—"Theme (1 minute and 25 seconds), until—T: "The morning of."

20—"New Era" (Semi. Dramatic Overture), by Heed (1 minute and 50 seconds), until—T: "Three months later."

21—"Theme ff (2 minutes and 30 seconds), until—T: "The climax of the."

NOTE: Watch shot.

22—"Dramatic Reproach," by Berge (2 minutes and 30 seconds), until—T: "She's my wife."

23—"Dramatic Recitative No. 1" (for heavy intensive dramatic scenes), by Levy (3 minutes and 40 seconds), until—T: "You lied to me."

24—"Theme ff (2 minutes and 45 seconds), until—T: "No mister, I reckon."

"THE PLACE OF HONEYMOONS"

(Pioneer)

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Specially selected and compiled by M. Winkler.

Theme: "Chant Erotique" (Moderato), Berge

1—"Frivolette" (Parisian Int.), by Baron (4 minutes and 5 seconds), until—S: At screening.

2—"Dramatic Reproach," by Berge (2 minutes and 35 seconds), until—T: "The man Edwards."

3—"Kiss a Miss" (Valse Chantes), by Baron (4 minutes and 15 seconds), until—T: "At the British Embassy."

4—"Dramatic Tension," by Andino (3 minutes and 20 seconds), until—T: "When you smile like."

5—"Theme (3 minutes and 50 seconds), until—T: "Are you the driver?"

NOTE: Watch shot.

6—"Conspirators" (Misterioso Char.), by Santos (2 minutes and 40 seconds), until—T: "Come, Queen of Lakes."

7—"Love Song" (Dramatic), by Felger (4 minutes and 40 seconds), until—T: "The little."

8—"Theme (3 minutes and 50 seconds), until—T: "And in the morning."

9—"Starlight" (Mod. Serenade), by Johnson (2 minutes and 40 seconds), until—T: "The investigation."

10—"May Dream" (And. con moto), by Borch (5 minutes and 30 seconds), until—T: "Come, Queen of Lakes."

11—"Golden Youth" (Valse Lente), by Rosey (5 minutes and 20 seconds), until—T: "What is he doing here?"

12—"Butterfly" (Moderato), by Johnson (2 minutes and 40 seconds), until—T: "I should be glad to meet."

13—"Theme (1 minute and 25 seconds), until—T: "The two friends."

14—"Adagio" (From Symphonette Suite), by Berge (3 minutes and 50 seconds), until—T: "An early caller."

15—"Concert Waltz," by Durand (3 minutes and 5 seconds), until—T: "A social gathering."

16—"Theme (2 minutes and 30 seconds), until—T: "This man aroused."

17—"Valse Diva" by Rosey (4 minutes and 50 seconds), until—T: "The ball at the villa."

18—"Moonlight Shadows" (Waltz), by Baron (5 minutes and 5 seconds), until—T: "There is a beautiful."

19—"Serenade Romantique" (And. Con Moto), by Borch (3 minutes and 5 seconds), until—T: "That night in Canada."

20—"Love Theme" (For general use), by Lee (3 minutes and 40 seconds), until—T: "And at daybreak."

21—"Love Song" (Moderato), by Puerner (2 minutes and 15 seconds), until—S: Close-up of boxing bout.

22—"Dramatic Narrative," by Pement (2 minutes and 40 seconds), until—T: "I first met him."

23—"Theme ff (2 minutes and 50 seconds), until—T: "Look out for my."

THE END

July Picturoll Bulletin

No.	Title	Composer	Price	No.	Title	Composer	Price
239	Yankee Tars March	Boulton	1.25	246	The Conspirators	J. Santos	1.25
	A dandy, spirited Yankee March				A fine new mysterious, good for scenes of plotting, conspiracy, etc., as the name implies.		
	Classified as—				Classified as—		
	Murch				Mysterioso—Dramatic		
240	Bacchanale—From "Samson and Delilah"—Saint-Saens	1.25			Mysterioso—Heavy.		
	A wonderful Number for Oriental scenes of Dramatic character.			247	Evening Hour	Geo. Hulten	1.25
	Classified as—				A splendid Love Theme.		
	Oriental—Dramatic				Classified as—		
	Oriental—Hurry				Love Theme—Sweet		
241	Nocturne in G Minor	Krzyszowski	1.25		Sentimental—Quiet		
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	Classified as—				A fine Number for quiet Dramatic Scenes. Scenes that do not contain any climaxes.		
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	Sentimental—Strong				Dramatic—Quiet		
	Pathetic—Quiet				Dramatic—Light		
242	Fighting Tommies	Boulton	1.25	249	Berceuse.....Minsky	1.25	
	I say "old-top" here's a ripplin' British March. Use this on "Wall Tommy" scenes.				A beautiful meddole gem for quiet Love Themes.		
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243	Blue Devils March..Levy	1.25			Love Theme—Sweet		
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	March—French			250	March of the Janizaries	Hosmer	1.25
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Musicians Alliance

(Continued from page 1398)

that question more forcibly than any mere argument could.

In my opinion, if good music is to be the greatest possible box-office success, it must have adequate publicity. It must be treated, not as a mere accessory, but as a feature attraction in itself. The use of the "silhouette orchestra" in all newspaper advertisements, such as is now being done so extensively by the big de luxe houses, is excellent publicity. Advertising tie-ups with sheet music stores and Victrola shops are valuable, if properly conducted. All these things will probably be touched upon in your later discussions.

I am an enthusiast over the great possibilities of music in the de luxe motion picture theatre. The surface has hardly been scratched. It is the most promising of all the branches of the musical profession for the musical director with a vision of the future: for the man who can see something of what is to come in the next five or ten years: for the man who has ability, imagination, enthusiasm, and the will to WORK.

I assure you of my best wishes in this new field.—**CHARLES H. LEACH**, Louisville, Ky.

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Mr. Edward Louis Garfield, vice-president of the Monsoon Cooling System, Inc., of New York and Philadelphia, is at present enjoying his honeymoon, motoring through Pennsylvania.

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"The Invisible Divorce"

(National Pictures—Six Reels)

THIS is a picture with a moral. It teaches a very good lesson of a husband who takes his wife's love for granted, assumes all the credit for his business success and forgets the sacrifice, encouragement and co-operation given by his wife. Thus do they live in "an invisible divorce," estranged and separated by misunderstanding. This is the basis of a picture that is woefully lacking in action, and disappointing in its climax. The principal characters are made to go through a series of lukewarm incidents, not entirely devoid of human interest, but without any noticeable drama. At the end, after the husband has attained wealth, his young wife simply tells him that her heart is broken with the realization that she means nothing in his life, and he, understanding his mistake, promises to reform. A weak ending, indeed.

Leatrice Joy is especially attractive and makes the character very sympathetic. Walter McGrail is also entirely satisfactory as the slightly snobbish and conceited husband. Grace Darmond is just as good, and the cast as a whole, is the best thing in the production.

Another moral in the story may be that a couple should not get married with only \$200 and no job in sight. These two people do, and come to San Francisco to conquer the world. The husband's efforts to get work grow tiresome after a while, and their endeavors to obtain a lucky statue are dwelt upon at considerable length. After a time Jimmy receives his chance to develop an oil field and finally makes good. The husband's confidence in his "big idea" has been overdone, chiefly by the subtitles.

There are two splendid sets of the interior of a mansion, and the photography is satisfactory all the way through. The picture opens and closes with a judge giving all married couples some sound advice. The chief appeal in the story is its true-to-life characterization of the husband, which, though exaggerated, in respect to his enthusiasm and self-assurance, is an appealing example of masculine neglect. It may satisfy because of this asset, but the lack of action will be noticeable. This can be seen from the fact that only two characters are before the camera for probably two and a half reels.—MATTHEW A. TAYLOR.

"An Overall Hero"

(Chester Comedy-Educational—Two Reels)

AMERRY little farce up to a certain point is "An Overall Hero," the newest Chester release in comicities. Better spontaneity has not been achieved in this type of subject for

some time than what is offered up to the bit when the monkey-hero saves the winnings for the race-horse owner. The piece gets off to an excellent start supplying some really amusing hokum when the antiquated horse is placed in the race. The v-i-l-l-a-i-n-s are determined to put him out of the running and resort to fair means and foul with little success. The jockey is "villainized" and the little girl rides the horse until a barrier knocks both for a goal. Then the monkey comes on and starts the amusing gags. He hops on the beast and breezes under the wire a winner.

The rich stakes are just about to be handed to the old man when the culprits steal them and run to a stable to "divvy" up. But Mr. Monkey has secreted himself in a barrel and when their backs are turned he hooks the money and draws it down through the crack. A rich scene and provocative of laughter. Here is where the comedy sags. As if the idea expending itself, the director has utilized any trick which loomed up in sight. The bathing girls are not needed. But a laugh or three will greet the bit where the monkey, the dog, and the girl are seated on the lawn at a picnic lunch. The hero takes a smaller Simian and exchanges his clothing for the garb of a tiny boy. A lion is freed from his cage and considerable high jinks are employed before the well-rehearsed and apparently educated monkey brings the lost child back to his "sorrer-ful" parents. This comedy is good enough to appear anywhere.—LAURENCE REID.

"The Point of View"

(Selznick)

THIS pictured play, with Elaine Hammerstein as its star, manages to hold the interest largely because of its careful production and good characterizations on the part of the cast. It is a story of New York life, full of interesting and real people, which may compensate for the lack of dramatic action. Its plot is largely built upon the misunderstanding of two people, and with dialogue absent, it does not make a gripping screen drama.

The cast is excellent. Besides the star, who handles the role of a practical daughter of a poverty stricken aristocrat very well, Rockliffe Fellows is a fine type of a breezy Westerner. Cornish Beck makes a natural American boy and Arthur Houseman is as good as villain as ever. Hugh Huntly, Helen Linrock, and Warren Cook complete the cast.

Introducing the various members of the family takes some time, but the story starts soon after this, when the wealthy aristocrat loses his fortune in Wall street. The family goes to live in a small New York apartment, to which comes a wealthy Westerner, who has been attracted by the beautiful daughter, as a boarder. The star, in order to allow her brother to com-

plete his musical education, marries this man without love. But the brother is only a partial success at his first recital, and the wealthy benefactor learns that his wife never loved him. He prepares to leave for the West, freeing his wife for her former fiancee, when she realizes the birth of love and forces him to stay. This simple story is dressed up with some fairly interesting incidents, and sumptuous elaborate sets, but is disappointing in its climax. There is no hint that the star has grown to love her husband until she bluntly reveals it. And one would imagine that the Westerner knew all along that he was married for money only.

Director Alan Crosland has used suggestion in a delicate, effective manner several times, except where the brother's playing makes the star willing to marry without love. This is dwelt upon too long, and it is evident that Hugh Huntly knew nothing of violin playing. Length 6 reels.—MATTHEW A. TAYLOR.

"Slipping Feet"

(Fox—Sunshine Comedy—Two Reels)

HERE we have a comedy whose best points are some dizzy girder-walking high in the air and two or three novel gags. The interest is well maintained and it does not fall below the usual Sunshine standard. Harry Gribbon, as a suave diamond collector, "wanted badly" by the police, Bobby Dunn, and Gus Pixley, are in the cast. Gladys Walton looks exceedingly pretty and supplies the only feminine beauty in the two reels.

There is a fine chase around the sides and the top of a huge gas tank. The race at a breathtaking height does not appear to be double exposure. Slow turning of the crank makes the three men so fleet-footed in their perilous chase, that it is good for a fine thrill. Another gag is the using of the muffler of an overturned Ford for a machine gun, while still another good bit is Gribbon's disguise as a detective and subsequent arrest of himself and collecting the reward. It is a picture of funny incidents rather than bushy mustaches and endless slugging matches, and Director J. B. Blystone deserves the credit for its speed and originality. It should easily satisfy as a good program comedy.—MATTHEW A. TAYLOR.

"In Wrong"

(Mutt and Jeff Cartoon—One Reel—Fox)

Mutt, in this drawing, makes a fatal dive into a long pipe in his effort to avoid the police, and the remainder of the reel is taken up in Mutt's efforts to extricate his long, lean friend. It is an iron pipe and cannot be broken with a hammer. Mutt's large feet and his long nose pre-

vent him from being pulled or pushed through. A mule is induced to kick the pipe in the hope of breaking it, but instead he breaks his hoof. Shooting the prisoner from a cannon brings no better results. Things look pretty hopeless until Mutt sees a pretty ankle on the beach, and then he jumps out unaided. But the ankle belongs to a dusky maiden.

Most of the scenes are sufficiently ludicrous to get a good laugh. It gives the audience a chance to laugh at the big fellow's discomfort for a change instead of Jeff's.—*MATTHEW A. TAYLOR.*

"Bride 13"

(Fifteen Episode Serial—Fox)

THEY'RE off!!! The open season has arrived to book the serials for the coming winter. And while you are looking over the prospects, you might pay attention to "Bride 13," the first serial that the Fox forces ever produced. If this producing organization has come into the serial field with a late entry, there's no denying the fact that it has a likely "dark horse." Fox has profited by the offerings of better-known serial sponsors and has come with a rush and no mistake, if "Bride 13" is any criterion.

Action and more action is the keynote. Indeed all the space is utilized. There is not a let-up, no slackening in speed or punch from inception through the first five reels which have been presented. What is offered augurs well for what is to follow. One might call the subject matter a variation on "Ali Baba and the Forty Thieves." It's a tale of brides who are snatched at the altar on their wedding day—tale of intrigue, adventure, romance, thrills, and stunts galore. Improbable? Decidedly. But what's the difference? One is looking at hokum in a serial and not at reality. Brides, number 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, and 11 have been kidnapped under the very eyes of their doting mammas, papas, and sweethearts. And the police apparently are baffled.

The action starts with Bride number 12. Although her parents have some misgivings over the marriage ceremony, the happy girl prepares for the nuptial knot with the same courage that Captain John Smith prepared for Powhatan's club. The villain lurks in the background, smiling in his accustomed way. He is the ambassador between the man "higher up" and the prey. Well the stage is all set for a quick capture of the strange kidnappers who hold the unlucky brides for ransom. The police are patrolling the grounds, some on foot, some on motor-cycles. The wedding party climb into the limousines and drive to the church. But the bride's car is piloted by one of the villains and he drives like a mad-man, outdistancing his followers easily. He plunges the car in the bay and the next seen of the bride she is safely secreted in the Turk's submarine.

A flash is shown of the abode of the other brides—a castle guarded by bestial blacks. Make up your mind that every scene is rich in action and suspense and every one punctuated with thrills. The serial is unlike its predecessors in the fact that the identity of the villains is not hidden from the onlooker. He is not disclosed as some wild freak or automaton. His motive so far as the picture showed is to collect a ransom and, if not successful, to secret them in a harem, in all likelihood. It's a thrill which accompanies the scene when Bride 13 is kidnapped just as she had vowed to go through with the ceremony in order to clear up her sister's (number 12) fate. Two aviators are following in hot pursuit, but their machines are rendered hors-de-combat. The girl is plucky and refuses to pen the letter to her father. So she is

tugged out to a rock-bound coast and securely fastened. The tossing tide plays havoc with her body but she survives, thanks to the equally plucky rescue by her sweetheart. The sea-plane stunts are certainly "hair-raisers." Hair-breadth escapes cut quite a factor.

The picture shows careful rehearsing in every particular. The photography is good, and the acting up to requirements. The principal roles are played by Marguerite Clayton, Mary Christensen, Greta Hartman, Luyster Chambers and Ed Roseman. E. Lloyd Sheldon wrote the story, which was scenarized by Edward Sedgwick. Richard Stanton directed. In all "Bride 13" looks like a winner in the serial market. Certainly it carries a wicked wallop.—*LAURENCE REID.*

"Great Scott"

(Mack Sennett Comedy—Paramount—Two Reels)

THE wedding ceremony is a favorite scene with comedy producers. Trust Mack Sennett to find that out. If it can be used as the final fade-out with the average serious subject, it can be used in several ways to make a comedy score. For instance interrupting the ceremony itself until the marriage is indefinitely postponed. Mr. Sennett has gone back to first principles in "Great Scott." Because the ceremony is the chief trick in the old suit-case. That's why the picture doesn't carry the spice and sparkle of some fore-runners recently released.

A Swede and an Irishman are partners in a delicatessen store. Their offspring are about to have the yoke placed around their necks. Presto. Enter the interruptions. First one partner, then the other is called out and the wedding looks as if it will never take place. One customer comes after home-brew, another wants something else. And so it goes. The funniest scene is when the wedding party parades around the rooms headed by an octogenarian with an accordion. Mildly humorous is the scene where the participants and guests dress for the function. A false bosom won't stay on the manly chest of the groom, and another has an awful time trying to get dad to button her up in the back.

There is a grand chase to wind it up with the sweethearts closing and marrying just as the angry fathers arrive on the scene. The window shade is drawn down and a scene registering LOVE is silhouetted on the cloth. It will surprise some to see Sennett using a legitimate as the figure of the groom. It is customary to have all the characters burlesqued. "Great Scott" is fairly interesting. It didn't provoke spontaneous laughter at New York's Rivoli. Charles Murray, Ford Sterling and James Finlayson are the principal funmakers, with the first mentioned carrying off first honors. He is given the best tricks and he takes advantage of them.—*LAURENCE REID.*

"Bits of Northland"

(Compiled from the Gaumont Library—One Reel)

"Bits of Northland" is exactly what the title implies, a series of scenes showing snow and ice in various styles as it exists in a cold latitude during the period that a cameraman might journey into the Far North.

There is not much of the scenic to the offering but some attractive shots of big bergs floating about with close-ups of the fissures of snow and ice that exist on them make the picture interesting. The photography is especially good and the reel has been nicely tinted.

As a hot weather filler the picture meets

every requirement. Certainly it has a suggestion of "coolness" which is about all that can be expected of a subject of its type.—*J. S. DICKERSON.*

"A Seaside Siren"

(Christie Comedy—Released by Educational—Two Reels)

HERE is a Christie comedy featuring Fay Tincher and a well balanced cast of comedians and comedians embellished by the usual bathing girls.

When the girl's mother ships her away to an aunt, who has not seen her since she was a baby, the girl permits her maid to impersonate her at the seaside resort while she elopes with the suitor whom her mother had objected to as a son-in-law.

The maid is Fay Tincher and manages to horrify the sedate aunt and hundreds of the elite by her rough attentions to a husky coast guard, escapes the maid wears a suit of men's clothes. The chase is enlivening and in one of her about ten sizes too large.

Many comedy situations, and considerable excitement throughout, combine to give this a good entertainment value.—*J. S. DICKERSON.*

"Departed Spirits"

(Mutt and Jeff Cartoon—Fox—One Reel)

Our two pen and ink friends here appear in a genuinely funny strip of nonsense. Mutt steals some of Jeff's private stock and the little fellow wonders how to get even. The ouija board helps him out. It advises him to call on the spirit of Al. K. Hohl. The spirit appears, then disappears, and proceeds to harrass Mutt. He is clouted on the head, stripped of his clothing, and generally annoyed by his invisible foe.

The nonsense is clever, and the lack of physical contortions on the part of the two is commendable. Neither Mutt or Jeff tie themselves into a knot—their favorite stunt. The laughs come from a series of absurd incidents flowing from an equally absurd idea, and not from allowing the artist's pen to run riot.—*MATTHEW A. TAYLOR.*

DEAD
MEN
TELL
NO
TALES

"THE ADORABLE SAVAGE"

(Universal)

Colorful Picture on a Time-Worn Formula

HERE is a story which has become a trifle moss-covered on the screen, so often has it been visualized. The spectator knows from the introductory flash just what the formula is and how it will be developed. Take a half-caste Fiji Islander, send her to America to be educated, bring her back and allow her to revert to type, introduce the necessary conflict by arranging a struggle for her heart between the savage ruler and a young man from the Occident, and you have it. The story has been done since time immemorial and yet it still carries a certain appeal if the director has been careful to incorporate a few touching moments of sentiment, a flash or two of physical action, and the colorful atmosphere.

In fact it has the background which saves this type of story nine times out of ten. And Norman Dawn hasn't failed to give it an appropriate frame. While "The Adorable Savage" may be obvious to the extreme, still the offering has been well produced. If there is an occasional lapse or two in the romance which destroys the interest, this valuable force is attracted again through scenes which are punctuated with physical action. The heroine is one who easily enlists the spectator's sympathy, particularly so when she discovers that she is a half-caste and decides to become one of her mother's people. But no sooner is the decision made than the conventional romantic conflict occurs, with the American winning the honors.

A struggle takes place between him and the native ruler who has long coveted the girl—a struggle which offers a deal of physical action. Why not? Isn't Noble Johnson in there giving a healthy sample of his strength? Mr. Dawn is best with his atmosphere. Indeed, no director could do much with the antiquated material. He has incorporated a realistic typhoon and a score of enchanting tropical scenes. In fact he has saturated the picture with local color. The story leads up to an effective climax when the struggle takes place. The early reels haven't much "snap" to them. And the director, realizing this, has sought to reinforce them with action which seems out of place. "The Adorable Savage" is pretty good entertainment of its kind. Edith Roberts is certainly appealing in a shredded wheat costume and plays her part with plenty of spirit.—*Laurence Reid.*

THE CAST

Marama Thurston.....	Edith Roberts
Templeton.....	Jack Perrin
Jim Thurston.....	Dick Cummings
Ratu Ma Dri.....	Noble Johnson
Frank Maddon.....	Dr. Arthur Jarvis
Maola.....	Lucille Moulton
Akanesi.....	Lilly Phillips
.....	Ralph Stock
.....	Directed by Norman Dawn.

PRESS NOTICE—STORY

A fascinating story of romance in the South Sea Islands is "The Adorable Savage," the latest Universal picture presenting Edith Roberts, which will be the feature attraction at the theatre next week. Miss Roberts has the role of Marama Thurston, a young girl who has completed her education in America and returned to the Fiji Islands, which she hasn't seen since she was a little child. Although Marama remembers her father as an Americanist she doesn't know that he was married to a native and that she is a half-caste. Her tragic despair upon learning the truth is followed by a mad desire to renounce her training and revert to the semi-savage state of her maternal ancestors.

Romance comes into her life in the figure of Templeton, an American living near the Thurston plantation. He endeavors to persuade her to live according to the customs of the Occident. A bitter struggle ensues between the white man and the native ruler who covets the girl. Human cunning and the natural elements enter the conflict before the American emerges victorious. Miss Roberts gives a colorful performance in the title role and Jack Perrin makes an acceptable hero. The picture is well fortified with atmosphere and carries a deal of action and suspense. Norman Dawn directed from a story by Ralph Stock.

PROGRAM READER

"The Adorable Savage" is the title of the Universal picture which comes to the theatre next week. It is a feature detailing a story of a charming and talented Edith Roberts as the star. This is a feature detailing a story of a romance in the South Sea Islands, and brings to the spectator a feeling of enchantment as the various scenes displaying the color and atmosphere are presented. The story is well punctuated with romantic moments and carries a deal of physical action. Miss Roberts gives a vital and vivid performance as the dark-haired, dark-skinned native, and prominent in her support are Jack Perrin and Noble Johnson. Norman Dawn directed. Ralph Stock is the author.

SUGGESTIONS

You can make much of the title in advertising this feature. A lavish display of stills showing Edith Roberts in native garb will excite curiosity. You can get a lot of local color and atmosphere by framing your atmosphere appropriately. Palms, palm leaves, and all the ingredients which suggest the South Sea villages would come in handy in supplying the correct atmosphere. Tell something about Edith Roberts. Feature her previous pictures. Tell that she created a memorable impression as Lascia in the picture made from the famous poem. Bring out the fact that she is one of the youngest and most attractive stars in pictures. Feature the story as a romance which carries a deal of physical action—a romance of the South Seas.

CATCH LINES

She was a half-caste and she heard the call of the blood. See Edith Roberts in a romance of the tropics. See "The Adorable Savage."

See "The Adorable Savage," a picture of romance and action laid in the South Sea Islands. Edith Roberts is the star. A rich entertainment.

"THE JACK-KNIFE MAN"

(Vidor-First National)

Human Interest Story Rich in Characterization, Humor and Atmosphere

NOT since "The Other Half" has King Vidor put forth such a pleasing entertainment as "The Jack-Knife Man," a picturization of Ellis Parker Butler's story of the same name. The offering may really be called something different. Romantic and dramatic conflict are absent here and the spectator looks upon a quaint character study, one having an old delirium with a heart as big as a mountain for its hero. Simplicity is the keynote that Mr. Vidor has sounded—a keynote that strikes a responding chord because it is brought out with a wealth of human touches. The picture is a study in heart interest.

The lovable old fellow who lives on his houseboat and finds a spiritual awakening in the comradeship of a little boy is a figure who reaches out and tugs at the heart strings. He is shiftless and almost on the point of starvation, but his generosity toward mankind overshadows his weaknesses. He carves out quaint figures for the amusement of the child, a child who has been left with him when the mother dies. The picture is like a visualization of one of Riley's or Field's poems. That's how close to the soil it is. Yet there is a note of vitality that is missing. In fact it always gives the impression throughout its homespun action of touching some deep well of feeling and never quite reaching it.

In spite of this the picture sends out a glow through the fine characterization, the appealing heart interest, the balancing vein of homely humor, the truly remarkable atmosphere which is perfect in every detail, and the lifelike performances of Fred Turner as the Jack-Knife Man, and Harry Todd as the big-hearted tramp. Every type is human with the possible exception of the village dominie who is caricatured too broadly to appear real. A middle-aged man for a hero! And no youthful romance intruding to destroy the harmony! Surely something new in picture production! Perhaps the offering is richest in its pathos and humor. Still, better atmosphere hasn't been revealed in many a day. Mr. Vidor evidently has a mission—to create wholesome photoplays. He is certainly enriching the screen with such a type of story. Length, 5 reels. *Laurence Reid.*

THE CAST

Peter Lane.....	Fred Turner
Boogie.....	Harry Todd
"Bud".....	Hobbs Kello
Rev. Resmer Briggles.....	Willis Marks
Mrs. Potter.....	Lillian Leighton
George Rapp.....	James Corrigan
Lize Mordin.....	Chaire McDowell
The Doctor.....	Charles Arling
Mrs. Montgomery.....	Florence Vidor
.....	By Ellis Parker Butler.
.....	Directed by King Vidor.

PRESS NOTICE STORY

"The Jack-Knife Man," a First National attraction produced by King Vidor, is announced as the offering at the theatre next week. This is a picturization of the novel by Ellis Parker Butler, who is favorably known to fiction readers through his story, "Pigs Is Pigs." The adaptation is promised to be a "somewhat different" picture, as King Vidor has chosen what he believes to be an entirely new set of characters with a setting that is little known to the American public. The action transpires in a small hamlet on the banks of the Mississippi River and on a houseboat moored along the banks of the "father of waters."

It is a homely little tale of the affairs of plain people, with Peter, a lovable old fellow, filled with the love of fellow-man. Into his life—otherwise drab and drear—comes a tiny friendless waif and the whole world is changed for him. His struggles to work out the salvation of the lad forms one of the most satisfying and heart-grIPPING tales the screen has offered in some time. King Vidor has brought out all its delightful quaintness and charm, as well as its gentle humor and pathos. An excellent cast has been chosen to interpret the difficult roles. Heading the list is Florence Vidor, while in her support are Fred Turner, Harry Todd and Charles Arling.

PROGRAM READER

"The Jack-Knife Man," which comes to the theatre next week, is said to be one of the most delightful pictures of small town life that the screen ever offered. It is saturated with pathos, sentiment, heart interest and homely characterization. The central character is a lovable old fellow whose mission in life is to bring happiness to others. King Vidor, who produced the picture, is famous for his natural touches—for embellishing his stories with fine humanity. "The Jack-Knife Man" is Mr. Vidor at his best. Prominent in the cast are Florence Vidor, Harry Todd, Fred Turner and Charles Arling. Ellis Parker Butler wrote the story. A genuine treat is in store for you.

SUGGESTIONS

Here is a picture which you can exploit for its fine humanity, its sweet sentiment, its wholesomeness and charm. Bring out that King Vidor, the producer, is thoroughly at home in this type of subject. Emphasize his other fine pictures. Your fans will remember them. What of the author? Surely his name is known to many of your patrons as the author of "Pigs Is Pigs." Play up the fact that the story has the Mississippi River as a background and that it details small town life with wonderful expression. Use stills and have your artist draw a study of an old man whittling a piece of wood. Use local color and atmosphere for your lobby display.

CATCH LINES

A story of small town life is "The Jack-Knife Man," which comes to the theatre next week. A charming picture, rich in sentiment, humor, pathos and homely characterization.

Index to Complete Plan Book and EXHIBITORS BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list alphabetically as an index to The Complete Plan Book for this period, designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to March 27, 1920.

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK	PICTURE	BRAND	STAR	RELEASED	PLAN BOOK	
ALIAS JIMMY VALENTINE (METRO) BERT LYTELL.....			APRIL 17		CINEMA MURDER, THE (COSMOPOLITAN-PARAMOUNT)					
Exhibitor Comment—"Old time crook play as thrilling as ever."—M. P. News.					MARION DAVIES (DEC. 14).....			JAN. 31		
Exhibitor Comment—"Good picture. Played it three days to average business."					Exhibitor Comment—"Conventional story lifted through sumptuous production."—M. P. News.					
An average feature. "A very good production which went big with the patrons who saw it. The hot weather, however, lessened the patronage and it did average business for one week." "Some liked it and some didn't. An average picture which played my house three days to poor business." "Wonderful; Lytell's acting is excellent. Played it two days to big business."					Exhibitor Comment—"A good picture to average business for two days." "Newspaper publicity helped us to a wonderful Sunday business with a record-breaking Monday. The balance of the week took a gradual slump until Saturday, which closed with attendance not quite up to average. Influenza may have had a little to do with the drop. Just an ordinary production. Some spots looked weak in the direction, but the photography was excellent. Cast good and star fair." "My patrons liked this one. Played it two days to average business."				Consensus—"Good picture, average puller."	
ALIAS MISS DODD (UNIVERSAL) EDITH ROBERTS.....			JUNE 19		CITY OF MASKS, THE (PARAMOUNT-ARTCRAFT) ROBERT WARWICK.....			JULY 24		
Exhibitor Comment—"My patrons liked this one very much. A good picture to big business one day."					WARWICK'S latest is well fortified to please the most exacting patron."—M. P. News.					
AMATEUR WIFE, THE (PARAMOUNT-ARTCRAFT) IRENE CASTLE.....			MAY 8		Exhibitor Comment—"A good picture which pleased. Two days to average and poor business."					
Exhibitor Comment—"Poor box office value."					COMMON LEVEL, A (TRANSATLANTIC) EDMUND BREESE-CLAIRE WHITNEY.....			MAY 8		
AWAY GOES PRUDENCE (PARAMOUNT-ARTCRAFT) BILLIE BURKE.....			JULY 17		Exhibitor Comment—"Spectacular scenes will probably carry this through."—M. P. News.					
Exhibitor Comment—"Good idea isn't made the most of here."—M. P. News.					COST, THE (PARAMOUNT-ARTCRAFT) SPECIAL CAST.....			MAY 1		
BAB'S CANDIDATE (VITAGRAPH) CORINNE GRIFFITH.....			JULY 17		Exhibitor Comment—"Picture is disappointing through lack of moving moments."—M. P. News.					
Exhibitor Comment—"Fairly interesting story which draws considerably at times."—M. P. News.					Exhibitor Comment—"Played this feature three days to average business. An average picture." "Very good. Played it two days to average business."				Consensus—"Good picture, average puller."	
BELOW THE SURFACE (INCE-PARAMOUNT).....			JUNE 19		COURAGE OF MARGE O'DOONE, THE (VITAGRAPH) SPECIAL CAST.....			JUNE 12		
Exhibitor Comment—"Haworth's acting and graphic incidents make entertaining picture."—M. P. News.					Exhibitor Comment—"O'Riordan's story makes vivid and vital picture."—M. P. News.					
Exhibitor Comment—"Great—very entertaining; just what the public wants. Everything about it good. A sure fire box office attraction." "A good picture with a novel and daring story. Played it one week to big business."					Exhibitor Comment—"An average feature which played my house three days to big business." "Well liked by my audiences and went big. Played it one week to big business." "My patrons did not think much of this one because it seemed to take up too much time with minor details, neglecting the good parts. The direction and acting did not appear to be up to standard." "Good—pulled big business during hot spell."				Consensus—"Average picture, average puller."	
BEST OF LUCK, THE (METRO-SCREEN CLASSICS) SPECIAL CAST.....			JULY 17		CUP OF FURY, THE (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST.....			APR. 24		
Exhibitor Comment—"Impressive production, but odd melodrama in plot."—M. P. News.					Exhibitor Comment—"True and unconvincing theme; direction is poor."—M. P. News.					
Exhibitor Comment—"Stagnously melodramatic, well produced and it pleased. Two days to average business."					Exhibitor Comment—"Played it three days to big business."					
BLACK SHADOWS (FOX) PEGGY HYLAND.....			APR. 3		CYCLONE, THE (FOX) TOM MIX (JAN. 24).....			JAN. 31		
Exhibitor Comment—"Story of self sacrifice has interesting moments."—M. P. News.					Exhibitor Comment—"Familiar formula makes fair picture for Mix."—M. P. News.					
Exhibitor Comment—"Ordinary picture. Star popular but her pictures won't. Poor business one day."					Exhibitor Comment—"Not up to Mix standard. Average business one day." "Good action, but story was left unfinished. Average business three days." "A great Mix feature which went over big to good business." "Mix falls down badly in this one, due to the quality of the story. Business under average for Mix and patrons disappointed." "It's a whirlwind of a picture, fit for any theatre. Average business two days." "My audience did not like this one. Played it three days to average business."				Consensus—"Average picture, average puller."	
BLINDNESS OF YOUTH, THE (FOUNDATION) SPECIAL CAST (FEB. 1).....			JAN. 17		CYNTHIA-OF-THE-MINUTE (GIBRALTA-HODKINSON) LEAH BAIRD.....			JULY 24		
Exhibitor Comment—"This love story has pictorial appeal."—M. P. News.					Exhibitor Comment—"Novel crook story suffers from development."—M. P. News.					
BLOOD BARRIER, THE (BLACKTON-PATHE) BREMER-GORDON.....			APR. 10		DANCIN' POOL, THE (PARAMOUNT-ARTCRAFT) WALLACE REID.....			MAY 15		
Exhibitor Comment—"Good action."					Exhibitor Comment—"Some interesting moments in this frail Wallace Reid picture."—M. P. News.					
BRAND OF LOPEZ, THE (HAWORTH-ROBERTSON-COLE) SUE HAYAKAWA.....			APR. 10		Exhibitor Comment—"Just an average feature to average business for three days." "Very good—star well liked. Two days to extra big and average business."				Consensus—"Average picture, average puller."	
Exhibitor Comment—"Rule hardly fits the Japanese star."—M. P. News.					DANGEROUS TO MEN (METRO) VIOLA DANA.....			APR. 24		
BRIGHT SKIES (BRENTWOOD-ROBERTSON-COLE) ZA SU PITTS.....			MAY 8		Exhibitor Comment—"Violent Dana's 'pep' carries slight comedy."—M. P. News.					
Exhibitor Comment—"Slavery story mixed with a bit of slapstick."—M. P. News.					Exhibitor Comment—"A pleasing comedy but the story suffered much in translation from stage to screen. Much of the original humor has been lost. Did big business for two days." "A good picture and good money getter. Played it one week." "Excellent work by the star and a picture that proved most entertaining." "A splendid feature to big business for three days."				Consensus—"Good picture, good puller."	
Exhibitor Comment—"Did not go well on account of poor story and poor acting."										
BROADWAY COWBOY, A (HAMPTON-PATHE) WILLIAM DESMOND.....			JULY 17							
Exhibitor Comment—"William Desmond has an entertainment comedy here."—M. P. News.										
BUBBLES (PIONEER) MARY ANDERSON.....			JUNE 26							
Exhibitor Comment—"As light and transparent as a bubble itself."—M. P. News.										
BULL DOG PROOF (UNIVERSAL) HARRY CAREY.....			MAY 1							
Exhibitor Comment—"Two fast action in Harry Carey's latest."—M. P. News.										
BURNING DAYLIGHT (C. E. SHURTLEFF-METRO) MITCHELL LEWIS.....			MAY 29							
Exhibitor Comment—"London's vital story makes good audience picture."—M. P. News.										
BUTTERFLY MAN, THE (GASNIER-ROBERTSON-COLE) LEW CODY.....			MAY 29							
Exhibitor Comment—"Sumptuous production with weak plot in society picture."—M. P. News.										
Exhibitor Comment—"Played this one for a week to average and poor business. However, it is a good picture." "Rather weak story but production is elaborate and admirers of this star seemed to enjoy it. Drew well despite intense heat. Average business four days."										
CAPTAIN SWIFT (VITAGRAPH) EARLE WILLIAMS.....			APR. 24							
Exhibitor Comment—"A pleasing picture which should interest."—M. P. News.										
CHILD FOR SALE, A (IVAN ABRAMSON) GLADYS LESLIE.....			APR. 3							
Exhibitor Comment—"Timely economic questions treated in dramatic story."—M. P. News.										

Box Office Reports continued on page 1410

"HAIRPINS"

(Ince-Paramount-Artcraft)

Sullivan Has Taken a Familiar Idea and Made It Throb with Lifelike Touches

GIVE Gardner Sullivan plenty of time and you can trust him to turn out a clever story regardless of its ancient origin. The idea behind "Hairpins" is used about every blue moon, it being based upon the formula of the up-to-date husband who tires of his wife because of her old-fashioned conventions and slovenly appearance, and is gradually won back when she realizes her shortcomings and profits by them. But the difference between Mr. Sullivan's treatment of it and the uninspired development of many of his contemporaries makes it seem like something entirely new. His fine Italian hand is visible throughout, so that the idea is emphasized with remarkable freshness and novelty.

It is as compact a story as has ever been flashed, the sequences building one from another with spontaneous execution. The figure of the wife is more caricatured than we have ever seen her before. Which may account for the fine flavor of humor. She leaves a trail of hairpins wherever she moves—a slovenly spouse eternally thinking of household duties, until a time comes when her husband is provoked into associating with a type who is exactly opposite. Then comes the awakening. And she plays so fast and loose that her better-half is won back in short order. The finish is a trifle unsatisfactory. He will buy her a new kimono if she will be her old-fashioned self. He would place her back on her former level—a level which she has put out of her life. So this finale rings false.

However, the picture has so much in its favor that the analytical spectator will doubtless overlook it. The action is really lifelike, up to this point, and sparkles with vivid and intimate touches. Humor it has in abundance, which is found not only in the admirable subtleties, but in the relations of the characters to one another. Fred Niblo has directed the picture with genuine dramatic instinct, besides seeing to it that the backgrounds, the technical details are perfect. Mr. Sullivan has attempted to write another "Stepping Out" and while he has not approached this subject in workmanship, the new offering is a feather in his cap because of its human touches, and the fact that he has refurnished an old idea. Enid Bennett is delightful as the wife, and the same may be said of Matt Moore as the husband.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Muriel Rossmore.....	Enid Bennett
Rex Rossmore.....	Matt Moore
Hal Gordon.....	William Conklin
Edna Wainwright.....	Margaret Livingstone
Mrs. Kent.....	Grace Morse
John Burman.....	Al Filson
The Maid.....	Aggie Herring

By C. Gardner Sullivan.
Scenario by C. Gardner Sullivan.
Directed by Fred Niblo.
Photographed by George Barnes.

PRESS NOTICE—STORY

Husbands who blame their wives for becoming so domesticated that they lose all interest in the hilarity of life are taught a lesson in "Hairpins," the C. Gardner Sullivan story, which Thomas H. Ince has produced with Enid Bennett as the star. The picture will appear at the theatre next —. The author has used a favorite theme but has so refreshed it and brought out its highlights that it is entitled to rank as a most entertaining subject.

As Muriel Rossmore, Miss Bennett is wistfully appealing even in those moments when she is immersed in her household duties and neglects her personal appearance. Her husband, feeling an aversion to her slovenly ways, seeks solace with his stenographer. In a dramatic manner, Muriel becomes informed of the state of affairs and, blossoming over-night into a social butterfly, she soon brings her erring spouse back to the straight and narrow. The picture is filled with ingratiating humor and the intimate touches supplied by Fred Niblo, the director, are true to life. Matt Moore in the part of the husband gives a portrayal marked for its convincing quality. William Conklin, also contributes a good performance. The picture is handsomely staged.

PROGRAM READER

C. Gardner Sullivan, the talented screen writer has hit upon a theme which is being enacted everywhere in real life. He presents with much dramatic insight and pointed humor, the idea that a wife may become too domesticated for her own good. The husband in "Hairpins" is smart and up-to-date but his better-half is inclined to pay too much attention to household duties. She is a sloven of the first order. Naturally he rebels and finds company elsewhere. Then comes a day of realization to the young wife. She turns over a new leaf and succeeds in winning back her husband's love by paying some attention to her personal appearance. Enid Bennett is the star, supported by Matt Moore and others. Fred Niblo is the director. The picture will come to the theatre next —.

SUGGESTIONS

What of this title? It can be exploited in several ways. Make use of the idea which is a favorite one with fiction writers. Tell that it is the old story of the wife who allows herself to become dowdy and nearly loses her husband. Bring out the several highlights. Use close-ups of the star. Mention the author and emphasize that he is the leading screen writer in the business. Use Fred Niblo's name. Emphasize that the picture is in the same class as "Stepping Out." Bring name. Emphasize that it is on his way around the world in search of new material. Use a teaser campaign. And try to get in touch with the younger married set. Play up the fact that it is a picture which teaches a valuable lesson.

CATCH LINES

She was hopelessly old-fashioned and domesticated. And her husband liked a good time. See "Hairpins," a fascinating story of domestic life.

"THE MAN WHO DARED"

(Fox)

Probably Russell's Best Work to Date

THERE is incorporated in this picture a pretty idea of a prisoner reforming under the influence of another criminal, which is certainly novel for a feature that promises, in the opening reel, to be nothing more than a gun-shooting Western. This mixture makes a likeable production, with William Russell doing some of his best work to date. He plays the rough foreman of a lumber camp—a role that is unsympathetic in the beginning. There is an excellent incident when he gives the girl a revolver, daring her to punish him for the kiss he has stolen. Eileen Percy is the girl. She shoots him in the hand, and the "heavy," anxious to get revenge upon him, stages a hold-up with one hand bandaged. Of course Russell is imprisoned on this incriminating evidence. There is plenty of interest because, although innocent of the crime of which he is accused, he is guilty of another robbery.

Then comes the reform incidents. In the adjoining cell is a journeyman stonecutter, condemned to hang at dawn. Since his arrest he has been hewing the figure of Christ upon the Cross out of the prison wall. Russell, hardened and cynical because of his sweetheart's apparent unfaithfulness, watches the condemned man as he hastens to finish his work in the moonlight. Excellent lighting marks these shots. When the murderer falls exhausted, Russell sees the figure descend from the cross to comfort him. It is quite artistic. The girl, now married to the heavy with the promise that Russell will be exonerated, learns that she has been tricked, and hurries to free the star. Russell is acquitted and the villain is made a suicide.

There are some very much overdrawn shots of the effect of the miracle in the prison upon the populace. The clergymen are also pitifully effeminate and unreal.

This is probably Russell's best picture. Certainly he is more appealing as the hard-drinking, rough-lumberjack than in his farces. The picture is not too preachy to grow tiresome.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Big Jim O'Kane.....	William Russell
Mamie Lee.....	Eileen Percy
Ed Cass.....	Frank Browne
Sam Corcoran.....	Fred Warren
Long John.....	Lon Poff

Story and scenario by Julius G. Furchman.
Directed by Emmett J. Flynn.
Photography by Clyde De Vina.

PRESS NOTICE—STORY

It is a story of the California Redwoods that is to be the attraction at the theatre on —. "The Man Who Dared" is the title, and the star is William Russell, one of the most virile and attractive of screen actors, who, in this story which was written especially for him, is given every opportunity to impress, not only by his wonderful manly build and strength, but also by his remarkable dramatic ability.

In "The Man Who Dared," Russell plays a rough and ready foreman of a lumber camp. He is the leader of a gang of hard drinking workmen who have never known a single good influence. There is a pretty and thoroughly interesting romance woven in. The girl has just returned from an Eastern school to find that her father has been driven by financial troubles to become a forger. Jim O'Kane, played by Russell, cannot bear to see his sweetheart troubled. She needs money. And money she will have—so Jim and his pal decide to hold up the express company to get it. How he comes to realize that honest methods are better, and how he changes from a cynical, hardened disbeliever into a man of unbounded faith and forgiveness, forms the bulk of this interesting photoplay.

The picture was made with a wealth of natural and beautiful scenery as a background. It is technically perfect and many exquisite lighting effects add to the general beauty. Eileen Percy plays opposite the star. It was her work in this and other pictures that caused William Fox to star this dainty actress, and she is now at work at features in which she herself plays the stellar role. The picture was directed by Emmett Flynn.

PROGRAM READER

Real human men are the kind we like to see on the screen. Men who are a living shadow of the people who move about in the real world, hating, like the humans we know and understand. Such a character is Big Jim O'Kane, in "The Man Who Dared," which will be the attraction at this theatre on —. The author has made him no angelic, sanctimonious cinema-hero, rather has he made him an unreal, unscrupulous villain. Instead Big Jim is a regular flesh and blood man—one who has his share of the faults of humans, and perhaps more than his share of their kindness, charity and faithfulness.

Who could depict this lumberjack better than William Russell? For this screen favorite has here turned out his masterpiece. A story of the California Redwoods, this has beautiful scenery as a background for the dramatic action, which fills the picture with thrills and suspense. Playing opposite him is Eileen Percy, that dainty little actress who is soon to be a star in her own name. Big Jim O'Kane is a wholesome mixture of human faults and human virtues and you will love him just as much as did little Mamie Lee.

SUGGESTIONS

This is a fine picture in which to appeal to the Russell following. A great many may expect him in a farce, to be sure, but to get over the fact that this picture is a dramatic one, as well as one filled with thrilling physical action. A cut of the star in Eastern clothes will be attractive in the lobby. For a teaser campaign this slogan would be appealing. "I dare you to shoot!" Follow this with a cut of the star and underneath, "The Man Who Dared." Start this a week ahead of time, if you run it in the daily paper. A stage setting to represent a forest would be in order, but probably a little expensive.

CATCH LINES

A story of a lumber camp in the West, with William Russell in the most dramatic role of his career.

Exhibitors' Own Box Office Reports

(Continued from page 1408)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK	PICTURE	BRAND	STAR	RELEASED	PLAN BOOK
DARK MIRROR, THE (INCE-PARAMOUNT) DOROTHY DALTON. MAY 22 "Fairly interesting crank melodrama with Dorothy Dalton."—M. P. News. Exhibitor Comment—"This feature appeared to be rather too deep for my patrons. It was also hard to follow. Played it three days to average business." "An average feature to poor business for three days." "My patrons did not like this one at all." "Played it four days to average business one day and poor three days." "Good picture."—M. P. News. Consensus—"Average picture, average puller."					FALSE ROAD, THE (INCE-PARAMOUNT-ARTCRAFT) ENID BENNETT MAY 15 "Crank story is too tame and the action is mild."—M. P. News. Exhibitor Comment—"An average picture to average business three days." "Played it one day to big business. Very good."				
DEADLIER SEX, THE (HAMPTON-PATHE) BLANCHE SWEET. MAR. 27 "Hospital story lacking in main points."—M. P. News. Exhibitor Comment—"Played this feature one week to big business one day and average six." "This picture pleased but did only average business for three days." "Very good. Played it one week to big and average business." "Good picture, good puller."					FAMILY HONOR, THE (KING VIDOR-FIRST NATIONAL) SPECIAL CAST MAY 8 "Conventional photoplay smacks of the theatre."—M. P. News. Exhibitor Comment—"Poor opening day." "An excellent feature. A real page from life. Well liked by my patrons. Big business three days."				
DEADLINE AT ELEVEN (VITAPHON) CORINNE GRIFFITH. MAR. 20 "Story of a girl reporter is fairly interesting."—M. P. News.					FIGHTING CHANCE, THE (PARAMOUNT-ARTCRAFT) SPECIAL CAST JULY 31 "Robert W. Chambers' best-seller provides fair entertainment."—M. P. News.				
DEAD LINE, THE (FOX) GEORGE WALSH. MAY 15 "George Walsh will please in feud story."—M. P. News.					FIGHTING SHEPHERDESSE, THE (FIRST NATIONAL). APR. 10 "Colorful melodrama with star as Western heroine."—M. P. News. Exhibitor Comment—"Very good picture. Did big business for three days." "Not much." "Played this picture one week to extra big and big business. A good production which pleased all." "Consensus—"Good picture, good puller."				
DEEP PURPLE, THE (R. A. WALSH-REALART) SPECIAL CAST. MAY 15 "Fine adaptation of famous melodrama."—M. P. News.					FIREBRAND TREVISON (FOX) BUCK JONES. JULY 31 "Buck Jones practically duplicates his last picture."—M. P. News.				
DESERT LOVE (FOX) TOM MIX. APR. 24 "Tom Mix furnishes plenty of thrills."—M. P. News. Exhibitor Comment—"Played this one week and it went big." "Mix improving here. Played this picture one day to average business." "Consensus—"Good picture, good puller."					FLAMING CLUE, THE (VITAPHON) HARRY MOREY. MAR. 27 "Harry Morey has a vigorous melodrama here."—M. P. News.				
DEVIL'S CLAIM, THE (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA. MAY 22 "Japanese star in fantastic involved story."—M. P. News. Exhibitor Comment—"Played this picture one week to average and poor business. An average feature."					FOR THE SOUL OF RAFAEL (GARSON-EQUITY) CLARA KIMBALL YOUNG JUNE 12 "Colorful production carries little entertainment value."—M. P. News.				
DEVIL'S PASS KEY, THE (UNIVERSAL) SPECIAL CAST. APR. 17 "Stroheim has another big photoplay here."—M. P. News.					FORBIDDEN TRAILS (FOX) BUCK JONES. MAY 22 "Buck Jones in good average western."—M. P. News. Exhibitor Comment—"They liked it. Star growing in popularity. One day to average business."				
DEVIL'S RIDDLE, THE (FOX) GLADYS BROCKWELL. MAR. 13 "Gladys Brockwell picture offers mild entertainment."—M. P. News.					FORTUNE TELLER, THE (CAPELLANI-ROBERTSON-COLE) MARJORIE RAMBEAU. MAY 22 "Story of mother-love theme is nearly swamped with incident."—M. P. News. Exhibitor Comment—"Not very good. Played it three days to average business."				
DISCARDED WOMAN, THE (HALLMARK) SPECIAL CAST. JULY 10 "Discarded melodrama with familiar stock situations."—M. P. News.					GARTER GIRL, THE (VITAPHON) CORINNE GRIFFITH. MAY 22 "Good combination makes a very pleasing picture."—M. P. News. Exhibitor Comment—"Although this is just an average feature, it is far better than the star's previous work. Played it three days to average business."				
DOLLAR FOR DOLLAR (KEENAN-PATHE) FRANK KEENAN. MAY 1 "Keenan puts over another good picture."—M. P. News.					GIRL IN THE RAIN, THE (UNIVERSAL) ANNE CORNWALL. JULY 3 "Picture has many traits of the old time melo."—M. P. News.				
DOLLARS AND SENSE (GOLDWYN) MADGE KENNEDY. JULY 3 "Haworth-Robertson-Cole story but should interest."—M. P. News. Exhibitor Comment—"Played this feature three days to average business. An average feature." "A rather poor picture because plot, direction and acting was not up to standard. One week to average business." "Consensus—"Average picture, average puller."					GIRL IN THE WEB, THE (HAMPTON-PATHE) BLANCHE SWEET. JULY 31 "A splendid production from all angles."—M. P. News.				
DOLLARS AND THE WOMAN (VITAPHON) ALICE JOYCE. JUNE 12 "Character development emphasized in interesting picture."—M. P. News. Exhibitor Comment—"A good picture which played to a fair house but no overflow."					GO AND GET IT (NEILAN-FIRST NATIONAL) SPECIAL CAST. JULY 31 "Fast-moving melodrama furnishes thrills and excitement."—M. P. News.				
DON'T EVER MARRY (NEILAN-FIRST NATIONAL) SPECIAL CAST. MAY 1 "Matrimonial comedy covers many bright moments."—M. P. News. Exhibitor Comment—"Played the feature one week to big business. A good attraction." "Very good." "A good picture which was enjoyed by my patrons. Played it two days to big and average business." "Great attraction crowded by 'The Actor' and plot considered fair." "Went very well and they liked it. Three days to big business." "Consensus—"Good picture, good puller."					GOING SOME (REX BEACH-GOLDWYN) SPECIAL CAST. JULY 31 "Very good entertainment but not much like the original."—M. P. News.				
DOUBLE DYED DECEIVER (GOLDWYN) JACK PICKFORD. JUNE 26 "Pickford acts as well as O. Henry writes."—M. P. News. Exhibitor Comment—"Very good, the kind of picture that makes a genuine hit with all kinds of folks." "Neither my patrons nor myself liked this feature. Ran it one day to poor business." "Consensus—"Average picture, average puller."					GREAT ACCIDENT (GOLDWYN) TOM MOORE. JULY 3 "This would have hit the bull's eye had comedy been developed."—M. P. News.				
DR. JEKYLL AND MR. HYDE (PARAMOUNT-ARTCRAFT) JOHN BARRYMORE. APR. 10 "A very active and well presented feature."—M. P. News. Exhibitor Comment—"Good picture to big business for one week." "Ran this picture three days to big business. Patrons liked it." "Played it one week to big business. An excellent picture." "Great." "Went very well. Played it a week to big business every day." "Good." "Played this feature one week to big business. A good picture." "A wonderful picture. Played it one week to extra big business." "A good production but it did not appeal to our patrons. Played it one week to poor business." "Very good—played it two days to average business." "Consensus—"Good picture, good puller."					GREEN FLAME, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN. JULY 24 "Kerrigan has interesting detective story here."—M. P. News.				
DREAM CHATEAU, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN. MAR. 27 "Balzac story, starring Kerrigan, makes clean, entertaining picture."—M. P. News.					HARVEST MOON (GIBLART-HODKINSON) DORIS KENYON. APR. 10 "Star makes play entertaining."—M. P. News.				
EVERYTHING BUT THE TRUTH (UNIVERSAL) LYONS-MORAN. MAY 22 "Decorum fun, only mildly amusing."—M. P. News. Exhibitor Comment—"A fairly pleasing comedy to average business one day." "My crowd did not like this one and it appeared to be a rather poor production. Played it one day to big business."					HEART OF A CHILD, THE (METRO) NAZIMOVA. APR. 17 "Nazimova's art will carry this picture by."—M. P. News. Exhibitor Comment—"Going big so far." "Average picture to poor business big receipts. Good picture to big business three days." "Very good to better picture than her last one. It was very well liked by our audience. Three days to big business." "A splendid feature which proved very popular. Capacity houses at all performances." "Not her best but will with the Goldwyn comedy 'Edgar's Jonah Day.' Played this feature on the business two days and average four. It is Nazimova's best since 'The Consul.' "Good picture, good puller."				
EXCUSE MY DUST (FAMOUS PLAYERS-LASKY) WALLACE REID. APR. 3 "Better than it comes to entertaining."—M. P. News. Exhibitor Comment—"Star always goes big here. A good picture which did big business for three days." "A good feature to big business for three days." "Very good—big business two days." "Played it three days to big business. Good picture, well liked. Average business one day." "Consensus—"Good picture, good puller."					HELL SHIP, THE (FOX) MADLAINE TRAVERSE. FEB. 28 "Interesting moments in this colorful sea story."—M. P. News.				
					HER FIVE FOOT HIGHNESS (UNIVERSAL) EDITH ROBERTS. APR. 16 "Will get by except as to logic."—M. P. News.				
					HIDDEN CODE, THE (SULMAC-PIONEER) GRACE DAVISON. JULY 31 "Frankly a thriller and nothing more."—M. P. News.				
					HOMER COMES HOME (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY. JULY 10 "Charles Ray scores again in another home-sweet-home story."—M. P. News. Exhibitor Comment—"A splendid picture to three days of big business."				
					HONEY-BEE, THE (FLYING A-AT PATHE EXCHANGES) MARQUETTE SYLVA. MAY 15 "Good entertainment from photoplay novel."—M. P. News.				
					HOUSE OF TOYS, THE (AMERICAN-PATHE) SEENA OWEN. JUNE 5 "Picture lacks moving moments through its overworked theme and draggy action."—M. P. News.				
					HUMAN STUFF (UNIVERSAL) HARRY CAREY. JUNE 26 "Carey's latest, an average Western."—M. P. News.				
					HUMORESCUE (COSMOPOLITAN-PARAMOUNT-ARTCRAFT) SPECIAL CAST. MAY 15 "Here is an undeniably fine entertainment."—M. P. News.				

Box Office Reports continued on page 1412

"A DARK LANTERN"

(Realart)

Draggy Picture Develops to an Evident Conclusion

THE lack of novelty in this age-old theme, the stilted acting, the absence of any real dramatic inspiration in authorship or direction, the obvious development to an evident conclusion—these faults take away an entertainment value from "A Dark Lantern." The idea behind this story has lost its appeal with the average picturegoer. The girl who is offered a morganatic marriage with a scion of nobility, and saves her self-respect by ensnaring a likely young man from her own station in life, has become a trifle passe. Such a story has lost its punch because royalty has more or less "taken the count" since the war. The American girl or one of English blood who caters to blue-blooded aristocracy upon the continent may be fairly interesting as found in the magazine supplement of a Sunday paper, but on the screen she is lacking in appeal.

The picture takes a slap at morganatic marriages. That's about all it does do. Every scene and situation is obvious to a degree with the action carefully planted far in advance. So much so that there is not a single note of suspense. Elizabeth Robins, the author, and Burns Mantle, the scenarist, have done their work capably enough. That is not the point. The fault is the subject matter which is poor material for screen expression. As able a director as John Robertson is, he fails to give it any sparkle, any novel highlights. The picture shows evidences of severe cutting, for a number of the scenes are disconnected.

The action travels from London to the imaginary kingdom of Argovinia (page George Barr McCutcheon), to Rome and back to London with scarcely any continuity. Along about the middle the heroine discovers the true intentions of the royal son, with the conflict offered in the figure of the young doctor, who is a wary fellow. A nervous breakdown follows and she disobeys his instructions, but she isn't too sick to play the age-old game of "catching a husband." He is as indifferent as the Royal Prince is romantic. And therein lies his charm. The title finds its meaning in the black expression he assumes when in her presence. It strikes us that Mr. Robertson could have made more of the subject—as if he could have given it some dramatic color. A touch or two of humor would have enlightened the dreary idea. It drags its way without a spark of vitality. The performance is uneven at times.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Katherine Dereham.....	Alice Brady
Dr. Garth Vincent.....	James L. Crane
Prince Anton of Argovinia.....	Reginald Denny
Col. Dereham.....	Brandon Hurst
Lady Peterborough.....	Marie Burke
Graf-Wilhelm of Argovinia.....	David Montero
Nurse for Katherine.....	Virginia Huppert
Natalie, the Maid.....	Dorothy Betts
Mrs. Hally.....	Carolyn Irwin
Mrs. Toddine.....	Mrs. Tony West
Princess Margratha.....	Roni Purcell
Leonard.....	Russell McDermott

Scenario by Burns Mantle.
Directed by John S. Robertson.
Photographed by Roy F. Overbaugh.

PRESS NOTICE—STORY

Alice Brady, the popular Realart star, is to appear at the theatre next in her newest offering entitled, "A Dark Lantern," an adaptation by Burns Mantle of Elizabeth Robins' fascinating story. It is quite an unusual tale and offers the charming and talented star opportunities to express her personality. Her role is that of an English girl, the daughter of a profligate father. Her youthful fancy is ensnared by the fascinations of a young Prince of a small principality.

For several years he lays siege to her heart, begging her to accept the conditions of a morganatic marriage. She struggles with her pride and outraged love, and presently discovers that she is not ready to humble herself to him, but to a young doctor in her own station of life. In fact she humiliates herself to make him love her and the effort is successful. The picture offers any number of tense situations which are brought out with genuine dramatic feeling by the adaptor and director. Miss Brady is assisted by a cast of excellent players. James L. Crane, Brandon Hurst, Reginald Denny, and David Montero are a few of the actors. John S. Robertson has directed the picture with his customary good taste.

PROGRAM READER

Should a woman propose? Isn't it an accepted fact that woman does the proposing, though she doesn't always ask a man to marry her? Doesn't she make it pleasant enough for a suitor to enjoy her company? And can she make it delightful or not according to her whim and fancy? It sometimes happens that when she meets the right man he is not fortified with the necessary initiative to propose. In that case isn't it perfectly proper for her to encourage him and propose herself? These questions are answered to the tune of delightful drama in "A Dark Lantern," Alice Brady's latest Realart picture, which comes to the theatre next. The story is by Elizabeth Robins, scenarized by Burns Mantle, and directed by John S. Robertson.

CATCH LINES

If you had an opportunity to marry a Prince, would you take advantage of it? See how Alice Brady answered it in "A Dark Lantern," a fascinating Realart picture.

Should a woman propose? If you believe that this initiative destroys feminine charm you will be disappointed. Come and see Alice Brady in "A Dark Lantern."

"THE SQUARE SHOOTER"

(Fox)

A Familiar Story in Average Western

THERE is nothing unique in this production either in story, star, action or sets, and after the first two reels you can see that it is going to be nothing more or less than a familiar story of the mistaken identity variety with the usual gun play and pursuit over the plains. In short, it is good for mild interest, but can lay no claim to anything above the average, except possibly that Buck Jones has his usual pleasing personality.

Jones plays an Arizona ranch owner, who returns after a five-year's absence to find that the foreman is a crook. A Kansas City man is also half owner in the ranch and sends his son, a citified mollycoddle, to investigate affairs in Arizona. Jones and he meet accidentally and the city chap flees in fear with Jones' clothes. The star then impersonates the young man, and starts to end the corruption on the ranch. The cowboys, thinking he is an Easterner, are surprised to find that he can ride a broncho, throw a lariat, and perform other cowboy stunts with skill. The star, foreman and his gang attempt to kill the star, but prove to be very poor shots. The girl is attacked, and after a chase around the table, is rescued in the usual style by Jones. An unnecessary twist is brought in at the end, when it is learned that Jones is the sole owner of the ranch.

Such rapid recovery from wounds as we see here has come to be expected in this type of picture and probably will not be noticed. There is also a rather improbably worked out escape of the star from an improvised gallows. Jones' leap from a cliff to the back of a horse is good for an average thrill.

Patsey De Forest plays opposite the star and does well enough in her few opportunities. Al Fremont is the conventional villain. This picture will entertain an audience with a hunger for Westerns, but not many others.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

"Chick" Crandall.....	Buck Jones
Barbara Hampton.....	Patsey De Forest
Zeke Hampton.....	Charles K. French
Sam Curtis.....	Al Fremont
Bill Morris.....	Frederick Starr
Harold L. Montague, Sr.....	Edwin Booth Tilton
Harold Montague, Jr.....	Ernest Shields
Sandy.....	Charles Force
Minerva Doolittle.....	Lon Poff
	Orpha Alba

Story by Denison Clift.
Directed by Paul Cazenueve.
Photography by Vernon Walker.

PRESS NOTICE—STORY

Buck Jones, the inimitable cowboy actor, plays the leading role in "The Square Shooter," a picture of the virile West, which will be the attraction at the theatre on —. This is a thrilling bit of life as it is on the Western plains, among cattle rustlers and quick-shooting cowboys, with the star in a role that gives him ample opportunity to display his ability as a broncho-breaker, lariat-thrower, and all-around hard-riding cowboy.

Making pictures like "The Square Shooter" is far from being the easy life that those who are not acquainted with life in the movies, are wont to believe. It took weeks of hard work to film a story so full of thrills and action. There is something doing every minute and excitement every second. Probably the greatest thrill is a scene where Buck Jones leaps from a cliff over the road upon the back of a running horse, knocking the rider to the ground and saving the heroine from him.

The story tells of the corrupt foreman of the "Flying A" ranch and how he is finally brought to grief when Jones impersonates a city youth and discovers the foreman's methods of cattle-rustling. There is no small amount of comedy injected when the cowboys start in surprise at the "city chap's" ability to ride a broncho that they themselves were never able to go near.

Supporting the star is pretty Patsey De Forest, and others in the cast include Ernest Shields, Al Fremont and Charles K. French. The story is by Denison Clift, and Paul Cazenueve did the directing.

PROGRAM READER

It is the West that gives us our most virile men, and our most virile stories. Such a story is "The Square Shooter," which will be the attraction at this theatre on —. And such a man is Buck Jones, the inimitable screen star, who plays the leading role in this cowboy drama. It is the kind of a story that the whole world loves, for it is full of red-blonded action, and constant thrills, as it tells the tale of the love of a strong, manly man, and a girl's true-hearted devotion. Patsey De Forest is the girl in this case and is equal to the task of supporting such a star as Buck Jones. The rest of the cast are fully capable and you will be assured of seeing a thrilling, well-acted, and technically perfect drama of the West, taken in the West, and filled with the rough and ready atmosphere of the West, when you see "The Square Shooter." The picture will be shown for — days.

SUGGESTIONS

The star seems to deserve most of our investigations in this picture. He is handsome and has an attractive history behind him that reads well in print. Mention his previous successes. Use as a teaser: "He rides, he loves, he shoots—Square!" A cowboy riding through the street would be the best outdoor stunt. He should bear a sign reading "Buck Jones—he shoots square and fights fair." "The Square Shooter," at the — theatre. If you can find anyone proficient in rope throwing, you could conduct a lariat contest on the stage through him.

CATCH LINES

A son of the West in a story of the West—Buck Jones in "The Square Shooter." A photoplay of thrills, action, and virility.

A story of the land of the cowpunchers with the great cowboy actor, Buck Jones, in the leading role—"The Square Shooter."

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PICTURE	BRAND	STAR	RELEASED	PLAN BOOK	PICTURE	BRAND	STAR	RELEASED	PLAN BOOK
HUSBANDS AND WIVES (GAUMONT) VIVIAN MARTIN.....	JUNE 12	"Bright story carries few interesting moments."—M. P. News.			LOCKED LIPS (UNIVERSAL) TSURU OKI.....	APR. 24	"Fatigue story and crude touches provide weak entertainment."—M. P. News.		
IDOL DANCER, THE (FIRST NATIONAL) SPECIAL CAST.....	APR. 3	"Feature interesting, but will not impress."—M. P. News. Exhibitor Comment—"Very good." "Comparing this with Griffith's former pictures we find something different in this one. Pleased big audiences for four days." "Exceptionally good; had exceptional dancing and lavish scenery." "Played this production one week to extra big business." "A splendid picture." "A dandy picture which played my house three days to extra big business." "A poor Griffith subject. Played it one week to average business." "Wonderful in every respect. It was liked and well received by my patrons. Played it one week to big business." Consensus—"Good picture, good puller."			LOVE EXPERT, THE (FIRST NATIONAL) CONSTANCE TALLMAGE.....	MAY 8	"Constance Tallmage scores again in romantic comedy."—M. P. News. Exhibitor Comment—"Excellent." "Only fair receipts." "Went very well. Three days to big business." "Extra good. Played it one week to big business." "They said it was mighty fine. Played it one day to average business." Consensus—"Good picture, good puller."		
IF I WERE KING (FOX) WILLIAM FARNUM.....	JULY 10	"Costume play with Farnum as a romantic actor."—M. P. News.			LOVE'S HARVEST (FOX) SHIRLEY MASON.....	JUNE 5	"Dainty star in comedy drama of high order."—M. P. News.		
INFERIOR SEX, THE (FIRST NATIONAL) MILDRED HARRIS.....	MAY 8	"Fairly interesting domestic drama with Mildred Harris."—M. P. News. Exhibitor Comment—"A very good picture. Ran this with 'Bringing Up Father' and we did have some program." "Played it two days to big business." "Fair picture to average business one day." "An ordinary production to average business for one day." Consensus—"Average picture, good puller."			LOVE WITHOUT QUESTION (B. A. ROLFE-JANS) OLIVE TELL.....	APR. 10	"Cook melodrama, rich in mystery and suspense."—M. P. News. Exhibitor Comment—"Quite a bit different from the ordinary run of pictures. Good story but after all is said and done, it seems a little too improbable." Consensus—"Good picture, good puller."		
INNER VOICE, THE (AMERICAN-PATHE) E. K. LINCOLN.....	APR. 3	"Should satisfy any audience anywhere."—M. P. News.			MADONNAS AND MEN (B. A. ROLFE-JANS) SPECIAL CAST.....	JUNE 26	"If you want a spectacular production, here it is."—M. P. News.		
IRON HEART, THE (FOX) MADLAINE TRAVERSE.....	JUNE 12	"Conventional silent film story does not convince."—M. P. News.			MAN AND HIS WOMAN (BLACKTON-PATHE) HERBERT RAY.....	JULY 24	"Recombines an old-time melodrama with all the favorite hooks intact."—M. P. News.		
JACK STRAW (PARAMOUNT-ARTCRAFT) ROBERT WALSH.....	APR. 10	"Obvious light comedy has amusing moments."—M. P. News. Exhibitor Comment—"Fair crowds during matinee and evening performances. Warwick is popular favorite and generally does big business." "A good picture to average business one day." "An excellent picture to big business for three days." "An average picture to average business. Patrons rather disappointed." "Did average business for three days. An average feature." "A good picture. Average business two days." Consensus—"Good picture, good puller."			MARY ELLEN COMES TO TOWN (PARAMOUNT-ARTCRAFT) DOROTHY GISH.....	APR. 3	"Dorothy Gish scores in a hamptoun role."—M. P. News. Exhibitor Comment—"Played this feature one week to big business one day and average six." "Star good. No plot to story. Played it three days to big business." "An average picture to average business for one week." "A good picture to big business one day." Consensus—"Average picture, average puller."		
JENNY BE GOOD (REALART) MARY MILES MINTER.....	MAY 15	"A pleasing picture with many good points."—M. P. News. Exhibitor Comment—"Just an average picture which played my house three days to average business." "Very good, one of Miss Minter's best. Played it two days to big and average business." Consensus—"Average picture, average puller."			MASTER STROKE, A (VITAGRAPH) EARLE WILLIAMS.....	JULY 17	"Average program offering with bad plot angle."—M. P. News. Exhibitor Comment—"They didn't seem to like this one. Ran it three days to average business one day and poor two." Consensus—"Average picture, average puller."		
JES' CALL ME JIM (GOLDWYN) WILL ROGERS.....	JUNE 5	"Rogers has rich character study in story of homespun quality."—M. P. News. Exhibitor Comment—"One of the best pictures ever run. Played it one week to big business and to a very pleased patronage." "Played this picture on the program with the American feature 'The Dangerous Moment' starring Margarita Fisher for one week to extra big business one day and big business six. My patrons seemed to think this picture a very good one. It's photography is remarkable." Consensus—"Good picture, good puller."			MIRACLE OF MONEY, THE (HENLEY-PATHE) SPECIAL CAST.....	MAY 8	"A rather weak story which loses interest."—M. P. News.		
JOYOUS TROUBLE MAKER, THE (FOX) WILLIAM FARNUM.....	JULY 3	"William Farnum scores in light role, though entertaining value is rather weak."—M. P. News.			MISFIT WIFE, THE (METRO) ALICE LAKE.....	JULY 31	"Often told story is fairly well done."—M. P. News.		
LADDER OF LIES, THE (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON.....	JULY 17	"Story of woman's self-sacrifice is interestingly told."—M. P. News.			MISS HOBBS (REALART) WANDA HAWLEY.....	JUNE 26	"Fair story with a single-track idea, presents Wanda Hawley as a star."—M. P. News. Exhibitor Comment—"Very pleasant—exceedingly good warm weather entertainment." "Very good. One week to big and average business." "Fair. Three days to average business." "Well liked on star's initial picture. Played it four days to average business." Consensus—"Average picture, average puller."		
LADY IN LOVE, A (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON.....	MAY 29	"Ethel Clayton's charming performance the only redeeming feature here."—M. P. News. Exhibitor Comment—"Fair to average business three days." "An average feature to three days of average business." "This feature went very poorly in my house. My patrons did not think much of it. Played it one week to poor business." "Very good. Big to average business two days." Consensus—"Average picture, average puller."			MODERN SALOME, A (HOPE-HAMPTON-METRO) HOPE HAMPTON (FEB. 10).....	JAN. 31	"Satisfied from all angles."—M. P. News. Exhibitor Comment—"An average picture which did big business for three days." Consensus—"Average picture, average puller."		
LA LA LUCILLE (UNIVERSAL) LYONS AND MORAN.....	JULY 24	"Lyons and Moran produce a good comedy."—M. P. News.			MOLLYCODDLE, THE (UNITED ARTISTS) DOUGLAS FAIRBANKS.....	JUNE 26	"Action, adventure and thrills are packed in Fairbanks' latest."—M. P. News. Exhibitor Comment—"Great—best picture Fairbanks ever made. A wonderful entertainment from start to finish." "Douglas Fairbanks has come back with a vengeance in this one. It is one of his most pleasing productions. It has a good story, good photography, good direction and was universally well received. Played it one week to extra big business every day in line." "A splendid production with good acting. Something new in film line." Consensus—"Excellent picture, big puller."		
LEAVE IT TO ME (FOX) WILLIAM RUSSELL.....	MAY 8	"Average feature with William Russell."—M. P. News.			MOLLY AND I (FOX) SHIRLEY MASON.....	APR. 10	"Shirley Mason pleases in entertaining light comedy."—M. P. News. Exhibitor Comment—"Very good picture. Mason coming along fine. Average business one day." Consensus—"Average picture, average puller."		
LET'S BE FASHIONABLE (INCE-PARAMOUNT-ARTCRAFT) MAC-LEAN-MAY.....	JUNE 26	"Mild but pleasing picture with Ince's co-stars."—M. P. News.			MOON MADNESS (HAWORTH-ROBERTSON-COLE) EDITH STORM.....	JULY 31	"Commodious story with artistic settings."—M. P. News.		
LIFE'S TWIST (ROBERTSON-COLE) BESSIE BARRISCALE.....	JULY 31	"Has entertaining value which should interest."—M. P. News. Exhibitor Comment—"Very good. Played it three days to big business." Consensus—"Average picture, average puller."			MOTHER OF HIS CHILDREN, THE (FOX) GLADYS BROCKWELL.....	APR. 17	"Triangle drama well produced and well acted."—M. P. News.		
LIFTING SHADOWS (PENET-PATHE) EMMY WEHLEN.....	APR. 3	"Promagadists run riot in this one."—M. P. News.			MUTINY OF THE ELSINORE, THE (SHURTLEFF-METRO) MITCHELL LEWIS.....	JULY 31	"Rich entertainment in this realistic Jack London story."—M. P. News.		
LI TING LANG (HAWORTH-ROBERTSON-COLE) SESSUE HAYA-KAWA.....	JULY 24	"Hayakawa at his best as mercurial Chinaman."—M. P. News.			MRS. TEMPLE'S TELEGRAM (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN.....	MAY 22	"Bryant Washburn is fairly successful in adapted farce."—M. P. News.		
LITTLE CAPE, THE (PATHE) MAX LINDER.....	JUNE 12	"A pleasing comedy with an amusing story."—M. P. News.			MY LADY'S CARTER (PARAMOUNT-ARTCRAFT) SPECIAL CAST.....	MAR. 27	"Mystery melodrama which should get by."—M. P. News. Exhibitor Comment—"Ran this feature one week only. An average picture." "Played it one week to average business two days and poor business five days." "They wouldn't come to see this one. Poor business one day." Consensus—"Average picture, average puller."		
LITTLE SHEPHERD OF KINGDOM COME, THE (GOLDWYN).....	FEB. 28	"Old War period popular novel given fine production."—M. P. News. Exhibitor Comment—"An average picture to average business." "A good production which received many compliments as to its satisfaction. Big business." "Big three days. Picture is good and drew even better than we expected." "It did average business for three days." "A rather poor picture." "They liked it and it went over. Average business one week." "Very good." "Played it three days to big business." "Pleased in a mild way but nothing to rave about. Played it three days to average business." "Most satisfactory feature this star has given us in many a day. Certainly will help to bring him back in popular favor. Three days to big business two days to average one." Consensus—"Good picture, good puller."			NEGLECTED WIVES (WISTARIA) SPECIAL CAST.....	APR. 24	"Careful production overcomes trite theme."—M. P. News.		
					NOTHING BUT LIES (TAYLOR HOLMES-METRO) TAYLOR HOLMES.....	MAY 29	"Farce picture, drags and carries very little humor."—M. P. News.		
					NO. 99 (BRUNTON-HODKINSON) J. WARREN KERRIGAN.....	MAY 29	"Obvious but interesting photoplay is Kerrigan's latest."—M. P. News.		

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PICTURE	BRAND	STAR	RELEASED	PLAN BOOK	PICTURE	BRAND	STAR	RELEASED	PLAN BOOK
NURSE MARJORIE (REALART)	MARY MILES MINTER	APR. 3	Old English atmosphere pictures. —M. P. News. Exhibitor Comment—"An average picture which played my house three days to big business." Consensus—"Average picture, average puller."		SCRATCH MY BACK (GOLDWYN)	SPECIAL CAST	JUNE 19	Sanitizing comedy is a sure-fire hit. —M. P. News. Exhibitor Comment—"A remarkably fine picture, especially for high class trade. Played it one day to extra big business." "Very good from box-office and artistic standpoint." Consensus—"Good picture, good puller."	
NOTORIOUS BENT SANDS, THE (ROBERTSON-COLE)	BESSIE BARRISCALE	JUNE 19	Trite story with interesting and dramatic moments. —M. P. News.		SEA RIDER, THE (VITAGRAPH)	HARRY MOREY	JUNE 3	Safarizing tale carries an adequate punch for Morey. —M. P. News.	
OLD LADY 31 (METRO)	EMMA DUNN	APR. 10	Peas and laughter in excellently produced comedy-drama. —M. P. News. Exhibitor Comment—"This picture did not take very well with my patrons. Average business three days."		SEA WOLF, THE (FAMOUS PLAYERS-LASKY)	SPECIAL CAST	MAY 29	Good action, melodrama typical of Jack London. —M. P. News. Exhibitor Comment—"Fair—too thrilling for the summer show." "An average picture to big and average business two days." "Brought extra large receipts but picture was considered tough. Extra advertising and London's name helped." Consensus—"Average picture, average puller."	
ONE HOUR BEFORE DAWN (HAMPTON-PATHE)	H. B. WAR.	JULY 24	NER Excellent mystery story very well produced. —M. P. News.		SEEING IT THROUGH (BRENTWOOD-ROBERTSON-COLE)	ZASU PITTS	FEB. 28	Heart interest story carries bewildering detail. —M. P. News.	
ORPHAN, THE (FOX)	WILLIAM FARNUM	MAY 8	Wildcat of westerns with little plot. —M. P. News. Exhibitor Comment—"This is a rather poor production but it went over big and was well liked by my patrons. Played it one week with the Goldwyn production, Partners of the Night, to big business. Played it three days to average business." Consensus—"Average picture, average puller."		SEX (J. PARKER READ-HODKINSON)	LOUISE GLAUM	APR. 10	Powerful theme, clever acting and rich production. —M. P. News. Exhibitor Comment—"A big production which was well produced and as a result did big business for one week." "A satisfactory picture which did splendid business for one week." "Very good. Played it three days to extra big business." "Played it three days to capacity business." "Good picture, three days to big business." "A picture of splendid attraction which pleased all. Three days to big business." "Film stood up well during its second week." Consensus—"Good picture, good puller."	
OUT OF THE STORM (GOLDWYN)	SPECIAL CAST	JUNE 26	A good feature which should interest and excite. —M. P. News. Exhibitor Comment—"A good production which played our house for one week. Did not go very well the first half but picked up the last half of the week"		SHERRY (EDGAR-LEWIS-PATHE)	SPECIAL CAST	JUNE 8	Has interesting moments, but rather long drawn out. —M. P. News.	
PARIS GREEN (INCE-PARAMOUNT-ARTCRAFT)	CHARLES RAY	MAY 1	Interesting moments in homespun story despite hokum. —M. P. News. Exhibitor Comment—"A splendid picture. Standing room only at all afternoon and evening performances." "Went very well and my patrons liked it. Played it three days to big business." "One of Ray's best which pleased and was enjoyed by all one day to big business." "Charles Ray is a favorite here and this picture was well received by my patrons. Played it one week to big business." "Splendid—Ray more popular than ever. Good business for three days." Consensus—"Good picture, good puller."		SHIPWRECKED AMONG CANNIBALS (UNIVERSAL)	SOUTH SEA ISLANDERS	JULY 10	Good production which should interest. —M. P. News.	
PARLOR, BEDROOM AND BATH (SCREEN CLASSICS-METRO)	SPECIAL CAST	JULY 17	Stage success is rather weak in its screen version. —M. P. News.		SHORE ACRES (METRO-SCREEN CLASSICS)	ALICE LAKE	APR. 3	Famous New England drama, well adapted. —M. P. News. Exhibitor Comment—"A good picture which I played three days to average and poor business." "This picture did not appeal although Alice Lake was well liked. Played it on the program with the Fox production, A Manhattan Knight, to average business for one week. This feature did average business for three days. It is a good picture, however." "An exceptionally good picture. Pleased our audiences for three days and did big business for that time. We would like more like it." Consensus—"Average picture, average puller."	
PASSERS-BY (BLACKTON-PATHE)	HERBERT RAWLINSON	JULY 3	Exceptional characterizations lift ordinary story. —M. P. News.		SICK ABED (PARAMOUNT-ARTCRAFT)	WALLACE REID	JULY 8	This lively comedy to a sure laugh-provoker. —M. P. News. Exhibitor Comment—"Very good, went over with a bang, to big business for three days. This feature pleased my patrons and it furnished great enjoyment for all. Two days to extra big and average business." Consensus—"Good picture, good puller."	
PATH SHE CHOSE, THE (UNIVERSAL)	ANNE CORNWALL	MAY 29	Interesting despite slight story. —M. P. News. Exhibitor Comment—"Good—big business one day."		SILVER HORDE, THE (REX BEACH)	SPECIAL CAST	MAY 22	Interesting, but rather short on drama and action. —M. P. News. Exhibitor Comment—"A splendid picture to extra big business three days." "Played it three days. A good picture to average business." "Excited about the average amount of interest from my patrons. Played it three days to average business." Consensus—"Good picture, average puller."	
PEDDLER OF LIES, THE (UNIVERSAL)	FRANK MAYO	JAN. 31	Good production of melodrama and unreal plot. —M. P. News.		SIMPLE SOULS (HAMPTON-PATHE)	BLANCHE SWEET	MAY 8	Pleasing picture which should entertain. —M. P. News.	
PHANTOM MELODY, THE (UNIVERSAL)	MONROE SALISBURY	JAN. 31	Fantastic story of love and vengeance. —M. P. News. Exhibitor Comment—"Average picture to average business three days."		SISTER TO SALOME, A (FOX)	GLADYS BROCKWELL	JULY 31	Dream ending does not save it from being hopelessly tragic. —M. P. News.	
RINCE CHAP, THE (PARAMOUNT-ARTCRAFT)	SPECIAL CAST	JULY 24	Sentimental story has few interesting moments. —M. P. News.		SIX BEST CELLARS, THE (PARAMOUNT-ARTCRAFT)	BYRANT WASHBURN	MAR. 26	Brundt Washburn has a knockout here. —M. P. News. Exhibitor Comment—"A splendid picture to extra big business for one day." "An average feature which did big business for three days." "Great. Played it a week." "A very good picture to poor business one day." Consensus—"Good picture, good puller."	
RED LANE, THE (UNIVERSAL)	FRANK MAYO	JULY 17	A pleasing picture which should interest. —M. P. News.		SLAM BANG JIM (AMERICAN-FLYING A)	WILLIAM RUSSELL	APR. 24	Good laughs in mixture of farce and western. —M. P. News. Exhibitor Comment—"Played it a week to average business. Just an average feature."	
REMODELING HER HUSBAND (NEW ART-PARAMOUNT)	DOROTHY GISH	JUNE 19	Math-catch story lifted by Dorothy Gish's inimitable humor. —M. P. News. Exhibitor Comment—"Played this feature one week to big and average business. An average picture."		SLIM PRINCESS, THE (GOLDWYN)	MABEL NORMAND	JULY 10	Normand in kind of role which made her famous. —M. P. News. Exhibitor Comment—"Just a fair picture to average business for three days."	
RESTLESS SEX, THE (COSMOPOLITAN-ART-CRAFT)	SPECIAL CAST	JUNE 26	Lavish production given Chambers' story which carries interesting moments. —M. P. News.		SPIRIT OF GOOD, THE (FOX)	MADLAINE TRAVERSE	JULY 24	Wishy-washy, trite story, with star miscast. —M. P. News.	
RETURN OF TARZAN, THE (NUMA-GOLDWYN)	GENE POL-LAR	JUNE 12	Fantastic picture fails to meet expectations. —M. P. News.		STRANGE BOARDER, THE (GOLDWYN)	WILL ROGERS	MAY 1	Will Rogers makes another entertaining picture. —M. P. News. Exhibitor Comment—"Played this one with the Universal feature 'The Road to Divorce' to extra big business six days and big business one." "My patrons did not like this one and as a result, it did not go over. Played it one day to poor business." "A rather poor picture to three days of poor business." "Good picture which did average business for one day." Consensus—"Average picture, average puller."	
RIDERS OF THE DAWN (BENJ. HAMPTON-HODKINSON)	SPECIAL CAST	MAY 13	Colorful action compensated for plot shortcomings. —M. P. News. Exhibitor Comment—"This picture went very well because it was a Northwest picture and full of exciting stunts. It appears to be good for a second run."		SUDS (UNITED ARTISTS)	MARY PICKFORD	JULY 10	Unique characterization and artistic lightings lift slender and common place story. —M. P. News. Exhibitor Comment—"Pickford's latest appears to be a rather poor production. Played it one week to poor business. Pretty good but not a knockout by any means. Did not go well at all. They did not like it." "Played it one week." Consensus—"Average picture, average puller."	
RIO GRANDE (CAREWE-PATHE)	SPECIAL CAST	APR. 24	Should give satisfaction wherever shown. —M. P. News. Exhibitor Comment—"Played this feature one week to poor business. Hot weather seems to be the cause for the drop in business."						
ROMANCE (UNITED ARTISTS)	DORIS KEANE	MAY 29	Artistic production given play of love and sentiment. —M. P. News. Exhibitor Comment—"Fair—rather poor entertainment however. Too much sentimentality." "Went over big because it was well advertised and put over on a big scale, but it seemed to be too deep for ninety per cent of the patrons." Consensus—"Good picture, good puller."						
SAND (PARAMOUNT-ARTCRAFT)	WILLIAM S. HART	JULY 3	William S. Hart and his Pinto score in characteristic picture. —M. P. News. Exhibitor Comment—"Very entertaining. Has a good cast and is well produced. Railroad-holdup stories seem to always fascinate my audiences. Hart does good work and more acting than heretofore. One week to big business every day." "This is a very good production. My patrons liked it very much and were pleased with Hart. Played it two days to big and average business." Consensus—"Good picture, good puller."						

Box Office Reports continued on page 1414

The Index to The Complete Plan Book

(Continued from page 1413)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK	PICTURE	BRAND	STAR	RELEASED	PLAN BOOK
TATTLERS, THE (FOX) MADLAINE TRAVERSE.....			APR. 10	"Society melodrama too heavy for general entertainment."—M. P. News.	WOLVES OF THE STREET (ART-O-GRAPH-ARROW) EDMUND COBB.....			JUNE 5	"Unsatisfactory production of Wall street story."—M. P. News. Exhibitor Comment—"Fairly interesting but that is all. Three days to average business."
TERROR, THE (FOX) TOM MIX.....			MAY 29	"Tom Mix thriller more than satisfies."—M. P. News.	WOMAN GIVES, THE (FIRST NATIONAL) NORMA TALMADGE.....			APR. 24	"Lots of talent and effort almost wasted."—M. P. News. Exhibitor Comment—"A very good one from both box office and artistic standpoint." "Played it two days to big and average business." Consensus—"Good picture, good puller."
TERROR ISLAND (PARAMOUNT-ARTCRAFT) HOUDINI.....			MAY 1	"Remembers a wild serial in incident and action."—M. P. News. Exhibitor Comment—"An improbable picture which I played one week to poor business. It seems to be composed of serial stuff done five years ago." "A good serial. Played it one day to average business." Consensus—"Average picture, average puller."	FARRAR.....			APR. 17	"Single track idea overwhelmed with romance."—M. P. News.
THIRD GENERATION, THE (ROBERTSON-COLE) SPECIAL CAST (JAN. 24).....			JAN. 31	"Fairly interesting picture on a domestic theme."—M. P. News. Exhibitor Comment—"Average picture to average business one week."	WOMAN IN ROOM 13, THE (GOLDWYN) PAULINE FREDERICK.....			APR. 17	"Pauline Frederick has worthy subject in mystery melodrama."—M. P. News. Exhibitor Comment—"Best Frederick in a long time. Poor business one day." "Big box office value. Picture gave splendid satisfaction." "Good picture to big business three days." "Went over big; not because of cast but because mystery play and book well known." Consensus—"Good picture, good puller."
THIRD WOMAN, THE (ROBERTSON-COLE) SPECIAL CAST.....			MAR. 27	"Might be classed as fair entertainment."—M. P. News. Exhibitor Comment—"Did average business for three days. An average feature."	WOMAN WHO UNDERSTOOD, THE (ROBERTSON-COLE) BESSIE BARRISCALE.....			APR. 3	"Domestic story is obvious but entertaining."—M. P. News. Exhibitor Comment—"An average picture which I played seven days to poor business." "An average feature to poor business for three days on account of 'Holy Week.'" Consensus—"Average picture, average puller."
THIRTIETH PIECE OF SILVER, THE (AMERICAN-PATHE) MARGARITA FISHER.....			MAY 22	"Good combination makes interesting picture."—M. P. News.	WOMAN'S MAN (ARROW FILM CORP.) ROMAINE FIELDING.....			JULY 31	"An exciting story full of incident."—M. P. News.
THOU ART THE MAN (PARAMOUNT-ARTCRAFT) ROBERT WARWICK.....			JUNE 12	"Warwick starred in average romantic drama."—M. P. News. Exhibitor Comment—"An average picture to average business three days." "A very good picture which was praised by many of our patrons. Warwick's acting very good. Held interest every minute." "Very absorbing. Has sustaining interest which pleased my patrons and brought them back strong. Big to average business two days." Consensus—"Good picture, good puller."	WOULD YOU FORGIVE? (FOX) VIVIAN RICH.....			MAY 1	"Small appeal in conventional society drama."—M. P. News.
3 GOLD COINS (FOX) TOM MIX.....			JULY 17	"Tom Mix scores again in another characteristic role."—M. P. News.	WONDER MAN, THE (ROBERTSON-COLE) GEORGES CARPENTIER.....			JUNE 12	"Picture carries interest and a colorful personality."—M. P. News.
TOKIO SIREN, A (UNIVERSAL) TSURU OKI.....			JUNE 26	"Story with Japanese star lacking in punch."—M. P. News. Exhibitor Comment—"A good picture which pleased. Played it one day to big business."	WORLD AND HIS WIFE, THE (COSMOPOLITAN-PARAMOUNT-ARTCRAFT) SPECIAL CAST.....			JULY 31	"Rich production and good acting save this one."—M. P. News.
TOLL GATE, THE (PARAMOUNT-ARTCRAFT) WILLIAM S. HART.....			MAY 1	"Quite entertaining picture with Hart as good-bad man again."—M. P. News. Exhibitor Comment—"Did average business for three days." "Played this one eight days. Consider it of extra fine value, it did big business." "A very good production which pleased. Played it two days to extra big business and average business." "Very good. Played it three days to average business." "A splendid picture which played my house one week to extra big business." "Went big and they like it very much. Played it one week, to extra big business four days and big business three. A very good production." "My patrons liked the picture but that is all. Played it three days to average business." Consensus—"Good picture, good puller."	WORLD OF FOLLY, A (FOX) VIVIAN RICH.....			JUNE 26	"Hackneyed story fails to create interest."—M. P. News.
TRAIL OF THE CIGARETTE, THE (STEINER-ARROW) GLEN WHITE.....			JUNE 12	"Mystery story well produced and thoroughly interesting."—M. P. News.	YELLOW TYPHOON, THE (FIRST NATIONAL) ANITA STEWART.....			MAY 22	"Anita Stewart's portrayal compensates for theatrical story."—M. P. News. Exhibitor Comment—"Played it one week to average business. An average feature." "A very good picture. Even though a great many people are prejudiced against dual roles, they appeared perfectly satisfied with this one. Three days to big business two days and average one." Consensus—"Good picture, good puller."
TREASURE ISLAND (PARAMOUNT-ARTCRAFT) SPECIAL CAST.....			APR. 24	"Interesting picture made from Stevenson's famous story."—M. P. News. Exhibitor Comment—"Wonderful attraction. Big box office value." "Fine, classic production, one that should appeal to all romance lovers. One week to big and average business."	YES OR NO (FIRST NATIONAL) NORMA TALMADGE.....			JULY 17	"Two ordinary stories in one with star playing dual role."—M. P. News.
TRIP TO MARS, A (TOWER FILM CORP.) SPECIAL CAST.....			MAY 29	"Should furnish average entertainment."—M. P. News.	YOUNG MRS. WINTHROP (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON.....			APR. 3	"Moth-eaten story furnishes artificial picture."—M. P. News. Exhibitor Comment—"A very good picture. A little sad but it did them good. Ethel Clayton's acting fine. Surely a very satisfactory production." "A very good picture to extra big business one day." "Very good—Clayton growing in favor; average business one day." "Good picture to good business for three days." Consensus—"Good picture, good puller."
TWINS OF SUFFERING CREEK (FOX) WILLIAM RUSSELL.....			JULY 3	"Russell in Western will entertain but not thrill."—M. P. News.	"Flashbacks" on Earlier Releases				
UNCHARTED CHANNELS (ROBERTSON-COLE).....			JUNE 26	"Theme is timely and H. B. Warner puts it across."—M. P. News.					
UNKNOWN RANGER, THE (AYWON FILM CORP.) REX RAY.....			JUNE 5	"A mildly entertaining western."—M. P. News.	"Broken Melody" (Selznick)—"Extra big business two days and average business one. O'Brien certainly assures us box office satisfaction but his vehicles appear to be rather disappointing." "Live Sparks" (Hodkinson)—"A good picture to three days of big business." "But Yonder" (Selznick)—"An average feature to average business three days." "Passion's Playground" (First National)—"Would call this one an average feature. It played my house three days to big business." "The Flapper" (Selznick)—"All right for summer shows but nothing startling. Average business three days." "The Great Accident" (Goldwyn)—"Great—standing 'em up all week at two houses and simultaneously." "The River's End" (First National)—"One of the best features of the year. Drew mid-winter business during first hot spell of summer. Extra big business for three days." "Wings of the Morning" (Fox)—"A splendid picture to poor business for one day."				
UNDER CRIMSON SKIES (UNIVERSAL-JEWEL) ELMO LINCOLN.....			JUNE 12	"Action and incident make colorful melodrama."—M. P. News.					
UNDER NORTHERN LIGHTS (UNIVERSAL) SPECIAL CAST.....			JULY 31	"Interest and action strong in this one."—M. P. News.					
WALL STREET MYSTERY, A (ARROW) GLEN WHITE.....			JUNE 5	"Love interest lacking in average detective story."—M. P. News.					
WHITE LIES (FOX) GLADYS BROCKWELL.....			JUNE 19	"Pearl White makes debut in her first Fox feature."—M. P. News.					
WHITE MOLL, THE (FOX) PEARL WHITE.....			JULY 24	"Why change your wife? (De Mille-famous players-Lasky) SPECIAL CAST.....					
WHY CHANGE YOUR WIFE? (DE MILLE-FAMOUS PLAYERS-LASKY) SPECIAL CAST.....			MAY 8	"Interesting as drama and sure box office attraction."—M. P. News. Exhibitor Comment—"Wonderful picture, wonderful box office value." "A splendid picture to extra big business for one week." "Played it a week to extra big business. Very good." "Played it two weeks to big business." "A splendid picture. Broke all records. Played it three days to extra big business." "Very good. Played it one week to big business." "An excellent production which caused much comment among my patrons. Played it a week to big business." "Although the weather was hot, this feature played my house for one week to big business. A very good production." Consensus—"Good picture, good puller."					
WITS vs. WITS (HALLMARK) MARGUERITE MARSH.....			JUNE 12	"Too much mystery in confusing croak picture."—M. P. News.					

Dead Men
Tell No
Tales

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

Peggy Rebels (Mary Miles Minter).....	5
The Week End (Margaret Fisher).....	6
A Live Wire Hick (William Russell).....	5
The House of Toys (Scena Owen).....	6
The Thirtieth Piece of Silver (Margaret Fisher).....	6
Slam Bang Jim (William Russell).....	5
The Honey Bee (Marguerita Silva).....	6

ARROW FILM CORPORATION

Love's Protege (Ora Carew).....	5
Woman's Man (Romana Fielding).....	5
The Bromley Case (Glen White).....	5
The Trail of the Cigarette (Glen White).....	5
The Unseen Witness (Glen White).....	5
The Wall Street Mystery (Glen White).....	5

SERIALS

The Lurking Peril (Anne Luther-Geo. Lurkin) 15	Episodes.....
The Fatal Sign (Claire Anderson-Harry Carter) 15	Episodes.....

Lightning Brice (Jack Hoxie-Anne Little).....	15
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WESTERN DRAMAS

Blazed Trail Prods. (one every other week).....	2
Lone Star Westerns (one every other week).....	2

ONE AND TWO-REEL COMEDIES

Hank Mann Comedies (one every other week).....	1
Arrow (Eddie Bouden-Lillian Vera).....	2
Sunbeam (Fatty Flibbert-Tracy).....	2
Hank Mann (Hank Mann-Madge Kirby).....	2

AYWON FILM CORP.

Blind Love (Lucy Cotton).....	6
Days of Daring (Tom Mix).....	5
Persuasive Peggy (Peggy Hyland).....	6
Eternal Penalty (Henry Kolker).....	5
Rosen and Thorne (Lenore Ulrich).....	5
She Pays (Julia Dean-Louise Huff).....	6
Justice (Cyril Scott).....	5
The Guilty Woman (Marie Empress).....	5

CELEBRATED PLAYERS CORP.

(At State Right Exchanges)

THE GUMPS

Ice-Box Episodes.....	1
Andy Fights the High Cost of Living.....	1
Militant Min.....	1
Accidents Will Happen.....	1
Andy the Model.....	1
Andy Re-decorates the Flat.....	1
Andy's Inter-Reuben Guest.....	1
Andy's Mother-in-law Pays Him a Visit.....	1
Andy on Skates.....	1
Andy Visits the Osteopath.....	1
Andy and Min at the Theatre.....	1
Andy's Night Out.....	1

CANYON PICTURES CORP.

VANISHING TRAILS

(Twelve Two-Reel Westerns Featuring Franklin Farnum)

Twelfth, The Cowboy and the Rajah.....	2
Eleventh, Cupid's Roundup.....	2
Tenth, "Breezy" Job.....	2
Ninth, Brother Bill.....	2
Eighth, When Pals Fall Out.....	2
Seventh, Shackles of Fate.....	2
Sixth, The Puncher and the Pup.....	2

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy).....	2
La Farte Sisters (Dancers).....	1
The Dying Swan (Skating).....	1
Free Hand and Love (Acrobatics).....	1
The Flying De Armands.....	1
Reynolds and Geraldine (Aesthetic Dancers).....	1
Hendeller (Balancing).....	1
Three Whistle Sisters (Boxing and Wrestling).....	1
Everson's Comedy Circus (Pony, Dog and Monkey).....	1
Harry Collier & Co. (Comedy Bicycle Novelty).....	1
La Meca Boys.....	1
Marie DeWald (Aerial Girl).....	1
The Arabian Whirlwind Troupe (Tumbling Arabs).....	1

EDUCATIONAL FILMS CORP.

(Released Through Educational Film Exchanges)

CHESTER COMEDIES

An Overall Hero.....	2
Four Times Foiled.....	2

CHRISTIE COMEDIES

Kiss Me, Caroline (Bobby Vernon).....	2
A Seaside Siren (Ray Tischer).....	2

TORCHY COMEDIES

Torchy (Johnny Hines).....	2
Torchy Comes Through (Johnnie Hines).....	2

MERMAID COMEDIES

A Fresh Start (Marvel Rae).....	2
Duck Inn (Lloyd Hamilton).....	2

SPECIALS

The Why of a Volcano.....	1
The Valley of Ten Thousand Smokes.....	1
A Day With Carranza.....	1
Modern Centaurs.....	1

ROBERT C. BRUCE SCENICS

The Castaway.....	1
The Great Mirror.....	1
The Hope of Adventure.....	1
Falling Waters.....	1
Solitude.....	1
By Schooner to Slegway.....	1
The Song of the Paddle.....	1
The Log of the La Viajera.....	1
The Wanderlust.....	1
The Chalk Cub.....	1

CHESTER-OUTING SCENICS

Take in Boarders.....	1
Pyrennes and Wooden Legs.....	1
Bear With Us.....	1
Drums Come True.....	1
Pigs and Kava.....	1
Wanted, an Elevator.....	1
Adam and Eve in the Andes.....	1

SCREENICS

Foam Fantasies.....	1/2
Duck Days.....	1/2
In a Naturalist's Garden.....	1/2
Horsehoe and Bridal Veil.....	1/2
Barks and Shippers.....	1/2
Forbidden Fanes.....	1/2
Infant Icebergs.....	1/2
Troubadours of the Sky.....	1/2

TRUEN AND OTHER COMEDIES

Apr. 11—Ship Ahoy.....	1
Mar. 28—Cleaning Up (Al St. John).....	1
Dec. 28—To Good to be True (Ernest Truex).....	2
Dec. 14—Speed (Al St. John).....	2

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Mar. 28—Cleaning Up (Al St. John).....	1
Dec. 28—To Good to be True (Ernest Truex).....	2
Dec. 14—Speed (Al St. John).....	2

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Mar. 28—Cleaning Up (Al St. John).....	1

Advance Information on All Film Releases

(Continued from page 1415)

FOX ENTERTAINMENTS

Her Honor the Mayor (Eileen Percy).....	5
Firebrand Trevison (Buck Jones).....	5
The House of Gladys (Gladys Brockwell).....	5
The Little Wanderer (Shirley Mason).....	5
The Square Shooter (Buck Jones).....	5
A Sister of Salome (Gladys Brockwell).....	5
A World of Folly (Vivian Rich).....	5
The Twins of Suffering Creek (Wm. Russell).....	5
White Lies (Gladys Brockwell).....	5
The Iron Heart (Madeline Travers).....	5
The Spirit of Good (Madeline Travers).....	5
Forbidden Trails (Buck Jones).....	5
Love's Harvest (Shirley Mason).....	5

SUNSHINE COMEDIES

His Wife's Caller.....	2
A Water's Wasted Life.....	2
Mary's Little Lobster.....	2
Virtuous Husbands.....	2
Shipping Feet.....	2
A Lady Belongs.....	2
Ten Nights Without a Barroom.....	2
Money Talks.....	2
Through the Keyhole.....	2

MUTT AND JEFF CARTOONS

The Breakfast Food Industry.....	5
The Mystery of the Galvanized Ash Can.....	5
Departed Spirits.....	5
3 Rainbows and a Cake of Yeast.....	5
One Round Jeff.....	5
The Tango Dancers.....	5
The Toy Makers.....	5
The Great Mystery.....	5

FOX NEWS

Wednesdays and Saturdays.....	1
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FROHMAN AMUSEMENT CORP.

(At State Right Exchanges)

TEXAS GUINAIN SERIES

Just Bill.....	2
The Boss of the Rancho.....	2
The Spirit of Cabin Mine.....	2
The Heart of Texas.....	2

MACK SWAIN SERIES

Nimrod Ambrose.....	2
Ambrose and the Bathing Girls.....	2
Ambrose in Bad.....	2
Ambrose's Winning Ways.....	2

GARSON-NEILAN PRODUCTIONS

(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet).....	9
The Hushed Hour (Blanche Sweet).....	9

GAUMONT COMPANY

(At State Right Exchanges)

Husbands and Wives (Vivian Martin).....	6
Tuesdays-Gaumont News.....	1
Fridays-Gaumont Graphic.....	1
The Real Roosevelt.....	1
Fun on Earth.....	1
The Hand of Vengeance (Serial, ten two-reel episodes).....	7

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS

Cupid the Cowpuncher (Will Rogers).....	5
The Slim Princess (Mabel Normand).....	5
Roads of Destiny (Pauline Frederick).....	5
Serial Mel (Mae Keneedy).....	5
The Great Accident (Tom Moore).....	6
Dollars and Sense (Madge Kennedy).....	6
The Woman and the Puppet (Geraldine Farrar).....	7
Wanted for War (Mae Keneedy).....	7
The Strange Boarder (Will Rogers).....	7
The Woman in Room 13 (Pauline Frederick).....	7
Duds (Tom Moore).....	7
The Little Shepherd of Anglton (Jack Pickford).....	6
The Blooming Angle (Madge Kennedy).....	5
The Fairer Case (Pauline Frederick).....	5
Water, Water, Everywhere (Will Rogers).....	5
Pinto (Mabel Normand).....	5

EMINENT AUTHORS PRODUCTIONS

Going Some (Rex Beach).....	5
Out of the Storm (Gertrude Atherton).....	5
Dangerous Days (Mae Keneedy).....	5
Partners of the Night (Leroy Scott).....	5

BOOTH TARKINGTON'S EDGAR SERIES

Edgar's Hamlet.....	2
Edgar and Teacher's Pet.....	2

CAPITOL COMEDIES

Aug. 25-In and Out (Flanagan and Edwards).....	2
Aug. 15-His Wife's Husband (Flanagan and Edwards).....	2
Aug. 1-The Road to Ruin (Flanagan and Edwards).....	2
July 18-A Counter Plot (Buddy Post).....	2
July 2-Mum's the Word (Buddy Post).....	2
June 2-A Money Mixup (Buddy Post).....	2

FORD EDUCATIONAL WEEKLY

Aug. 8-Starting Life (Showing Young Life).....	1
July 25-Current Occurrences (Making Electric Flat Irons, etc.).....	1
July 18-Just Write (Making Fountain Pens).....	1
July 11-Water as Power (Kauai Edmund Breese).....	1
July 4-Tropical Gems of Florida.....	1

OLDWYN-BRAY PICTOGRAPHS

July 18-The Life History of the Pearl.....	1
July 11-Our Wonderful World (Tripoli).....	1
July 4-Beating a Man at His Own Game.....	1
June 27-Spreading Up the Play.....	1

GOLDWYN-BRAY COMICS

July 25-Shedding a Profiter (Judge Rummy).....	1
July 18-A Fish Story (Happy Hooligan).....	1
July 11-His Country Cousin (Judge Rummy).....	1
July 4-The Dummy (Shenanigan Kids).....	1
June 27-A Doctor Should Have Patience (Judge Rummy).....	1

GRAPHIC FILM CORPORATION

Moral Suicide (Mason Baird).....	7
Ashes of Love (Hackett-Shannon).....	6
When Men Betray (Gail Kane-Stuart Holmes).....	6
Echo of Youth (Richman-Baird-Shepard).....	6
Live Sparks (J. Warren Kerrigan).....	6
A Child for Sale (Leslie-Hale Connelly).....	6

GREIVER'S EDUCATIONALS

(CHICAGO)

Serpent's Tooth.....	1
Speeding Through Dixie.....	1
Royal Ease.....	1
Colossus of Roads.....	1
The Spirit of the Birch.....	1
Suds.....	1
Precisely as Folly.....	1

HALL ROOM BOYS PHO. PLAYS

July 8-Stung Again.....	2
May 21-Misfortune Hunters.....	2
May 27-Fit for Fat.....	2
May 13-Movie Madness.....	2
April 29-Tell Us Oujia.....	2
Apr. 15-For a Kiss.....	2
Apr. 1-This Way Out.....	2
Mar. 22-Oh, Baby.....	2
Mar. 8-Breaking Into Society.....	2

HALLMARK PICTURES CORP.

TRIANGLE RECREATED STAGE PRODS.

July-Wild Winship's Widow (Dorothy Dalton).....	5
July-The Deserter (Frank Keenan).....	5
July-The Aryan (Wm. S. Hart).....	5
July-The Lamb (Douglas Fairbanks).....	5
July-The Coward (Frank Keenan).....	5
June-Fifty-Fifty (Norma Talmadge).....	5
June-Hell's Hinges (Wm. S. Hart).....	5
June-Love or Justice (Louise Glaum).....	5
June-Brother Billy (Douglas Fairbanks).....	5

COMEDIES (TWENTY-SIX)

(One every two weeks)

Dodging His Doom.....	2
Madcap Ambrose.....	2
Thirst.....	2
The Betrayal of Magic.....	2

BURTON KING PRODUCTIONS

The Discarded Woman (Grace Darling-Rod La Rocque).....	6
Love or Money (Virginia Lee).....	6
The Common Sin (Grace Darling-Rod La Rocque).....	6

PLIMPTON PICTURES

What Children Will Do (Edith Stockton).....	5
Shedding a Wife Work (Edith Stockton).....	5

SERIALS

The Fatal Sign (Harry Carter-Claire Anderson) (15 Episodes).....	15
The Screaming Shadow (Wilson-Gerber) (15 Episodes).....	15
The Trail of the Octopus (Wilson-Gerber) (15 Episodes).....	15
The Evil Eye (Benny Leonard) (15 Episodes).....	15

FAMOUS DIRECTORS SERIES

A Veiled Marriage (Lehr-Keller).....	5
Carmen of the North (Anna Bos).....	5
Chains of Evidence (Breese-Shotwell).....	5
High Speed (Edward Earle-Gladys Rulette).....	5
The Heart of a Gypsy (Florence Billings).....	5
The Phantom Honeymoon (Marguerite Marsh).....	5
Love Honor, and a Kiss (Stuart Holmes, Ellen Cassidy).....	5
A Dangerous Affair (Billings Rawlinson).....	5

SPECIAL PRODUCTIONS

Thru the Roosevelt Country with Colonel Roosevelt.....	6
A House Divided (Sylvia Bremer).....	6
The Littlest Scout (Violet Blackton).....	6
Wanted for Murder (Stuart Holmes).....	6
The Other Man's Wife (Stuart Holmes-Ellen Cassidy).....	6

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON GREAT AUTHORS PICTURES, INC.

The Sagebrusher (Emerson Hough).....	7
The Westerners (Stewart Edward White).....	7
ZANE GREY PICTURES, INC.	

(Benj. B. Hampton and Eltinge F. Warner)

Riders of the Dawn (Zane Grey's).....	7
Desert Gold (Zane Grey's).....	7
J. PARKER READ, JR., PRODUCTIONS	

Sex (Louise Glaum).....	7
The Lone Wolf's Daughter (Louise Glaum).....	7
Sahara (Louise Glaum).....	7

DEITCH-BECK, INC.

The Harvest Moon (Doris Kenyon).....	6
The Bandbox (Doris Kenyon).....	6

ARTCO PRODUCTIONS

The Capitol (Leah Baird).....	6
Cynthia of the Minute (Leah Baird).....	6

ROBERT BRUNTON PRODS.

The Green Flame (J. Warren Kerrigan).....	5
The Dream Cheater (J. Warren Kerrigan).....	5
\$90,000 (J. Warren Kerrigan).....	5
Live Sparks (J. Warren Kerrigan).....	5
The Lord Loves the Irish (J. Warren Kerrigan).....	5

NATIONAL PRODUCTIONS

The Blue Bonnet (Billie Rhodes).....	6
JOSEPH LEVERING PRODUCTIONS	
His Temporary Wife (Special Cast).....	6

DIAL FILM CO. PRODUCTIONS

King Tracy (Mitchell Lewis).....	7
LOUIS TRACY PRODUCTIONS	
The Silent Barrier (Sheldon Lewis).....	6

IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life of Honor (Henry James Morrison).....	7
Human Clay (Mollie King).....	7

JANS PICTURES CORP.

A Woman's Business.....	6
Love Without Question (Olive Tell).....	7

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

The Land of Long Shadows (Jack Gardner).....	5
Edgar's Edgar's Companions (Taylor Holmes).....	5
The Misleading Lady (Henry B. Walthall).....	5
Open Places (Jack Gardner).....	5
The Little Shepherd of Bargain Row (R. Travers).....	5
The Range Boss (Jack Gardner).....	5
The Alster Case (Bryant Washburn).....	5
The Man Trail (Richard Travers).....	5
Men of the Desert (Jack Gardner).....	5
Little Shoes (Henry B. Walthall).....	5
Brother Billy (Douglas Fairbanks).....	5
Snakeville Comedies.....	5
Fables in Slang (George Ade).....	1
Stripped for a Million (Crane Wilbur).....	5
Strife (George Le Guere).....	5

CHAPLIN REISSUES

A Burlesque on Carmen.....	4
Feb. 1-The Champion.....	2
Mar. 1-Jitney Elopement.....	2
Apr. 1-Work.....	2
May 1-By the Sea.....	1

MERIT FILM CORP.

Foot of Gold (Mitchell Lewis).....	6
She Wolf (Tex Guinan).....	6
Heart of Texas (Tom Mix).....	5
Window Opposite (Leah Baird).....	7
Once to Every Man (Jack Sherrill).....	6

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS

Oct. 1-The Four Horsemen of the Apocalypse (Special Cast).....	6
Sept. 27-Clothes (Special Cast).....	6
Sept. 21-The Saphire and the Green (Special Cast).....	6
Sept. 13-The Price of Redemption (Bert Lytell).....	6
Sept. 1-The Hope (Special Cast).....	6
Aug. 16-The Chorus Girl's Romance (Viola Dana).....	6
Aug. 9-Field in Trust (May Allison).....	6
July 19-The Mist Wife (Alice Lake).....	6
July 5-Parlor, Bedroom and Bath (Special Cast).....	6
June 7-The Cheater (May Allison).....	6
May 31-The Best of Luck (Special Cast).....	6
Apr. -Alias Jimmy Valentine (Bert Lytell).....	6
Apr. -Dangerous to Men (Viola Dana).....	6

C. E. SHURTLEFF PRODUCTIONS

Aug. 23-The Mummy of the Elsinore (Special Cast).....	6
Apr.-Burning Daylight (Mitchell Lewis).....	6

Release Information continued on page 1417

Advance Information on All Film Releases

(Continued from page 1116)

HOPE HAMPTON PRODUCTIONS

Mar. —A Modern Salome (Hope Hampton).....	6
NAZIMOVA PRODUCTIONS	
Oct. 11—Billions (Nazimova).....	6
Apr. —The Heart of a Child (Nazimova).....	7
Jan. —Stronger Than Death (Nazimova).....	7
The Brat (Nazimova).....	7
The Red Lanterns (Nazimova).....	7

TAYLOR HOLMES PRODUCTIONS

Apr. —Nothing But Lies (Taylor Holmes).....	6
Mar. —The Very Idea (Taylor Holmes).....	6
Jan. —Nothing But the Truth (Taylor Holmes).....	6

ROBERT HARRON PRODUCTIONS

Oct. 25—Coincidence (Robert Harron).....	6
S. L. PRODUCTIONS	

Sept. 6—Love, Honor and Obey (Special Cast)....	6
MAURICE TOURNEUR PRODUCTIONS	
Oct. 18—The Great Redeemer (Special Cast)....	6

MISCELLANEOUS

Urban Popular Classics (Kinetograph Company of America).....	300 feet
Youth's Desire (Forward Film Distributors, Inc.)....	
The Woman Untamed (Doraldina) Elmer J. McGovern.....	
Love's Flame (Carigan-Osborne) Fidelity Pictures Co. Features Pictures.....	
Fickle Women (David Butler) D. N. Schwab Prods. Brain Cinema (Special Cast) Film-Lore Prods.....	
George Kleine Revivals (Photo Products Export Co.)..	
The Rich Slave (Mabel Taliaferro) Photo Products Export Co.....	
She Played and Paid (Fannie Ward) Joan Film Sales Co.....	
The Fighting Kentuckians (Special Cast) Sterling Features Pictures.....	
A Trip to Mars (Special Cast) Tower Film Co.....	
Peggy Wise (Frances Edmonde) Frances Edmonde Prods.....	
The Isle of Dominoes (Character Picts.).....	
The Midlanders (Bessie Love).....	
What Women Love (Annett Kellerman).....	

COMEDIES

When Quackel Did Hide (Charlie Joy) Aywon Film Corp.....	
The Aero-Nut (Al St. John) Warner Bros.....	4
Tillie's Punctured Romance (Chaplin-Dressler) Tower Film Corp.....	
Dragon Comedies (Key, Geo. LeRoy Clarke) Romance Super Film Co.....	
Up in Mary's Attic (Novak-Gribbon) Fine Art Pictures.....	

MONOPOL PICTURES

Crimson Shoals (Francis Ford).....	6
Alma Where Do You Live (MacTammany Larkin).....	6

NATIONAL FILM CORP.

(At State Right Exchanges)	
Nobody's Girl (Billie Rhodes).....	5
Kentucky Colonel (Kempner).....	7
Captivating Mary Carstairs (Norma Talmadge) Re-issue.....	5

PATHE EXCHANGES

Sept. 26—Help Wanted—Male (Blanche Sweet-Henry King).....	5
Sept. 12—Felix O'Leary (H. B. Warner).....	5
Sept. 5—The House of the Tolling Bell (Bruce Gordon-May McAvoy).....	6
Aug. 29—Lahoma (Edgar Lewis).....	7
Aug. 15—The House in the Woods (Blanche Sweet).....	7
Aug. 1—One Hour Before Dawn (H. B. Warner).....	5
July 4—A Broadway Cowboy (Wm. Desmond).....	5
June 6—The Little Cafe (Max Linder).....	5
June 30—Sherlock (Kempner).....	7
May 23—Simple Souls (Blanche Sweet).....	6

RUTH OF THE ROCKIES

(Fifteen Two-Reel Episodes Starring Ruth Roland)

Sept. 26—Fifth, Double Crossed.....	2
Sept. 19—Fourth, Between Two Fires.....	2
Sept. 12—Third, The O'Learys.....	2
Sept. 5—Second, The Inner Circle.....	2
Aug. 29—First, The Mystery Trunk.....	3

PIRATE GOLD

(Ten Two-Reel Episodes Starring Geo. B. Seitz and Marguerite Courtot)

Sept. 26—Seventh, Under Suspicion.....	2
Sept. 19—Sixth, Kidnap.....	2
Sept. 12—Fifth, Drugged.....	2
Sept. 5—Fourth, Treasure—At Last.....	2
Aug. 29—Third, The Dead Man's Story.....	2
Aug. 22—Second, Dynamic.....	2
Aug. 15—First, In Which Hoey Buys a Map.....	3

THE THIRD EYE

(Fifteen Two-Reel Episodes Starring Warner Oland and Eileen Percy)

Aug. 29—Fifteenth, The Triumph of Justice.....	2
Aug. 22—Fourteenth, At Bay.....	2

Aug. 15—Thirteenth, The Blind Trails of Justice.....	2
Aug. 8—Twelfth, Man Against Man.....	2
Aug. 1—Eleventh, The Long Arm of Vengeance.....	2
July 25—Tenth, The House of Terrors.....	2
July 18—Ninth, The Race for Life.....	2
July 11—Eighth, Dangerous Trails.....	2
July 4—Seventh, The Double Trap.....	2
June 27—Sixth, The Death Spark.....	2
June 20—Fifth, The Black Hand Bag.....	2
June 13—Fourth, Daggers of Death.....	2

YOUNG BUFFALO SERIES

Aug. 8—The Hold-Up Man.....	2
Aug. 1—The Hobo of Pizen City.....	2
July 25—The Law of the Border.....	2
July 18—His Pal's Gal.....	2
July 11—Tex of the Timberlands.....	2

TRAILED BY THREE

July 11—Fifteenth, The Reckoning.....	2
July 4—Fourteenth, The Hidden Crime.....	2
June 27—Thirteenth, The Door of Death.....	2
June 20—Twelfth, The Burning Fuse.....	2
June 13—Eleventh, The Torture Trap.....	2
June 6—Tenth, The Slave Market.....	2
May 30—Ninth, The Pasha's Revenge.....	2

THE ADVENTURES OF RUTH

(Fifteen two-reel episodes starring Ruth Roland, William Human and Herbert Heyes)

Apr. 4—Fifteenth, The Key of Victory.....	2
Mar. 28—Fourteenth, The Fighting Chance.....	2

BRINGING UP FATHER

June 27—Third, Jiggs and the Social Lion.....	2
June 20—Second, Father's Close Shave.....	2
Apr. 4—First, Jiggs in Society.....	2

AFTER THIRTY

(Six two-reel comedy dramas featuring Mrs. Sydney Drew and John Cumberland)	
July 15—Fourth, The Unconventional Maids Greenwood.....	2
May 30—Third, The Emotional Miss Vaughn.....	2
Apr. 16—Second, The Stimulating Mrs. Barton.....	2

ROLIN COMEDIES

Sept. 5—A Regular Pal.....	1
Aug. 15—Run 'Em Ragged (Snub Pollard).....	1
Aug. 22—A London Bobby (Snub Pollard).....	1
Aug. 1—Live and Learn (Snub Pollard).....	1
July 25—Call a Taxi (Snub Pollard).....	1
July 18—The Home Stretch (Snub Pollard).....	1
July 11—Don't Get the House (Snub Pollard).....	1
Aug. 8—Little Miss Jazz (Beatrice La Plante).....	1
June 27—Any Old Port (Snub Pollard).....	1
June 20—All in a Day (Snub Pollard).....	1
July 1—Hello Udd (Beatrice LaPlante).....	1

ROLIN TWO REELERS

July 11—High and Dizzy (Harold Lloyd).....	2
May 2—An Eastern Westerner (Harold Lloyd).....	2
Feb. 8—His Royal Shyness (Harold Lloyd-Mildred Davis).....	2

BLACKTON PRODUCTIONS

July 18—Man and His Woman (Herbert Rawlinson).....	6
June 20—Passers-By (Herbert Rawlinson).....	6
Apr. 11—The Blood Barrier (Breamer-Gordon).....	6
Feb. 15—Respectable Proxy (Breamer-Gordon).....	6
Jan. 4—My Husband's Other Wife (Breamer-Gordon).....	6
Nov. 30—Dawn (Sylvia Breamer-Robt. Gordon).....	6

NEWS REELS

Sundays—Topics of the Day.....	1
Wednesdays—Pathe News.....	1
Saturdays—Pathe News.....	1

PHOTO PRODUCTS EXPORT CO.

SHIRLEY MASON REVIVALS

Apple Tree Girl.....	5
Law of the North.....	5
Cy Whittaker's Ward.....	5
Away from Ruth.....	5
Light in Darkness.....	5
The Tell Tale Step.....	5
Lady of the Photograph.....	5

FLAGG COMEDY REVIVALS

The Bride.....	1
The Screen Kiss.....	1
The Matinee Girl.....	1
The Man Eater.....	1
The Superstitious Girl.....	1
The Artist's Model.....	1
The Art Bug.....	1
The Starter.....	1
The Spoiled Girl.....	1
The Lonesome Girl.....	1
A Good Sport.....	1

PIONEER FILM CORPORATION

(At State Right Exchanges)

The Place of Honey moons (Stevens-Love).....	6
Where is My Husband (Joe Collins-Godfrey Tearle).....	6
What Women Want (Louise Huff).....	5
Midnight Gambols (Marie Doro-Godfrey Tearle).....	5
The Hidden Code (Grace Davidson).....	6
Dr. Jekyll and Mr. Hyde (Seldon Lewis).....	5

Bubbles (Mary Anderson).....	5
THE FACTS AND FOLLIES SERIES	
Babes in Bearskin.....	1
Two's Company.....	1
Call Me Daddy.....	1
Knockout Maggie.....	1
Down Beside the Seaside.....	1
Professor Was Right.....	1

RADIOSOUL FILMS, INC.

A Man There Was (Victor Seastrom).....	5
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REALART PICTURES CORP.

SPECIAL FEATURES

The Deep Purple (Rosal A. Walsh).....	6
The Law of the Yukon (Charles Miller).....	6
The Luck of the Irish (Dwan).....	6
Soldiers of Fortune (Allan Dwan).....	7
The Mystery of the Yellow Room (Chautauq).....	6

STAR PRODUCTIONS

Jenny Be Good (Mary Miles Minter).....	5
Nurse Marjorie (Mary Miles Minter).....	5
Sinners (Alice Brady).....	5
The Stolen Kiss (Constance Binney).....	5
Judy of Rogue's Harbor (Mary Miles Minter).....	5
The Fear Market (Alice Brady).....	5
Anne of Green Gables (Mary Miles Minter).....	6
Erastine Susan (Constance Binney).....	5

REELCART PICTURES CORP.

BILLY WEST COMEDIES

The Dreamer.....	2
Hands Up.....	2
What Next?.....	2
Going Straight.....	2
The Artist.....	2
Beauty Shop.....	2
Hard Luck.....	2
Brass Buttons.....	2
Maquerader.....	2
The Dodger.....	2
Foiled.....	2
Cleaning Up.....	2
Happy Days.....	2

TEXAS GUINAN WESTERNS

The Desert Vulture.....	2
Girl of the Rancho.....	2
A Moonshine Feud.....	2
The White Squaw.....	2
The Night Raider.....	2
The Wild Cat.....	2
My Lady Robin Hood.....	2
Outwitted.....	2
Letters of Fire.....	2
Not Guilty.....	2

ALICE HOWELL COMEDIES

Rubes and Romance.....	2
Cinderella Cinders.....	2
Her Lucky Day.....	2
Her Bargain Day.....	2
A Wooden Legacy.....	2

WILLIAM FRANEY COMEDIES

The Glutton.....	1
Tarred and Feathered.....	1
The Hatcher.....	1
Hard Cider.....	1
Play Hookey.....	1

BURRUD (SUNSET) SCENES

The Mountain That Was God.....	1
Wind Goddess.....	1
Lake Chelan.....	1

MILBURN MORANTI COMEDIES

Bungalow Bungle.....	2
Barber Shop Gossip.....	2
Jealousy.....	2
Simple and Satisfying.....	2
Wild Wild West.....	2
Installation Plan.....	2
Love, Where Art Thou?.....	2

NAPOLEON & SALLY COMEDIES

The Deserter.....	1
Drummy Chinatown.....	1
Perils of the Beach.....	1
Criminy Brides.....	1
Film Fairies.....	1
Caught With the Goods.....	1
One Big Night.....	1
As Others See Us.....	1

CALE HENRY COMEDIES

Heirlooms.....	2
Help.....	2
The Movies.....	2
The Champen.....	2
This Way Out.....	2
Kids.....	2
Chicken a La King.....	2
Don't Chase Your Wife.....	2
Her First Flame.....	2
Pants.....	2
Her Honor, the Sex Lady.....	2
Stung.....	2

Advance Information on All Film Releases

(Continued from page 1417)

ROBERTSON-COLE PRODS.

SUPERIOR PICTURES

Bright Skies (Brentwood).....	5
The Devil's Chim (Sessue Hayakawa).....	5
The Notorious Mr. Sands (Bessie Barriscale).....	5
The Brand of Lopez (Sessue Hayakawa).....	5
A Woman Who Understood (Bessie Barriscale).....	5
The Third Woman (Special Cast).....	5
The Plume of Heligae (Beatriz Michieena).....	5
Seeing it Through (Lulu Pitts).....	5
The Luck of Geraldine Laird (Bessie Barriscale).....	5
The Beggar Prince (Sessue Hayakawa).....	5
The Third Generation (Brentwood).....	5

SPECIALS

The Wonder Man (Georges Carpentier).....	7
The Fortune Teller (Marjorie Rambeau).....	7
Butterfly (Lulu Pitts).....	7
The Bottom of the World (Sir Ernest Shackleton).....	5

SUPREME COMEDIES

Mixed Husbands.....	1
The Taylor Made Wife.....	1
Downstairs and Up.....	1
Her Beloved Burglar.....	1
Her Self Commencer.....	1
Mary and a Little Lamb.....	1
A Bungalow Bungle.....	1

MARTIN JOHNSON PICTURES

Marooned in the South Seas.....	1
The City of Broken Old Men.....	1
Recruiting in the Tropics.....	1
Lonely South Pacific Missions.....	1
Domesticating Wild Men.....	1
Cruising in the Solomons.....	1
Saving Savageheads in the South Seas.....	1

ADVENTURE SCENES

The Tempest.....	1
Waters of Destiny.....	1
Tree Magic.....	1
Outlaw of the Desert.....	1
The Lone Trapper.....	1
Ghosts of Romance.....	1
Sons of Saloomin.....	1

TRIANGLE EXCHANGES

(See United Picture Theatres)

TYRAD PICTURES, INC.

Broken Hearts (Lucille de Tar-Florence Hackett).....	5
It Happened in Paris (Mme. Yorska).....	5
Human Passions (Lottie Telford).....	5
Man and Woman (Betty Mason).....	5
The Red Viper (Gareth Hughes).....	5
Your Wife and Mine (Eve Dorington).....	5
And the Children Pay (Gareth Hughes).....	7
Dr. Brind's Wonders of Nature (One every week).....	5
Johnny Dooley Comedies (Johnny Dooley—one every month).....	2

RADIN PICTURES

Skinning Skinners (Johnny Dooley).....	5
Through Eyes of Men (Frank Mayo).....	5
Weekly Indigestion (one every week).....	5

UNITED ARTISTS CORPORATION

June 27—Suds (Mary Pickford).....	5
June 13—The Mollycoddle (Douglas Fairbanks).....	6
May 30—Romance (Doris Keane).....	8
Apr. 5—Down on the Farm (Mark Sennett's).....	5
Jan. 18—Pollyanna (Mary Pickford).....	6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks).....	6
Oct. 20—Broken Blossoms (D. W. Griffith).....	6
Sept. 9—His Majesty the American (Douglas Fairbanks).....	8

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Under Northern Lights (Special Cast).....	5
La La Lucille (Lyons-Moran).....	5
The Girl in the Rain (Anne Cornwall).....	5
The Red Lane (Frank Mayo).....	5
Human Stuff (Harry Carey).....	5
Alias Miss Dodd (Edith Roberts).....	5
A Tokio Siren (Tauri Aoki).....	5
Everything But the Truth (Edie Lyons-Lee Moran).....	5
Dead End She Chose (Ann Cornwall).....	5
The Girl in No. 29 (Frank Mayo).....	5

JEWEL PRODUCTIONS, INC.

Aug. 16—The Breath of the Gods (Aoki-Carew).....	6
July 5—Under Crimson (Edie Lyons-Lee Moran).....	6
Mar. 29—The Virgin of Stamboul (Priscilla Dean).....	7
Feb. 2—The Great Air Robbery (Lieut. Ormer Locklear-Franciella Bilington).....	6

THE VANISHING DAGGER

(Featuring Eddie Polo)

June 16—Eleventh, A Rascal So Scotland.....	2
June Tenth, When London Sleeps.....	2
June Ninth, The Lights of Liverpool.....	2
June Eighth, In Unmerciful Hands.....	2
June Seventh, Plunged to His Doom.....	2
June Sixth, A Terrible Calamity.....	2
June Fifth, The End of the Rustlers.....	2
June Fourth, The Trail of the Dagger.....	2
June Third, The Clutches.....	2

CENTURY COMEDIES

July 28—A Birthday Tangle (Henley-Jameson).....	2
July 14—Bear Skinned Beauties (Gregory Chort).....	2
June 14—Loop's Jaw and Kitten's Paws (Sweet-Gregory-Monster and Century Lions).....	2
May 26—The Tale of a Dog (Brownie).....	2
May 12—My Salomy Lions (Century Lions).....	2

STAR COMEDIES

Aug. 16—Cutting Out His Vacation (Burkett-Howard).....	1
Aug. 9—Ringing Hill Belle (Burkett-Howard).....	1
Aug. 12—Cards and Cupid.....	1
Aug. 26—Thru the Keyhole.....	1
July 19—His Miss-Step (Bartine Burkett).....	1
July 12—Kidding the Landlord (Bartine Burkett).....	1
July 5—Pills for Papa (Burns-Hill).....	1
June 14—The Last Nip (Lee Kohlman).....	1
June 7—A Hero 'N Everything.....	1
May 31—His Friend's Tip (Lyons-Moran).....	1
May 24—Caught in the End (Lyons-Moran).....	1
May 17—Too Many Burglars (Lyons-Moran).....	1

RAINBOW COMEDIES

Aug. 18—A One-Cylinder Love Riot (Engle-Byron).....	2
Aug. 10—An Oil Can Romance (Dorety-Byron).....	2
Aug. 3—Won by a Nose (Dorety-Keating-Henley).....	2
July 27—Off His Trolley (Engle-Dickerson).....	2
July 7—Should Waiters Marry (Geo. Orey).....	2
June 30—A Villain's Broken Heart (Engle-Zemke).....	2
June 24—A Male Vamp (Monty-Sweet).....	2
June 7—Moonshines and Jailbirds (Engle-Jackson-Job).....	2
June 2—An Artist's Muddle (Monty-Sweet).....	2

STAGE WOMEN'S WAR RELIEF SERIES

Mar. 15—The Mad Woman (O'Neil-Power).....	2
Mar. 1—His Woman (Julia Arthur).....	2

WESTERN AND RAILROAD DRAMAS

Aug. 21—A Smilin' Kid (Hoot Gibson).....	2
Aug. 14—The Smoke Signal (James Warner).....	2
Aug. 7—The Great Round Up (Leo Maloney).....	2
July 31—Fighting Pals (Magda Lane).....	2
July 24—The Hot Trail (Leo Maloney).....	2
July 17—The Shootin' Kid (Hoot Gibson).....	2
July 10—The Boss of Copperhead (J. McDonald).....	2
July 3—A Tough Tenderfoot (Lynch-Warren).....	2
June 26—The Fightin' Terrier (Hoot Gibson).....	2
June 19—Bought and Fought For (Magda Lane).....	2
June 12—Under Sentence.....	2
June 5—The Broncho Kid (Hoot Gibson).....	2

MAJOR ALLEN'S ANIMAL HUNTS

May 3—Tiger Land.....	1
Apr. 5—The Story of the Wolf.....	1

THE MOON RIDERS

(Featuring Art Acard)

Aug. 16—Seventeenth, Rushing Waters.....	2
Aug. 9—Eighteenth, The Flaming Peril (Art Acard).....	2
Aug. 2—Nineteenth, The Hour of Torture.....	2
July 26—Twentieth, Unmasked.....	2
July 19—Twenty-first, The House of Doom.....	2
July 12—Twenty-second, The Pit of Death.....	2
July 5—Twenty-third, Death's Door.....	2
June 28—Twenty-fourth, The Moon Rider's Bride.....	2
June 21—Twenty-fifth, The Triple Menace.....	2
June 14—Twenty-sixth, At the Royal Execution.....	2
June 7—Twenty-seventh, The Menacing Monster.....	2

THE LION MAN

(Eighteen Two-Reel Episodes Featuring Kathleen O'Connor and Jack Perrin)

Apr. 26—Eighteenth, In the Nick of Time.....	2
Apr. 19—Seventeenth, In Cruel Clutches.....	2

ELMO THE FEARLESS

(Eighteen Two-Reel Episodes Starring Elmo Lincoln)

June 7—Eighteenth, The Fatal Letter.....	2
May 31—Seventeenth, The Trap.....	2
May 24—Sixteenth, The House of Intrigue.....	2
May 17—Fifteenth, The Burning Fuse.....	2
May 10—Fourteenth, The Avalanche.....	2

NEWS AND MAGAZINE REELS

Tuesdays—International News.....	1
Fridays—International News.....	1
Fridays—New Screen Magazine (Universal).....	1

VITAGRAPH EXCHANGES

ALICE JOYCE PRODUCTIONS

The Prey.....	6
Dollars and the Woman.....	6
The Sporting Duchess.....	7

EARLE WILLIAMS PRODUCTIONS

The Purple Cipher.....	5
A Master Stroke.....	5
Capin Sent.....	5
The Fortune Hunter.....	7

CORINNE GRIFFITH PRODUCTIONS

The Whisper Market.....	5
Bab's Candidate.....	5
The Garter Girl.....	5
Dead End at Eleven.....	5
Human Collateral.....	5

JIMMY AUBREY COMEDIES

The Decorator.....	2
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HARRY T. MOREY PICTURES

The Gauntlet.....	5
The Sea Rider.....	5
The Flaming Clue.....	5
The Birth of a Soul.....	5

VITAGRAPH SPECIALS

Trumpet Island (Tom Terriss) Special Cast.....	7
The Courage of Marge O'Doone (James Oliver Curwood's) Special Cast.....	7

LARRY SEMON COMEDIES

The Stage Hand.....	2
Solid Concrete.....	2
School Days.....	2
The Fly Cop.....	2
The Grocery Clerk.....	2
The Head Waiter.....	2

O. HENRY (TWO REELERS)

A Ruler of Men (Special Cast).....	2
An Afternoon Miracle (Special Cast).....	2
Trimble, Trimble (Special Cast).....	2
The Ransom of Mack (Special Cast).....	2
The Passing of Black Eagle (Joe Ryan).....	2

WOLFVILLE TALES (TWO REELERS)

The Washerwoman's War (Nell Shipman).....	2
The Trials of Texas Thompson (Nell Shipman).....	2

THE SILENT AVENGER

Fifteen Two-Reel Episodes Starring Wm. Dunston.....	2
Fifteenth, The Final Trump.....	2
Fourteenth, The Lake of Fire.....	2
Thirteenth, A Human Pendulum.....	2
Eleventh, Shot into Space.....	2
Tenth, Blades of Horror.....	2

HIDDEN DANGERS

(Fifteen Episode Serial Starring Joe Ryan and Jean Paige)

Fifteenth, The Lifting Fog.....	2
Fourteenth, The Fatal Choice.....	2
Thirteenth, A Woman's Grit.....	2
Twelfth, Human Bait.....	2
Eleventh, The Tank's Secret.....	2
Tenth, A Fanatic's Revenge.....	2
Ninth, An Inch from Doom.....	2
Eighth, Hemmed In.....	2
Seventh, Hindoo Hate.....	2
Sixth, Springing the Trap.....	2
Fifth, Hands of Honor.....	2
Fourth, The Fatal Choice.....	2
Third, Plucked from Peril.....	2
Second, The Murder Mood.....	2
First, The Evil Spell.....	2

W. H. PRODUCTIONS

The Lost Battalion (Special Cast).....	2
Everybody's Business (Richmond-Calhoun).....	7
Mickey (Mabel Normand).....	3
Satan's Pawn (Bessie Barriscale).....	3
The Straight Road (Bessie Barriscale).....	3
The Hell Hound of Alaska (Wm. S. Hart).....	3
Staking His Life (Wm. S. Hart).....	3

ONE AND TWO REELERS

W. S. Hart Dramas.....	2
Shorty Hamilton Comedy Dramas.....	1
Keystone Comedies (Liberty Brand).....	1
Key Bee Dramas (Union Brand).....	1
Key Bee Dramas (Columbia Brand).....	1
Arbuckle Comedies.....	1 & 2
Chaplin Comedies.....	2
Sennett Keystone Comedies.....	2

WILK (JACOB) FEATURES

(At State Right Exchanges)

Abas of Desire (Mrs. Sessue Hayakawa).....	2
--	---

ALICE BRADY FEATURES

Maternity.....	5
The Trap.....	5
A Woman Alone.....	5
The Bohemian.....	5
The Rascal.....	5
The Divorce Game.....	5
Spurs of Sybil.....	5
Miss Petticoats.....	5
Settled.....	5
The Widow.....	5
The Hungry Heart.....	5

ROBERT WARWICK FEATURES

Man of the Hour.....	5
Stolen Voice.....	5
Friday the 13th.....	5
Human Driftwood.....	5
The Mad Who Forgot.....	5
Family Honor.....	5
Face in the Moonlight.....	5
All Man.....	5
A Good Folly.....	5
Sudden Riches.....	5
False Friends.....	5

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WORN-OUT SIMPLEX**

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the market.*

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Simplex costs almost as
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HOMADES OF THE NORTH
(A First National Production)

DOMINION FILM CO., INC.
Counting the pictures rights in
ALL OF THE RALPH CONNOR STORIES

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PRODUCTION-EXPLOITATION
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AUGUST 21, 1920

Motion Picture News

Reg. U. S. Patent Office



4 to 1

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VOL. XXII No. 9

Entered as second class Matter, October 3, 1911, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

PRICE 20 CENTS

Published Weekly—Except a year

Los Angeles

720 Seventh Avenue, New York

Chicago

Yes, Mr. Gunning, We Have Figured It Out !

[And So Have the Country's Exhibitors]

Have you figured out who the best twenty-five directors are working for this year? Quite interesting, wasn't it? And were you careful to consider where their films go for this year? You want to inquire carefully about that.

Wid

Seven of the directors who are generally recognized by exhibitors as possessing the abilities to do work ranking with the best the industry has ever known—

Are working for themselves *this year* and for many years to come.

Seven producer-directors are no longer carrying weak stars or sustaining uneven-strength programs with their best work.

Seven producer-directors working out their ideals, doing the kind of productions that exhibitors themselves have told them mean the heaviest public patronage of picture theatres—such a seven-man alliance is a very high percentage of the twenty-five directors about whom "Wid" Gunning asks.

We believe that thousands of exhibitors must have noticed that we have issued no publicity for weeks; that we haven't sent a piece of publicity to the trade journals in a month. *We are working, not talking.* Evidently, on the basis of contracts already signed, the exhibitors of the country have a measure of the confidence in us that we have in ourselves.

Our hearts are in our work. You, the exhibitors, will reap the benefit of our ambitions and our efforts.



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Paramount
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Story by Fannie Hurst
Scenario by Frances Marion
Directed by Frank Borzage



Vera Gordon's wonderful impersonation of the mother.

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A PHOTOPLAY featuring
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If you could have

The heart appeal of "The Music Master"—

The comedy of "Potash and Perlmutter"—

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Would you make money?

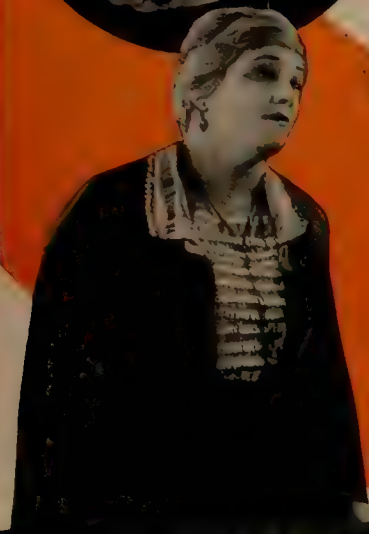
You know you would clean up "Humoresque" is all three rolled into one supreme photoplay.

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HOW DO YOU book your pictures—on future promise or past performance? Take future promise, for instance: it means tons of verbal description, dressed up in silk—beautiful anticipation, lovely hope, enthusiastic expectation!

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Box-office lines are not formed on the public's hope of seeing a good picture. The public discriminates in favor of what it *knows*. Folks don't need to waste quarters nowadays in experimenting on their picture entertainment. They've learned this logic:

Take an Organization that has back of it the ideals and the resources of men, money and material to put forth such entertainment as Cecil De Mille's "Male and Female" and "Why Change Your Wife?," George Loane Tucker's "The Miracle Man," George Fitzmaurice's "On with the Dance," John Barrymore in "Dr. Jekyll and Mr. Hyde," George Melford's "Everywoman," William D. Taylor's "Huckleberry Finn," William S. Hart in "The Toll Gate" and "Sand," Wallace Reid in "Double Speed" and "Excuse My Dust," Douglas MacLean and Doris May in "23½ Hours Leave," Maurice Tourneur's "Treasure Island," Thomas H. Ince's "Below the Surface" and a hundred other week-in-and-week-out, constant, consistent, dependable knock-outs.

Add the fact that, jealous of its established position, sure in its proven knowledge of what the most popular entertainment really is, and possessing, (in the way of stories, stars, directors, studios, scenarioists, authors, artists and money) a wealth of resources unequaled in the history of the theater, such an Organization is going on producing—lavishly, wisely, humanly—motion pictures that shall be week-in-and-week-out, constant, consistent, dependable, better and better sure-fire public entertainments.

Future promise backed by past performance—and the future promise actually surpassing the past.

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FROM the dark corners of Shanghai's slums the evil eyes of her enemies gleamed—each holding a menace that struck horror to her soul.

Then—from nowhere—came a protector—an American. Fought for her—saved her—and vanished.

Who was he? What was his mission in those lurid dens? Later, when she found out—you'll be as much surprised as she was.

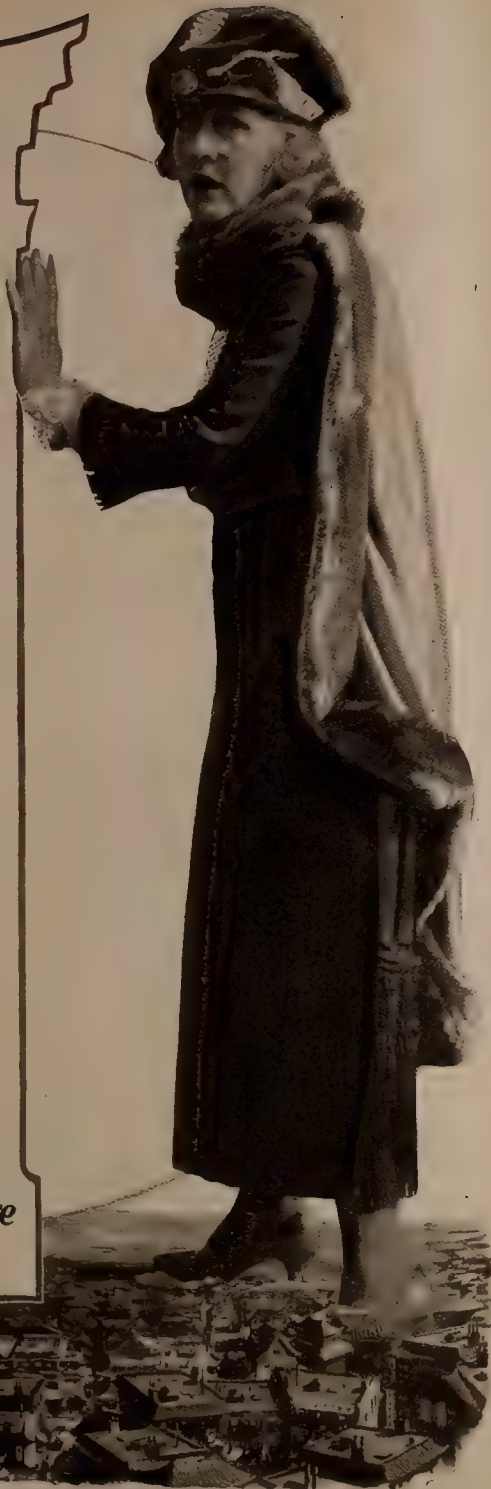
It's an unusual and gripping story, filled with surprises and exciting situations.

From the story "Dinner at Eight" by Samuel Merwin. Directed by Paul Powell. Scenario by Edith Kennedy.

A Paramount Arcraft Picture



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COSMOPOLITAN
PRODUCTIONS

The World and His Wife

Featuring
ALMA RUBENS
By Charles Frederic Nirdlinger

Directed by Robert G. Vignola
Scenario by Frances Marion

A
**Paramount
Artercraft
Picture**

**You Who Judge
Her—You Are
the Guilty Ones!**

YOU who point the finger
of scorn, who whisper and
nod—and smirk—

It is you who have ruined
three lives and corrupted a
living love!

A drama of the power of
candal, a drama of living
reality that grips and holds,
"The World and His Wife"
makes an impression not to
be forgotten.

The play in the original
won the Nobel prize. The
production, gorgeous and
magnificent and marvel-
ously acted, will win prizes
x office receipts for
xhibitor.



FAMOUS PLAYERS-LASKY CORPORATION
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Presents

"The White Circle"

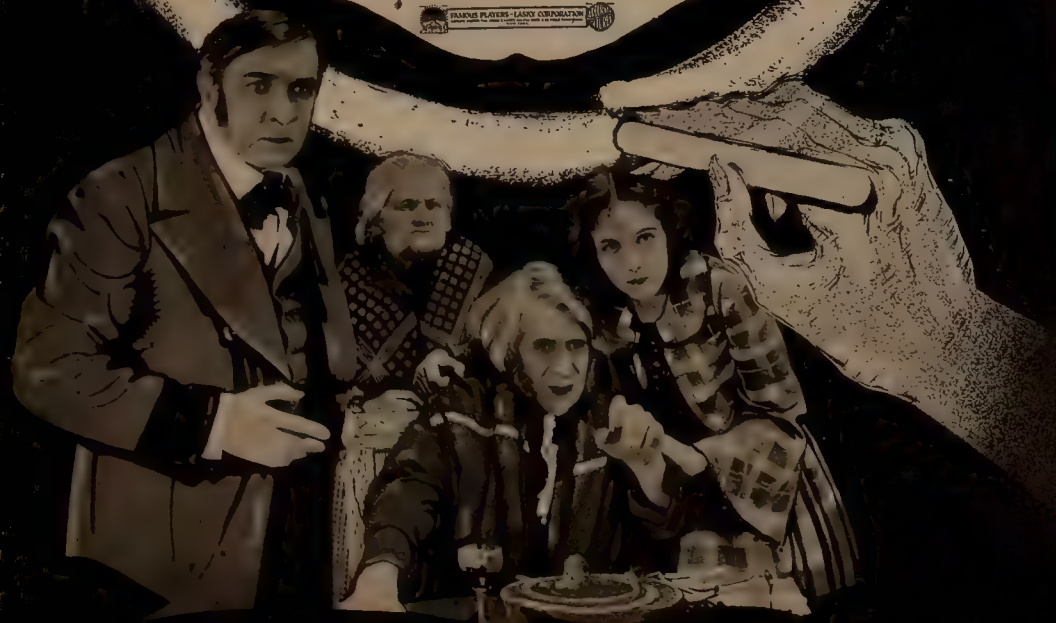
From "The Pavilion on the Links"
By Robert Louis Stevenson

AROUND them the circle of death drew closer. A common doom awaited them.

But within the circle surged love and hate and passion. Men and women, fated to die within the hour, still waged their primitive battles.

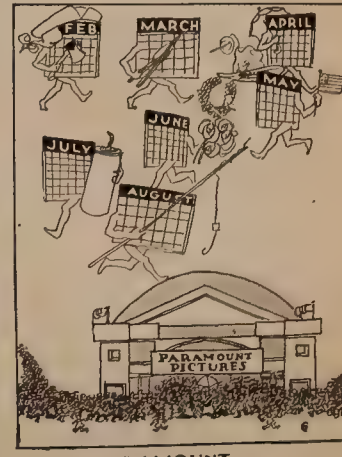
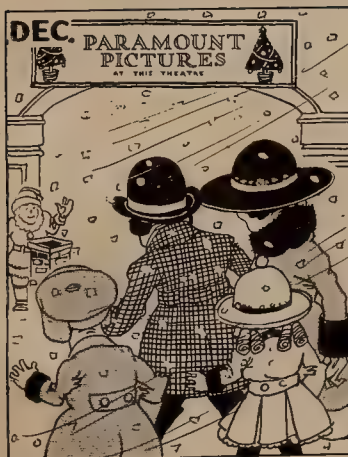
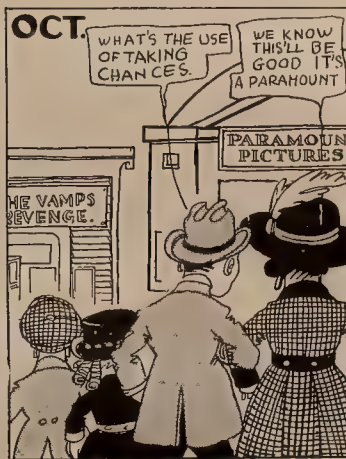
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A Paramount Artercraft Picture

It Happens in the Best Regulated Families—Buy Paramount



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DOUGLAS FAIRBANKS
DAVID MARK GRIFFITH



MARY PICKFORD

in

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IS DEMONSTRATING AGAIN AND AGAIN
THAT AUDIENCES WILL RISE TO WHAT
EVER HEIGHTS REAL ARTISTRY LEADS

*From the Charles Frohman Production "Op O' Me Thumb"
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THE FIRST MARY PICKFORD-UNITED ARTISTS
TRIUMPH, PLAYING ON AN EVER GROWING
WAVE OF POPULARITY

*From Eleanor H. Porter's Famous Novel, 'Pollyanna' Published
by the Page Company, and the Four Act Comedy by Catherine
Christolm Cushing Screen Adaptation by Frances Marion. &c
Photographed by Charles Rosier.*

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NOW AT THE VERY PEAK
OF HIS WONDROUS POPULARITY —
OFFERS SHOWMEN AN EXTRAORDINARY
CHANCE FOR BIG SUMMER
HOLIDAY BUSINESS

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WITH HIS
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"THE MOLLYCODDLE"

Story by Harold Mac Grath
Scenario by Tom Geraghty

And his first two United Artists Releases

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THE STORY OF A MAN WHO WOULD AND DID



To possess life one must have lived it!

THE creative genius of William Desmond Taylor is the priceless individual possession of a man who has dared all the deepest, fullest experiences of life. Profound in its searchings, broad and sweeping in its range, courageous in its intimate contacts, his life has been the free, glorious adventure of a transducer in quest of an ideal.

Through all his varied enterprises as Irish student, engineer, actor, Kansas ranchman, Klondike miner, director of photoplays and soldier in the World War, his single dominant purpose has been to acquire that rich knowledge of life which is the necessary equipment of one who would interpret the intangible vastness of human relations in some lasting form.

William Desmond Taylor was born on the country estate of his grandfather near Mallow in County Cork, Ireland. The lad was sent to Clifton College in England for preparatory work in engineering and this was supplemented by intensive study in Germany and France, but his own ambition was to achieve fame as an actor. Shortly after his eighteenth birthday, young Taylor was in Manchester, England, when Charles Hawtrey was appearing in "The Private Secretary," and the stage-struck boy applied for work, telling Hawtrey he had had "lots of experience." Sir Charles took him on and the inexperienced youngster *made good*. This was his first professional engagement and then began the development of those qualities which have made him one of the greatest directors of his time.

Taylor accompanied Hawtrey and his company to London and there friends of the family saw him. Young Taylor's father was notified and rushed to London. Arguments proving useless, the father finally bribed the boy into giving up the stage by buying him a half interest in a Kansas ranch, near Harper.

After eighteen months of ranch life, the yearning for the stage returned. An opportunity came to play in repertoire with Fanny Davenport and young Taylor seized it. He was with Miss Davenport for three seasons, in such fine, old plays as "La Tosca," "Gismonda," "Fedora," "Cleopatra" and "Joan of Arc."

Mr. Taylor's stage engagements dovetailed with his journeyings to far places in search of gold and adventure—mostly the latter. His acting experiences were progressive and included several seasons in repertoire companies in Boston, New York, Chicago and Seattle with a tour to the Hawaiian Islands, as leading man in the Harry Corson Clarke company. Incidentally and between times he played the juvenile with Sol Smith Russell in "The Poor Relation" and the lead in "Madame Sans Gene." It was a grilling school and developed and fixed Mr. Taylor's naturally keen sense of dramatic values, which he employs so effectively in directing motion pictures.



When gold was discovered in Canada, the adventurous youth was off with the vanguard in the great rush to the Klondike. He went by the "Long Trail," overland through the great Northwest and nine gruelling months, such as test the soul of a man, passed before he reached the gold fields. At intervals he made a second and a third trip to the Klondike. The long winter evenings gave him unusual opportunities for reading and study and he took full advantage of them.

During his last trip away from civilization the infant art of the motion picture had teetted and become a lusty child. The vision that held the early pioneers in the new art was appealing to Taylor. The man who had gone off with the leaders of the Klondike rush was again out in front with the challenge of new adventure. He made one picture, "The Iconoclast," for Kay Bee. Subsequently he made "The Diamond from the Skies," a famous old sixty-reel serial, for American. "This production was a great education," declared Mr. Taylor. "I frankly used the play as an experimental laboratory to try effects. We had autos going over cliffs, people falling from balloons, train accidents and all sorts of trained animals from an octopus to an elephant."

Mr. Taylor also made "A Tale of Two Cities." In 1914 he joined the Famous Players-Lasky forces and his long list of productions for them besides his recent success, "Huckleberry Finn," includes "The Varmint," "Tom Sawyer," "Bunker Bean" and "Mile A Minute Kendall" with Jack Pickford and Louise Huff; "Up the Road with Sallie," with Constance Talmadge; "How Could You, Jean?" "Captain Kidd, Jr." and "Johanna Enlists" with Mary Pickford.

The Great War offered the supreme test of Mr. Taylor's physical and moral calibre. He was near the height of success as a director when the catastrophic shot was fired at Sarajevo. Instantly he gave up everything and enlisted as a "buck" private in the Canadian Army. He sailed with the Royal Fusiliers, part of the famous "first hundred thousand" from Quebec.

His distinguished services brought quick recognition. He advanced rapidly through the various non-commissioned grades to the rank of a second lieutenant. At the end of the war he was discharged with the rank of a captain.

When peace was declared, Mr. Taylor once more turned his attention to motion picture directing. Realart was just starting on its career and made haste to secure his services. His first task for Realart was to direct Mary Miles Minter in "Anne of Green Gables," the new corporation's initial Star release. This production stands out with cameo-like sharpness as one of the best directed pictures of the season.



It is this man whom Realart has selected to make four great super-special productions; this man, whose creative powers are as unconfined as the far-flung barriers of a civilization he has himself helped so much to establish. His is the daring spirit which will create for motion picture audiences the struggles and conquest of the human soul under varying conditions of modern life.

THE SOUL OF YOUTH will take the boy of the streets, of the reform school, and illustrate the thesis that kindness, sympathy and education will cause the latent seed of character to blossom and flower in the full beauty of a high-charactered American citizen. THE SOUL OF YOUTH was written by Julia Crawford Ives and is a gem of contemporaneous boy literature.

THE FURNACE, his second production, is the story of the soul growth of a woman who has everything she wants, save the love of her husband, and who wins her way to true happiness against the barriers set by class feeling and social conventions. The production is based on a sensational story by "Pan," an anonymous English writer, and its appearance not so long ago marked an epoch in British short story writing.

THE WITCHING HOUR, his third production, tells of the soul struggle of a man possessed of strange occult powers and his battle against the employment of this weird influence on those near and dear to him. As a stage play, THE WITCHING HOUR by Augustus Thomas, created a tremendous theatrical sensation a few years ago. It had a long Broadway run with a distinguished cast and for sheer power and originality of its daring plot was one of the most talked about stage productions of a decade.

Here, then, are three of the four Taylor Realart special productions. In the making of these every resource of Realart's powerful organization has been placed at the disposal of the distinguished director. THE SOUL OF YOUTH is now available to exhibitors. It is a picture of tremendous appeal, with abundant humor and haunting charm. It is a moving human document worthy, in every respect, of the dauntless spirit and superbly controlled directing energy of William Desmond Taylor.

Remember—

"The Soul of Youth"

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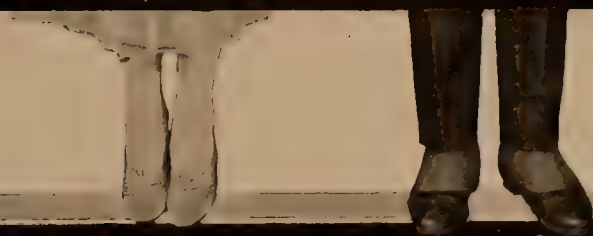
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LIKE IT



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CROWD STOP HUNDREDS CLAMORING FOR ADMISSION AT SECOND SHOW STOP CROWD BROKE
THROUGH AFTER WAITING FOR SEATS OVER ONE HOUR STOP OVER SIX THOUSAND ADMISSIONS
MISS ETHEL BROAKER TOOK THE HOUSE DOWN WITH THE SONG UP IN MARYS ATTIC STOP
TRAFFIC STOPPED WHEN AEROPLANES DROPPED ONE HUNDRED PASSES OVER THE CITY STOP
PREDICT BREAKING ALL RECORDS FOR THIS HOUSE STOP CONGRATULATIONS ARE POURING
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—you may not know her right now but you will shortly. Just take one glance at any of her releases and they'll stick in your mind—she's got a way of her own that you can't dodge—a hearty personality that makes her an instantaneous favorite.

And the pictures she's been making. We've seen a lot of pictures of the same type but never have we seen any that pack the wallop of these two reels. They gallop across the screen in a way that causes folks to jerk to attention and glut their eyes on a feast of movie joy they've seldom known.

Every little detail is correct—perfect. From camera to consumer they're at the head of their class. There isn't a wasted jiffy in 'em—they've got more real meat than many five reels we've seen.

Fritzi Ridgeway is bound to be one of the biggest events on the screen this season. You will remember her as "The Girl with a Thousand Personalities." No matter what her part may be, she makes an epic of it. As beautiful as they make 'em and as versatile as the four winds—that's Fritzi Ridgeway.

Her pictures will come every two weeks—twice a month.

The state rights are now selling and selling fast.

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"A Girl of the West" "Almost an Outlaw"
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Fritzi Ridgeway

"The Girl with a Thousand
 Personalities"



ENT

Bobbie Ray

—watch this boy. He's got what a lot of screen comedians lack—a sense of humor. And under our direction he's applying it to making the best single reels on the market.

Whatever you like in comedies, you'll find right here. Slapstick—dimpled knees—speed—wild situations—subtitles that each fetch a laugh—clean, clearcut photography, trick stuff without an equal—and more than anything else—this sense of humor we spoke about before.

Bobbie's practically a newcomer—but the kid's clever. He's started right off with a bang—and we'll place a neat bet that he'll have the motion picture theatres of this country rocking with laughter before he's very old on the screen.

Once a week, for 52 weeks Tusun comedies featuring Bobbie Ray will be ready for you. They're single reels with about ten reels of laughs packed tight into each one.

State Righters—here is a comedy you can depend on to keep your exhibitors hungry for more.

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- | | |
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| "A Slick Detective" | "Wet or Dry" |
| "From Kitchen to Throne" | "Back to Nature" |
| "Buried Alive" | "Splashing to Safety" |
| "The Fourflushers" | "Bob Gets Married—Almost" |
| "Wild Women" | "Oh! Teacher" |

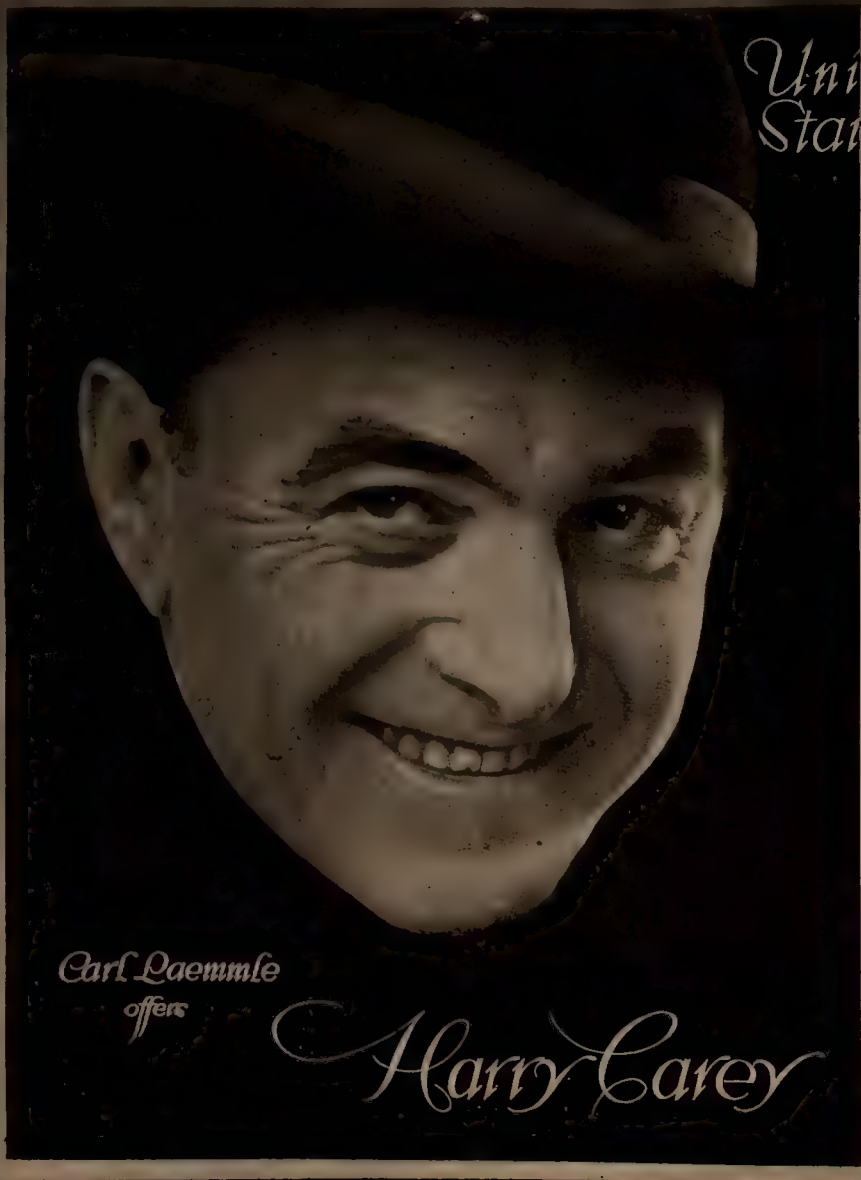
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Bobbie Ray
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"Blue Streak McCoy"
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Never has there been greater unanimity among critics than among those of the four big Chicago dailies concerning this remarkable but authentic picture of the adventures of Edward Laemmle and William Alder among the man-eating savages of New Guinea. ROB REEL—VIRGINIA DALE—GENEVIEVE HARRIS and W. K. HOLLANDER all say, "Go see 'SHIPWRECKED AMONG CANNIBALS' at the La Salle Theatre." ROB REEL says, for example: "The pictures are exciting—and intensely interesting—and different." While VIRGINIA DALE says: "There have been cannibal pictures before but never have there been any so remarkable as those now on exhibition."

Best of all, this amazing film has more exploitation angles to it than a circus. Go to your Universal-Jewel Exchange and see the smashing exploitation helps with which you can make this astounding picture one of the biggest clean-ups of your history. Do this now—today.

Carl Laemmle
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"Sex"

by
the author of Sex,
by the producer
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J. Parker Read Jr.
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by C. Gardner Sullivan
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With all the lure of a beautiful body and a clever brain, Louise Glaum in 'Love Madness' penetrates the haunts of the underworld and the heart of the murderer who must die that her husband may live.

Book and Bank on the astounding glamour of Glaum; her power and artistry.

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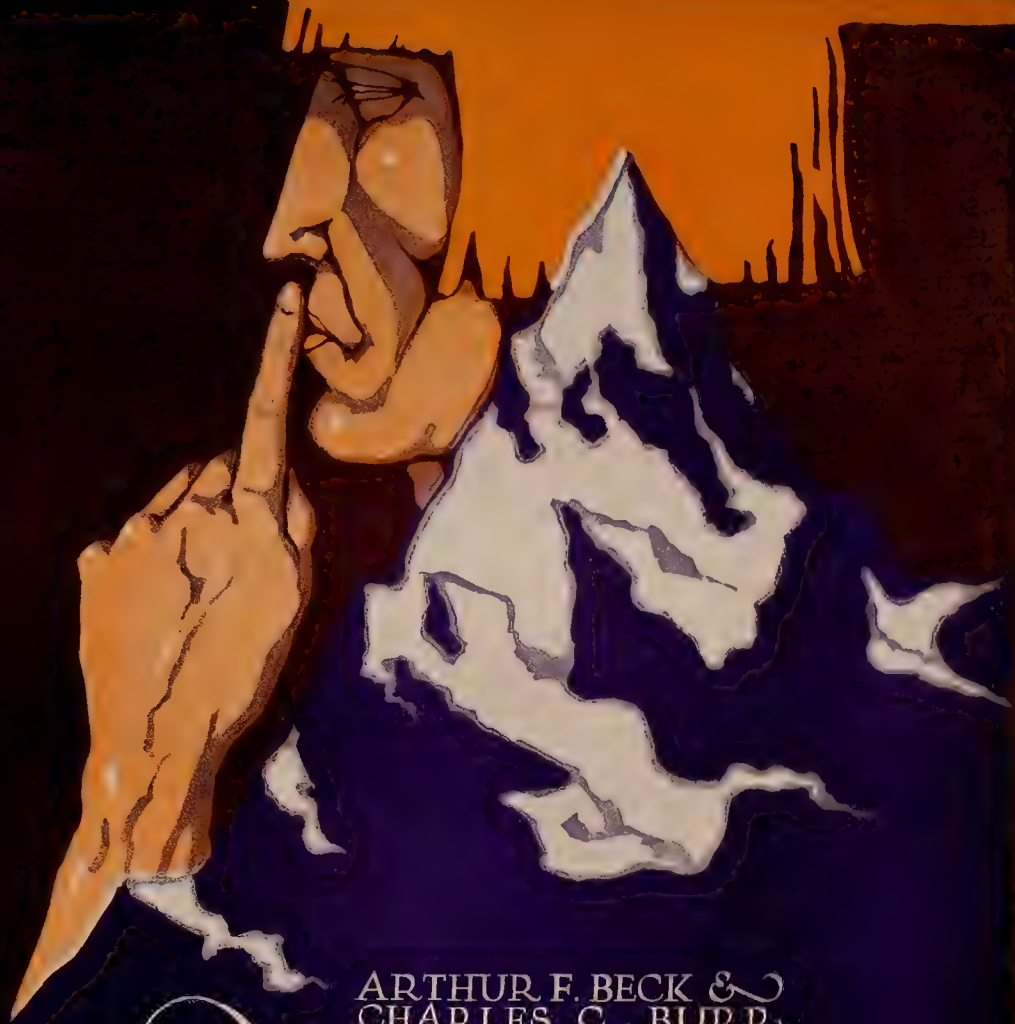




Cast of "Love Madness"
Mary Norwood ... Louise Glaum
Lloyd Norwood ... Matt Moore
Joe the Siell ... William Conklin
Jack Frost ... Noah Beery
"Pussyfoot" Connor ... Jack Nelson
William B. Ashford ... Arthur Millet
"Goldie" Lewis ... Peggy Pearce

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Today.

	"THE SILENT BAY"	William Worthington
	Gibralter-Holmesman	José Tracy
DIRECTOR		Charles T. Dancy
AUTHOR		Vigil Miller and Beez Dawley
SCENARIO BY		Continuity of the jumps a
CAMERAMAN		Continuity of the jumps a
AS A WHOLE		Continuity of the jumps a
	at start, but gets into very sympathetic story	
	last act holds through this and unusual	
STORY		Develops a very sympathetic plot
	between father and daughter.	Satisfactory
DIRECTOR		Good
PHOTOGRAPHY		Satisfactory
LIGHTINGS		Good
CAMERA WORK		Adolph Mier w
LEADING PLAYERS		Sheldon Lewis is v
	work best work.	Generac apac
SUPPORT		Good snow story that passes
EXTERIORS		Swiss mountains
	Swiss mountains	Satisfactory
INTERIORS		Inerts of still pictures are
TECHNICAL		Interiors of still pictures are
	don't convince.	Mountains
CHARACTER OF		Story
	person from attack by villain who	
	person from attack by villain who	

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from the Box Office Angle

Above The Average From The Box

Box Office Analysis for the Exhibitor

This picture has its faults, the majority of them talking in the beginning, but after they get interested, it's worth your return, it enters the story convincingly. The production is excellent, the acting good, the story strong.

The picture is very attractive. Then there is the cast. Sheldon Lewis and Gladys Hulette are names prominently. Also stated that the action takes place in the Swiss Alps. The atmosphere here has achieved for these scenes is quite convincing.

The title is very much similar to others that have gone before. It is a strong one and one around which interesting and diverting revels.

the location of the production is the various changes in the daily change of the time at before, is a strong and our advertising reader

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in NEW YORK and BROOKLYN

Book solid on

"THE SILENT BARRIER"

LOUIS TRACY PRODUCTIONS Inc.
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*Pinnacle
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IN

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*"Adapted from
The Fighting
Parson"*

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*acclaimed by trade
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Delightfully entertaining picture adapted from famous romance. William Fox has a money-maker for you in "If I Were King."—*Wid's.*

The flavor of romance, of picturesque adventure in a colorful world has been caught. A spectacular and swiftly moving melodrama is the result. Farnum's performance one of the best things he has ever done.—*N.Y. Times.*

Presenting William Farnum in a finely staged version of "If I Were King," William Fox has scored strongly, for the star has not been seen to greater advantage and the play has had a long and honorable career.—*Moving Picture World.*



in

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now playing
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Lyric Theatre,
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from the great stage success and novel by
JUSTIN HUNTLY McARTHUR

Scenario by E. Lloyd Sheldon

Directed by
J. GORDON EDWARDS

William Fox has never sponsored a better picture. It combines distinction with story and production. William Farnum as Villon is at his best. It moves with the breathless suspense of a Jack London story.—*N. Y. American.*

Justin Huntly McCarthy's story is ideal film material, and an ideal vehicle for William Farnum, who repeats the success he made in "A Tale of Two Cities." The production has great charm.—*Louella O. Parsons, Morning Telegraph.*



Fox Entertainments

William Fox presents

PEARL WHITE

"The White Moll" is excellent entertainment. The name of Pearl White is a box office attraction in itself, but when she is given a part in a story of underworld life that carries suspense to the nth power, that grips the audience till the final climax, she becomes a "one best bet." In "The White Moll" we have such a story.—*Exhibitor's Trade Review*.

The time spent in serial work on the screen is comparable to stock experience on the stage. It has enabled Pearl White to flash a finished technique—a skill at pantomime which some, who have reached stardom through the medium of five reels, might well emulate. Miss White won't lose any of her following here. She should gain many new admirers.—*Motion Picture News*.

William Fox, in presenting Pearl White as a dramatic star, has seen to it that she has made her debut under the most auspicious circumstances. In "The White Moll" he has given her a feature that will be remembered. It is a perfect picture for Pearl White.—*N. Y. Telegraph*.

For Pearl White's introduction in feature-length pictures William Fox has selected a crook-and-mystery story of compelling interest. In no place does the story lag, and the situations are registered with uncompromising effectiveness. This story gives Miss White the occasion of appearing in a multitude of adventure and escape situations in which her work is sincere and telling.—*Exhibitor's Herald*.



Fox Entertainments

in
"THE WHITE MOLL"

*The first Fox presentation of this
World-Famous Star in her first
Special Feature Attraction.*

By FRANK L. PACKARD

Scenario by E. Lloyd Sheldon

Directed by HARRY MILLARDE



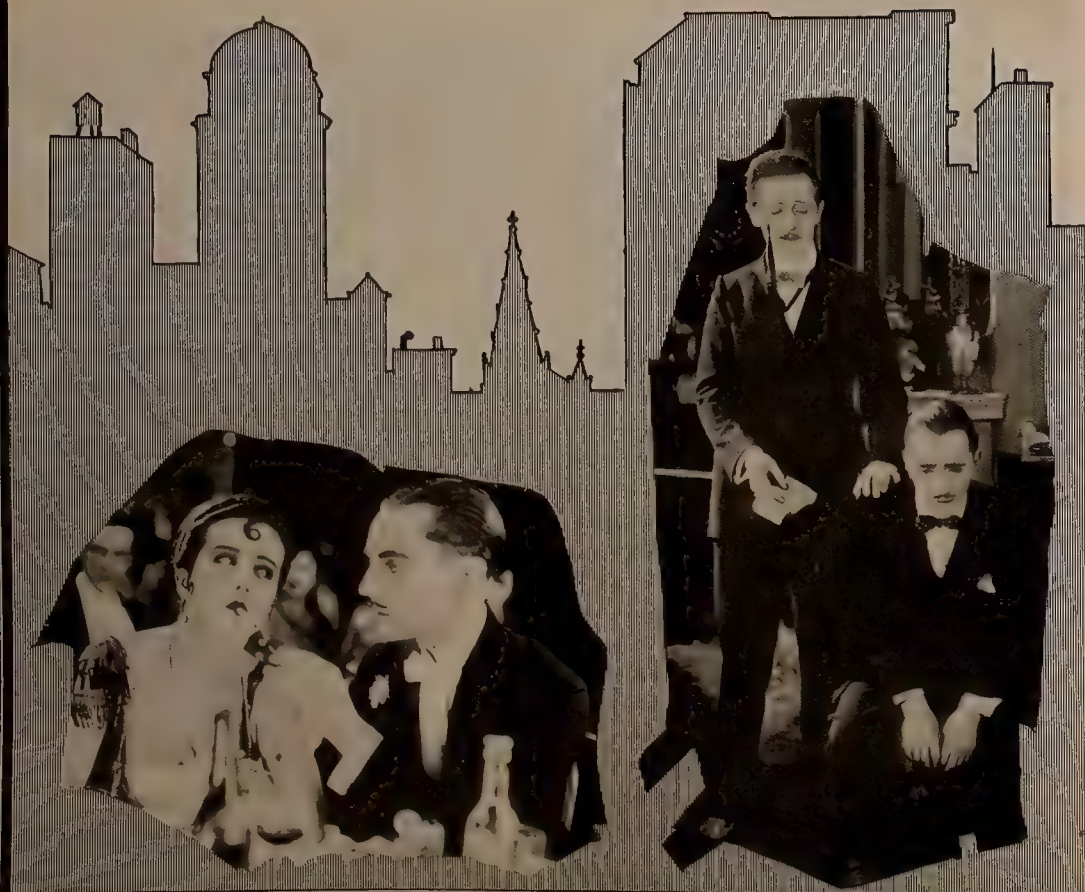
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"WHILE NEW YORK SLEEPS"

1920 Cinemelodrama of Life
in the great Metropolis!

*A fabric of magic, of beauty
and delight; a thing of thrill
and wonder — a sensation.*

Staged by
CHARLES J. BRABIN



Fox Entertainments

*Hailed as a sensation!***William Fox Eight Reel Melodrama, "While New York Sleeps," Is Great**

"While New York Sleeps" is a high-strung trinity of stories whose scenes move in tragic revelation, dark soul interiors suddenly illumined, with lightning flashes on criminal tendencies. The picture is admirably balanced amid the upper and under worlds of a great city.

—*Moving Picture World.*

"While New York Sleeps" is a three-act drama which shows three phases of life in the metropolis. This picture, unique in theme and produced upon big scale, will stand big advertising. It should be a box office sensation of the Fall season.

—*Exhibitor's Herald.*

"While New York Sleeps" Grips the Attention

Everybody concerned in the making and production of this picture is to be highly complimented. Not in a long time has such a decided novelty been made available for exhibitors and in this eight reel photodrama they have something that should be a real, not a fancied, box office record breaker. From beginning to end it grips the attention and the spectator finds himself deeply absorbed in the many exciting scenes of the three episodes.—*Exhibitor's Trade Review.*

Offers a distinct novelty.—*Wid's.*

The suspense is overwhelming as the action progresses.

—*Motion Picture News*



Ten per cent of the profits of
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William Fox presents

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in

"THE SKYWAYMAN"

A drama of Life
and Thrills *above*
the Clouds

By Julius G. Furthman
Directed by James P. Hogan

Locklear—a Crusader
in the conquest of the air



A drama of adventure, not on the earth, not on the sea—but in the air; a fight waged above the clouds for love of adventure and for love of a woman; a screen drama of breath-taking achievement brilliantly presented.



State



CLIMAX FILM CORP

Present

THE FOURTH FACE

A corking story that runs through its five reels at top speed. It presents so many complications and twists that interest cannot possibly lag for a moment.

It's a big, powerful, thrilling story, with a distinguished cast of players.

Four people are apparently implicated in a crime and we defy Sherlock to discover the right person before the end of the picture.

CLIMAX FILM CORP
729-7th Ave.
New York City

*The advertising matter
that accompanies this
powerful production
more than adequate.*

*We invite in-
quiries from
State Right
Buyers*

Rights



CLIMAX FILM CORP

Present

EILEEN SEDGWICK and JOE MOORE
in
LOVE'S BATTLE

A picture that leads you up to one of the most surprising and astonishing climaxes you have ever seen in a production.

It is entertainment in its *nth* power, because it has both splendid drama and a vein of comedy that fetches the laughs. Yes, there's a love story in it and it's a dandy.

The famous Joe Moore and the popular Eileen Sedgwick head the cast of popular players in this production.

*The Advertising Accessories
Are Very Complete*

*This unusual picture is
offered to State Right Buyers*

CLIMAX FILM CORP
720-7TH AVE.
New York City

State Rights
PERRY COMEDIES
presents

MACK SWAIN

*The one and only
 "Ambrose"*

in

Full o' Spirits

*The first of a series of new two reel
 comedies to be released one a month*

These are positively not five and seven and a half dollar a day pictures. The demand for them is big and the booking price will be proportionate.

Mack Swain is the only widely popular comedian who can be secured on the state right market. He is the only big comedian whose pictures have ever been offered through independent channels.

*Don't write, wire or phone unless
 you want good comedies*

*Foreign Rights Controlled
 by David P. Howells
 729 7th Ave., N. Y. C.*

DISTRIBUTED by

C.B.PRICE CO. Inc.

1446 B'WAY, N.Y.C.

Price films



KESSEL & BAUMANN
in presenting

Babe Ruth

The Great American Personality in

Headin' Home

call attention to 3 points of supreme interest :

1. *The story is of the greatest*
2. *The production is of the best*
3. *The star holds the heart of
America in his hands*

**A great opportunity for great cash re-
turns in your territory and all
territories**

KESSEL & BAUMANN
LONGACRE BUILDING : NEW YORK

THE WOMAN ABOVE REPROACH



You! Mr. State Right Buyer!!!
 Look at the Scenes Pictured Here!!!
 Note the Highly Dramatic Action!!!
 It's the Sort of Picture People Want!!!
 It's the Sort of Picture Exhibitors Need!!!
 It's a Sure-Fire Box Office Attraction!!!

Starring

FLORENCE CHASE

The Finest Emotional Actress of the Day

**Get Your Territory Now
 Before It's Too Late**

**DON'T OVERLOOK THE SEASON'S
 GREATEST OPPORTUNITY**

A Guaranteed Feature from "The House of Hits"
 and the Finest Motion Picture Ever Released
 by the Man Who Picks Winners

Get Into Action Today

The Aywon Film Corporation

NATHAN HIRSH, Pres.
 729 SEVENTH AVENUE
 NEW YORK CITY



NATHAN HIRSH presents

"THE EVOLUTION OF MAN"



Positively the Screen's Greatest Novelty
A Photodrama Based on the Darwin Theory That Proves It to Be Correct
The Leading Role Is Enacted by a Real Live

MAN-APE

That Plays With Human Intelligence

This Wonderful Man-Ape Acts With Rare Dramatic Ability
Throughout the Six Reels Without the Help of a Trainer

Your Patrons Will Say It's Marvelous!

Your Box Office Will Say It's the Record Breaker!!
Don't Fail to Get in on This Remarkable Clean-Up!!!

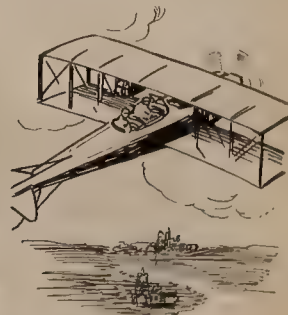


And These Great Record Breakers!!

"THE WOMAN OF MYSTERY"

With Grace Cunard and Francis Ford

A mystery story that will pack 'em in wherever shown. Thrills, well, we'll say so. The like of which you've never seen before. Aeroplanes, submarines and the latest invention, a submarine train. Startling story, superb production, wonderful acting. A real winner.



"WHEN QUACKEL DID HIDE"

A five-reel burlesque travesty on the famous drama, "Dr. Jekyll and Mr. Hyde." Five thousand feet of laughs, screams and real fun.

"THE CHARMING DECEIVER"

A five-reel photodrama with an all-star cast telling the tensely interesting story of a young girl that marries an older man.



From the House of Hits

AYWON FILM CORPORATION

729 7th AVENUE, NEW YORK





*Wm L. Roubert
Presents*

WILLARD MACK'S
Most vivid screen play

HERITAGE"

*A State Right Special De Luxe
with **Matty Roubert**
and a Brilliant All Star Cast*

TERRITORY SELLING FAST

Write or Wire

MATTY ROUBERT PRODUCTIONS Inc.
1457 Broadway New York

*Sidney Garrett, 135 W. 44th St.
Sole Foreign Distributor*



SAMUEL GOLDWYN

PRESENTS

PAULINE FREDERICK MADAME X

ADAPTED FROM THE FRENCH OF
ALEXANDRE BISSON

BY ARRANGEMENT WITH
HENRY W. SAVAGE

DIRECTED BY FRANK LLOYD



"Goldwyn and, more particularly, Frank Lloyd, the director, have extracted a fine picture from the story of "Mme X", which it would not surprise me in the least to see better all the records made by "Dr. Jekyll and Mr. Hyde."

Mr. Burns Mantle

In September "Photoplay"

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN President

"On the road to God knows where"



SAMUEL GOLDWYN

PRESENTS

PAULINE FREDERICK MADAME X

ADAPTED FROM THE FRENCH OF
ALEXANDRE BISSON

BY ARRANGEMENT WITH
HENRY W. SAVAGE

DIRECTED BY FRANK LLOYD

The opinion of press
and trade journal
experts who have
seen "Madame X" is
that it is one of the
greatest productions
of the last ten years.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN President

ROBERTSON-COLE

~ U P E R - ~ S P E C I A L ~



DUSTIN FARNUM
IN
"BIG HAPPINESS"
Story by Pan Directed by Colin Campbell

ROBERTSON-COLE

SUPER SPECIAL

GASHIER

Presenting

LEW

CODY

in

Occasionally Yours



R.C.
PICTURES



BUD

AND

His Buddies

(MOSTLY GIRLS)

ONE REEL COMEDIES
ONE — A — WEEK

INQUIRE - WRITE - PHONE OR WIRE

REELCRAFT

PICTURES CORPORATION

729 SEVENTH AVENUE
NEW YORK CITY



Knowing and Guessing

¶ A contemporary publishes its total net paid circulation and gives the distribution by States.

¶ *MOTION PICTURE NEWS* beats the figures given, and by substantial margins, in 33 States. (Figures and complete proof given to any advertiser who will call at our offices).

¶ The significant fact, in this comparative test of circulation volume, however, is this: *MOTION PICTURE NEWS* uses only its paid subscriptions, whereas the contemporary includes also its newsstand circulation. (So we assume from the statement).

¶ Newsstand circulation, with a picture trade publication, is of no value to the advertiser.

¶ If it were, *MOTION PICTURE NEWS* could and would acquire any needed amount of it between issues. No effort is required save a brief conversation with the American News Company.

¶ Newsstand circulation, with a trade publication, is a downright fallacy; there are so many and such obvious objections to it; a few specious arguments that might be conjured in favor of it are so easily made ridiculous—that it is beyond sensible discussion.

¶ *MOTION PICTURE NEWS*, out of a total printed edition of 11,700 this week gives the newsstand just 195 copies. 70 copies go to the Los Angeles News Company; 125 are ordered by the film building newsstands in New York City.

¶ THAT'S ALL!

¶ We assume that these few, carefully placed copies go to the trade. But we don't know about all of them. And we apologize to the advertiser for the entire number, small as it is.

¶ To reiterate: *MOTION PICTURE NEWS* beats its contemporary's statement in 33 States with subscriptions alone.

¶ And we know, and will tell any interested advertiser just to whom these subscriptions go.

Wm. A. Johnston

The *Real* Test



4 to 1

WHEN several trade publications reach the same reader as they must and do, it isn't a question of bulk circulation that determines advertising value.

- ¶ It's a question of the reader's preference.
- ¶ The paper he prefers is the *one* paper he surely *reads*.
- ¶ MOTION PICTURE NEWS, by a recent test is preferred four to one over any other trade paper. It is preferred more than all the rest put together.
- ¶ 1779 exhibitors said so.
- ¶ **MAKE YOUR OWN TEST. THE EXHIBITOR WILL GLADLY TELL YOU**



a drunken mate • • •
a hellion crew • • •
mutiny • • •
a defenseless girl • • •
in the offing, • • •
a cannibal isle • • •
naked savages • • •
and worse • • •
eaters of human flesh • • •
followers of vague • • •
distorted gods • • •
savage festival • • •
love • adventure • • •
novel twists • • •
daring dances • • •
bizarre • fiery • dazzling

DORALDINA

in

"The Woman Untamed"

This exotic romance of the south sea islands, throbbing with the witchery of maddening tropical dances, is offered to the

State Right Market

by
 • Elmer J. McGovern •

Produced by Pyramid Photo Plays, Inc.

Directed by
 JACK PRATT

Edited by
 ELMER J. MCGOVERN

Elmer J. McGovern

130 West 46th St., N.Y. Telephone Bryant 5600

She's done it again!



CONSTANCE TALMADGE

*The winsome
Comedienne*

who has never failed to make a
100% picture hits a top notch in
comedy drama again, presented by

JOSEPH M. SCHENCK

Good References

Written by E. J. Rath.

Picturized by Dorothy Farnum

Directed by R. William Neill

Photographed by Oliver Marsh

Tech. Director Willard M. Reineck

Foreign Representative

David P. Howells INC.

729 Seventh Ave.

New York

A FIRST NATIONAL ATTRACTION



Robbards Prints

There'll be a Franchise everywhere

SOMETHING NEW

That's what they all say about

King Vidor's

remarkable production

"The Jack-Knife Man"

By Ellis Parker Butler

Directed by King Vidor

Scenario by William Parker

Photography by Ira H. Morgan

Foreign Representative, David P. Howells, Inc.

729 Seventh Ave., New York City

We Are Proud of It!



A First National Attraction

There'll be a Franchise everywhere

IN PICTURES

It will pay exhibitors to read every line of the trade experts' reviews

Like a Field Poem

"Not since 'The Other Half' has King Vidor put forth such a pleasing entertainment as 'The Jack-Knife Man,' a picturization of Ellis Parker Butler's story of the same name. The offering may really be called something different. The spectator looks upon a quaint character study—one having an old derelict with a heart as big as a mountain for its hero. Simplicity is the keynote that Mr. Vidor has sounded—a keynote that strikes a responding chord because it is brought out with a wealth of human touches. The picture is a study in heart interest.

"The lovable old fellow who lives on his houseboat and finds a spiritual awakening in the comradeship of a little boy is a figure who reaches out and tugs at the heart strings. He is shiftless and almost on the point of starvation, but his generosity toward mankind overshadows his weaknesses. He carves out quaint figures for the amusement of the child—a child who has been left with him when the mother dies. The picture is like a visualization of one of Riley's or Field's poems. That's how close to the soil it is.

"The picture sends out a glow through the fine characterization, the appealing heart interest, the balancing vein of homely humor, the truly remarkable atmosphere which is perfect in every detail, and the lifelike performances of Fred Turner as the Jack-Knife Man, and Harry Todd as the big-hearted tramp. Surely something new in picture production! Perhaps the offering is richest in its pathos and humor. Still, better atmosphere hasn't been revealed in many a day. Mr. Vidor evidently has a mission—to create wholesome photoplays. He is certainly enriching the screen with such a type of story."—*Lawrence Reid.—The Motion Picture News.*

50 to One They'll Like It

"King Vidor has given 'The Jack-Knife Man' a delightful production. The Mississippi River scenes are wonderfully true. The long shots of the house-boat floating down the river are beautifully lighted and photographed. The detail of the interiors is such as to make them the most realistic ever filmed.

"The performances are all delightful. Fred Turner's characterization of the old man is a rare piece of screen acting. His is a distinct creation, sure to interest and entertain, clever enough to win great approval. Harry Todd as the jovial tramp leaves nothing to be desired. The boy is played realistically by Bobby Kelso. The scenes between these three are the essence of pretty sentiment. They warm the heart to the core.

"The majority of amusement seekers as the success of this show has well proven, are on the lookout for something different, something away from the cut-and-dried type of entertainment, the usual eternal triangle complication or heavy melodrama. This has more distinctive atmosphere, more downright pictorial beauty and pretty sentiment than the majority of pictures released. And it also contains a lovable old man character, something of a third or fourth cousin to the Bill Jones of 'Lightnin' fame.

"It is very human, very much like every-day life. The chances are about fifty to one that they'll like it and tell you so."—*Wids.*

Real Human Beings

"A story that will undoubtedly please children and grown-ups, the King Vidor picture, 'The Jack-Knife Man,' excels in characterization. 'The Jack-Knife Man' is a pleasing reaction against the conventional stuff of which few directors seem able to rid themselves. Announced as 'something different,' the First National production really does approach the much longed for 'drama of immediate actuality.' Its people are real ones, not afflicted with disguises, dropped letters, overheard conversations, dying confessions and fatal resemblances.

"The director has excelled himself in realistic and picturesque settings. They are in full harmony with the characters, affording a pleasure to the mind of consistent atmosphere. Further than that, his selection of types is in fine accordance with the spirit of the play.

"In a summing up of values 'The Jack-Knife Man' stands for good clean entertainment, brightened by touches of genuine humor, beautified by tender revelations of human kindness."—*Moving Picture World.*

Full of Heart Interest

"'The Jack-Knife Man' is a well constructed drama surcharged with heart interest, differing from the average feature in that the central idea is the principal character's love for a little child. This is a difficult theme to expand into six reels without becoming tiresome through excess sugary sentiment. But Director King Vidor and his clever company of artists have achieved wonders. There isn't a dull moment in the feature, which ranks as a unique and valuable attraction.

Points of Appeal.—The death of Lize, the erring mother, the affection which grows up between Peter and his helpless ward, the coming of the light-hearted vagabond, 'Boogie,' who turns out to be the child's father, but leaves him in better hands, are all situations vibrant with sympathetic appeal and clever touches of homely comedy add greatly to the picture's entertaining qualities.

Star.—Fred Turner is pleasingly natural as the shiftless but lovable Peter and gives a performance remarkable for dramatic force and conviction.

Supporting Cast.—Bobby Kelso, impersonating "Buddy" registers as a delightful juvenile, destined to win the hearts of all patrons, old and young. Harry Todd is excellent as the hobo father and Lillian Leighton scores a hit as the widow Potter.

Photography and Lighting.—The river and woodland views are exquisite, the brown tinting in some of the scenes being particularly effective, the long shots and closeups are excellent and good lighting distinguishes the production throughout.

Direction.—King Vidor's already brilliant reputation is enhanced by the results he has attained. The continuity is perfect and the action never drags."—*Exhibitors Trade Review.*

Pathosket Prints

There'll be a Franchise everywhere

Why Pay Rent?

Own Your Own Film!

Then Nobody Can Take It From You

Certainly you have to buy your home and pay for its upkeep but you've got something for your money and its *yours*. There's a satisfaction and security about *owning* a thing instead of renting it. The same satisfaction you feel in your own home you'll feel with a First National Franchise *if* you get the one apportioned to your town or zone. There'll be a Franchise in *your* town sooner or later. Ask the nearest First National Exchange about it.

In a class of its own!

A picture made with brains

WHITMAN BENNETT
*presents his personally
supervised production of*

LIONEL BARRYMORE *in* THE MASTER MIND



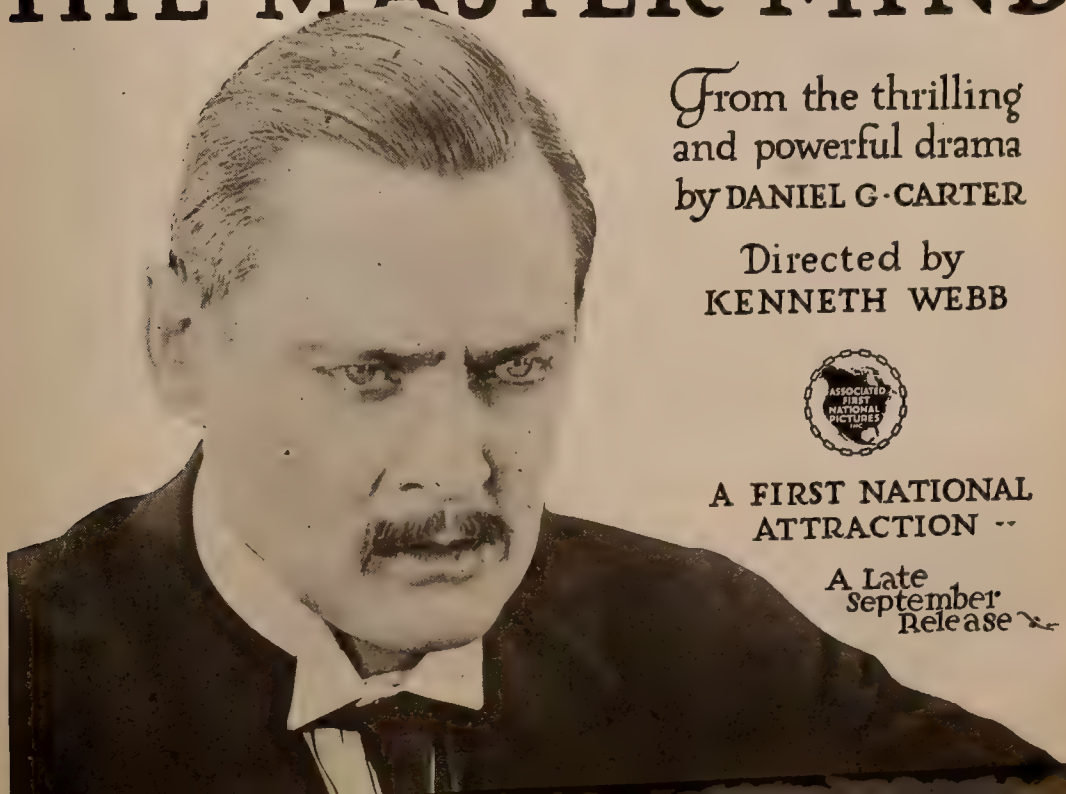
*From the thrilling
and powerful drama
by DANIEL G. CARTER*

Directed by
KENNETH WEBB



A FIRST NATIONAL
ATTRACTION --

A Late
September
Release



Time Tells

There is nothing transient nor temporary about the RITCHEY LITHO. CORP. It had its inception when the motion picture industry was in its infancy. It is in its ascendancy now, when the motion picture industry is in its prime,—and it is our expectancy that it will still be the leader in poster production when photo-plays are ages old. And if the time ever comes when moving pictures vanish from the face of the earth, RITCHEY posters will still be treasured in museums for that which they are,—genuine works of art.

For they are works of art! Advertising art! Which is the greatest and most complex art of all. For in addition to the rare qualities that go into the making of an ordinary work of art, in advertising art is the added factor of psychology.

In the RITCHEY poster that factor is worked out no less carefully than the others. Its ability to appeal to the psychology of the crowd is one of the strongest characteristics of the RITCHEY poster. It makes that appeal strongly and with an absolute conviction. And it gets the appeal over every time. More than that, a motion picture poster can not do. The rest is in the hands of the ticket sellers—and the RITCHEY posters will keep them busy all the time.



RITCHEY LITHO. CORP.

406 W. 31st Street, New York

Telephone Chelsea 8388

Motion Picture News

VOL. XXII

AUGUST 21, 1920

No. IX

Timely Thoughts for the Week

The Single Track Rut

WE have spoken at times of the tendency of production to get into a rut; of the too ready reliance of the average director and actor and writer upon pioneer standards, upon the ready made cut and dried scene situation, piece of "business," etc., etc.

Just what we mean, and just what is the general public attitude today toward this "let-it-go" style of picture is given in the following criticism of a recent picture by a New York newspaper:

"There are the same modishly dressed wives, the same arrogant or indifferent husbands and the timely parlor snake. There are backgrounds of overdone rooms or moonlit exteriors—indeed, none of the prevailing features of the picture play are lacking down to the swiftly moving motor car."

We might remark that this picture cost plenty of money. It lacked only—originality.

What is the matter?

Has the director of such a picture a single-barrel mind? Is he just lazy? Or does he—and does also the star, the cast, the cameraman—believe that most anything in the way of pictures will go over?

Our observation of audiences and their reception of the trite picture leads us to believe that in intelligence they are considerably above the average director.

We recall an advertising writer who used to go from job to job with a stock list of adjectives as his sole asset. His procedure was to sit down to his typewriter, put his list of adjectives up before him, select a number that filled the particular product he was writing about—and then just sling them together.

He said he could be original, but he was too darn tired.

It seems to us that a lot of directors are going about today with a lot of stock "movie stuff"—marine locations, snow scenes, ball room sets and manners, night exteriors, rhapsodical and stilted titles, wide-eyed ingenues, fights, silhouettes—the list could hardly be printed in the issue of "stuff" that has been used over and over again and some of which can be found in most any picture at most any theatre every calendar day of the year.

Try it tonight, Mr. Director, and hear the audience say: "Oh, yes, I saw that same thing in —"

Some hack writers, in the editorial rooms of one of

New York's big publishing houses are turning out novels every day for domestic servants by talking them into dictaphones with eyes half closed in sleep. They got—before the war—about \$20.00 a week.

"Earthbound"

IN *Earthbound* a new, daring and important step has been made in picture production. That is the large fact about this picture.

Earthbound is more than an exceptional picture. One newspaper critic calls it: "a cinematographic distinction." We are inclined to view it in a still larger light as a sort of production milestone, a secession and assuredly an advancement from every idealistic standpoint.

We predict a vast variety of opinions as to the picture's entertainment value. We have our own but we confess it is individualistic. We shall eagerly await the verdict of motion picture audiences not as a matter of curiosity but because we believe this picture is bound to have a large effect one way or another upon future picture production.

In any event the producer has, we believe, the spontaneous approval and admiration of everyone in this industry who hopes for and believes in the wider and finer realization of the motion picture's possibilities.

The Right Word—"Folly"

LORD BEAVERBROOK, the British publisher, who is also interested largely in British picture houses and in the producing of films as well devotes a column in his newspaper, the London Sunday Express, to a signed article dealing with the ever momentous subject of picture monopoly.

He reaches the conclusion that no monopoly is possible in an industry which is also an art.

Marcus Loew in his frank and common-sensible address at the Cleveland Convention said the same thing when he remarked that brains could not be monopolized.

The theorist will say that production can be monopolized when the theatres are well grouped under one head which is interesting as a theory only. Cold practice will never admit of such a theatre situation; nor would the public tolerate such production.

W. A. Houston

ZUKOR AND COHEN REACH AGREEMENT

FOLLOWING conferences held between Sydney Cohen and the Committee of Nine of the Motion Picture Theatre Owners of America, and Adolph Zukor, during the past week, an agreement, the text of which follows, was signed by all parties concerned. With the exception of this, no statement or information concerning the conferences, or of the steps leading up to the signing of the agreement, was given out by either side.

"In view of your statement which appeared in the Exhibitors' Herald, issue of August 14, 1920, and in view of the correspondence between our organization and yourself, we are submitting for your consideration the following proposition, with the earnest hope that same will lead to a permanent adjustment of the controversy existing between the members of our organization and your organization.

"You state that it is your desire and purpose to have the good will of the independent exhibitor of the United States. In our opinion, same can be obtained if you, in behalf of your organization, will go on record in favor of the following definite policies:

"A. That your organization does not intend to acquire theatres or to build new theatres in competition with the independent exhibitors of the country, except in cases where you personally believe that your product is not receiving a fair and proportionate representation.

"B. That whenever in any town, city, community or zone, an independent exhibitor presents to the Motion Picture Theatre Owners of America a claim that you are about to purchase, acquire or

build a theatre which will compete with his, this organization will appoint a fair and impartial committee to investigate the matter (none of whom will be affiliated with any producing or distributing corporation directly or indirectly. If the committee find that you are intending to compete with the exhibitors in such instance, notwithstanding that you are able to secure for your product a fair and proportionate representation in such town, city, community or zone, you agree to receive the report of such committee and to give it your personal consideration, and to give a personal hearing to the committee or its representatives if they so desire.

"If you cannot obtain a fair and proportionate representation of your product in any case, our organization would deem further activities of your company in that case as justifiable, and not a violation of your pledge to our organization.

"To obviate the possibility of any misunderstanding on the above, we desire to call your attention to the fact that we do not propose to permit any committee of our organization to be used for the purpose of forcing any exhibitor to buy inferior productions. We feel that you would want the merit and box office value of your productions to be the deciding factor on this point.

"C. In conformity with the resolution unanimously adopted by the Motion Picture Theatre Owners of America, at their convention in Cleveland, Ohio, on June 8th, 9th and 10th, 1920, regarding an equitable contract between distributors or producers and the exhibitors, your company will co-operate with the counsel and executive committee of our organization and endeavor to agree upon a fair and equitable form of film rental contract, to be made effective at the earliest possible moment.

"D. You will instruct your sales force that upon taking application for every

contact for film rental service they will leave with the exhibitor a true copy of the form of contract application which has been signed by the exhibitor.

"In return we are prepared to pledge the unqualified support of our association and its members to your enterprise.

Dated, August 12, 1920."

Signed: Motion Picture Theatre Owners of America; Sydney S. Cohen, President; C. C. Griffin, First Vice President; E. J. Peter, Treasurer; W. D. Burford, Fred C. Seeger, John T. Collins, C. L. O'Reilly, C. H. Beau, H. B. Varner.

Accepted for Famous Players-Lasky Corporation—Adolph Zukor, President.

A letter from Mr. Cohen to Mr. Zukor following the signing of the agreement took up exhibitor grievances. He wrote: New York, Aug. 12, 1920.

Mr. Adolph Zukor, President, Famous Players-Lasky Corporation, 485 Fifth Avenue, New York City.

Dear Sir: I am submitting a copy of a few of the flagrant complaints relative to the activities of Mr. A. S. Black and his representatives, in New England, and of Mr. S. A. Lynch, Southern Enterprises, Inc., and representatives in the South. Our understanding is that you are to have these people and their representatives investigate these complaints and let us have their report on same.

It is also understood and agreed that this committee is to meet with Mr. S. A. Lynch and his representatives, and Mr. A. S. Black and his representatives, so that we personally can go over these propositions in detail, and that Mr. S. A. Lynch, Southern Enterprises, Inc., and theatre holding associates representing your organization in the South, and Mr. A. S. Black and his associates in New England, will enter into a similar arrangement with the Motion Picture Theatre Owners of America, through your efforts as was entered into this 12th day of August, 1920, by and between the Famous Players-Lasky Corporation, through you, and the Motion Picture Theatre Owners of America.

Very truly yours,
MOTION PICTURE THEATRE OWNERS OF AMERICA.

Innerarity Denies Rumor of Pathe in France

Lewis Innerarity, secretary of Pathe Exchange, Inc., and counsel for that organization, has issued an emphatic denial of the reports that Pathe in France is controlled by the Franco-American Cinematograph Corporation.

Pathe cinematographic interests in France are known as the Pathe Cinema Societe Anonyme.

Associated Producers Is Changing Offices

The Associated Producers, Inc., has moved its home-offices from their temporary location on the tenth floor of 729 Seventh avenue to the fifth floor of the same building. The new quarters are crowded, but this will be remedied in the next few days.

Pending the taking over of the entire fifth floor, the New York exchange of the company in charge of Marx S. Nathan, and the Newark exchange in charge of John G. Rohlf, will remain on the tenth floor of the building.

Pre-Release Review of "The Penalty"

(Coldwyn)

"THE PENALTY" Goldwyn's picturization of Gouverneur Morris' melodramatic novel of the same title, had its premiere at the Adams theatre, Detroit this week and, according to Motion Picture News correspondent in that city is provoking favorable comment. The telegram reads: "A well-conceived, well-executed and gripping melodrama. The story taken from the magazine serial story by Gouverneur Morris, is unusual in plot and sustained in dramatic interest. Lon Chaney, who played the part of the 'Frog' in George Loane Tucker's 'The Miracle Man' is, in the leading role, as a legless beggar, by day, and the Czar of the San Francisco underworld, by night. An injury to his brain in the accident which caused the amputation of his legs, caused him to degenerate into the merciless criminal that he is. The climax of the picture, wherein the criminal's brain is restored to normal and his legs returned, is a thriller. The critic of the Detroit dailies concede this picture to be unusually good." Wallace Worsley directed.

France Protests Against Import Restrictions

The whole of the French Film Industry is reported to be up in arms against the government action in regards to the new regulations and restrictions to be placed on their trade. Among the most important of the new measures is the one which would prohibit the importation of foreign unexposed films on the ground that the celluloid comes under the heading of raw material.

The national production of celluloid is declared to be so reduced since the war as to be almost negligible. The obvious result of such a measure would therefore be to so cripple the home industry as to place it bound hand and foot at the mercy of the foreign film market which has already obtained such a hold in France. The second result, it is declared, would be to aggravate still further the unsatisfactory French Exchange situation by reducing the exportation of French films abroad, especially to England and the United States, where the franc is so low.

Connecticut Exhibitors Organize Permanent State League

New Haven Convention, Aug. 6, Well Attended; Important Resolutions Passed

A CONVENTION of the motion-picture theatre owners of the state of Connecticut, held at the Hotel Taft in New Haven on Friday, August 6th, took decisive steps to insure the independence and protection of exhibitors of that state in all future controversies, and, after abandoning the old league, formed a permanent state organization under the title of the Motion Picture Theatre Owners of Connecticut.

More than one hundred and fifty theatres were represented at the gathering. The national organization was represented by S. Cohen, New York, president; D. C. Griffin, California, vice-president; E. T. Peters, Texas, treasurer, and C. L. O'Reilly, New York, and Samuel Kaster, of Norwalk, as members of the executive committee. Mr. C. C. Griffin, of California, acted as temporary chairman of the convention and in conjunction with Mr. E. T. Peter and Sydney S. Cohen reported the activities of the Motion Picture Theatre Owners of America since the national convention at Cleveland.

Resolutions were adopted endorsing the Motion Picture Theatre Owners of America, their officers and all their activities at the Cleveland Convention and since. Resolutions were also adopted against percentage, advance payments in full more than seven days in advance of actual play dates, the producer-exhibitor menace, the present unfair and inequitable contracts, censorship, music tax, activities of F. I. L. M. Clubs, and a strong resolution urging the support of independent producers and distributors.

The entire state quota for the State of Connecticut towards the national organization fund was pledged, and the exhibitors present paid in cash and checks their proportionate shares of the quota.

The officers of the Motion Picture Theatre Owners of America spoke of the illegal and unfair methods of certain producers in their attempts to "squeeze out" the little fellows in the industry and touched upon the various phases of abuses from within and without. The local members endorsed the stand of the officers in a most hearty manner and joined in the fear that these large producing forces, left uncontested, would work a hardship upon the small producer and exhibitor and in this way hurt the picture-going public.

At the close of the morning session permanent plans were laid for the organizing of an affiliation with the Motion Picture Theatre Owners of America. The following officers were elected for the ensuing year: M. A. Heanue, Bridgeport, president; H. True, Hartford, first vice-president; Jacob Alpert, Putnam, second

Coast Theatres Back to Normal After Quake

PRACTICALLY every downtown theatre in Los Angeles reports business back to normal after the recent earthquake scare which reduced receipts fifty per cent during the past two weeks. The six houses which report above normal business include Grauman's, Grauman's Rialto, Superba, Clune's Broadway, Garrick and Victory.

"Humoresque" made a new record at Grauman's Rialto on its opening day on August 8th, and during the following day business was excellent despite the fact that the house is on the sunny side of the street.

vice-president; M. Pouzzner, New London, third vice-president; Samuel Kanter, Norwalk, treasurer; Joseph Saperstein, Bridgeport, secretary. The executive committee consists of the following: J. J. Gentile, New Haven; J. W. Walsh, Hartford; J. Dawe, Bridgeport; J. B. R. Pickett, Wilamantic; L. B. Murphy, Litchfield; M. J. Zukerman, New London.

Immediately following this meeting, the assembled exhibitors adjourned to a luncheon as guests of the Associated First National Pictures of New England, tendered by franchise holders of the state, to N. H. Gordon, president of the Olympia theatres, Inc., of which chain the local Olympia theatre at New Haven is a unit. W. E. Spragg, manager of the local Olympia theatre, acted as the toastmaster and introduced J. D. Williams, manager of Associated First National Pictures, after Mayor David E. Fitzgerald had welcomed the delegates at the luncheon.

Mr. Williams outlined the difficulties that the exhibitor had to face in order to get the best pictures and how he was always at the mercy of the producer, who many times left the exhibitor in a sad predicament. Associated First National Pictures of America is an organization, explained Mr. Williams, wherein the small exhibitor as well as the large has a share and is insured protection and a proper and prompt service from the producing end of the industry, and, furthermore, certain that the type of pictures released would be of the highest order.

Following Mr. Williams, the assembled exhibitors listened to an illuminating talk by Mrs. M. S. Ayers, of the Exeter theatre, of Boston. "This," said Mrs. Ayers, referring to the proposed affiliation, "will alleviate the uncertain conditions now existing and tend to elevate the moving picture business to a high standard which will mean added hours of enjoyment to the public and more money for the exhibitor."

Vice-President Jacob Alpert, of Putnam, spoke next, and his talk was highly entertaining as well as in order with the spirit of the occasion. His topic was "Faith," and he urged the members to affiliate with the First National enterprise by signing a franchise and after this was done to "have faith and co-operate."

H. Schwalbe, of Philadelphia, secretary and treasurer of Associated First National Pictures, was also an effective speaker.

The last speaker was Mr. Gordon, president of the Olympia chain of theatres. He explained the inner workings of the moving picture business and spoke in glowing words of the future of the industry, with its greater possibilities through the aid of the First National franchise idea.

Motion pictures were taken of the guests in front of Osborn Hall following the First National luncheon.

Among those present were: Joseph Saperstein of Bridgeport, C. Freedman of Bridgeport, Harry Cohen of Bridgeport, John L. Cannon of New Haven, Lewis Cappole of the White City, Nelson Lund of Bridgeport, James T. Rourke of Bridgeport, M. W. Flagg of Terryville, Andy Grannis of Terryville, Joseph Healy of Bristol, M. H. Keleher of New Haven, A. J. Vanier of Meriden, Benjamin Suiman of New Haven, A. L. Dubhaine of Mystic, H. Browning of Middletown, S. Schlenger of Middletown, Mr. and Mrs. J. W. Walsh of Hartford, C. Frederick of New Haven, M. P. Hessler of New Haven, M. Tomasing of New Haven, S. Weber of New Haven, T. Quilan of Waterbury, George E. Rabbott of Naugatuck, J. F. Sullivan of South Manchester, J. F. Hayes of Wallingford, J. R. Pickett of Wilamantic, Charles Tucker of Wilamantic, M. A. Hearne of Fairfield, Peter and John Dawe of Bridgeport, Edwin S. Raffile of New Haven, J. J. Gentile of New Haven, A. Shapiro of New Haven, Frank W. Steele of Waterbury, H. L. Lavietes of New Haven, Mr. and Mrs. Charles D. Varone of Stamford, M. H. Shurman of New Canaan, M. J. Zukerman of Norwich, Im. M. Salyards of New Haven, Sydney R. Diamond of New Haven, Mrs. M. S. Ayer of Boston, Virginia Norden of Los Angeles, representing Louis B. Mayer productions; C. H. Crystie of Los Angeles, of Christie comedies; Jacob Alpert of Putnam, Patrick S. McMahon of New Britain, Tom Sprey of Boston, David Novograd of Westerly, R. I.; Maurice Meyers, representing Sol Lesser of Los Angeles; John Sanson of Bristol, Leon Weiss and Sam-

(Continued on page 1486)

Many New York Incorporations

A TOTAL of 35 firms have incorporated in New York State during the last few weeks for the purpose of entering the motion picture business. These firms show a total capitalization of \$2,308,500. Seldom in the history of this State have more firms incorporated in any single line of business than during the last week or two. The capitalization of one firm is as low as \$500, while another sets the highwater mark at \$1,100,000. With one or two exceptions, the entire number are located in New York City. A list of the firms, with the amount of capitalization of each, together with the directors for the first year, follows:

Abbott Productions Corporation, \$60,000, Theodore L. Ernst, A. G. Gabriels, William H. Mayhar, New York; Jewish Pictures Corporation, \$70,000, Leon A. Flax, Henry H. Rosenfeld, Louis J. Schwartz, New York; Oneida County Amusement Enterprises, Amsterdam, \$150,000, Edward J. Hand, William S. and James L. Doyle, Amsterdam; Yankee Photo Corporation, \$100,000, William Shea, M. Hatch, Thomas W. Walsh, New York; C. B. C. Film Sales Corporation, \$60,000, Jack Cohn, Jose Brandt, T. A. Keppler, New York; No. 747 Bergen Street, Inc., Brooklyn, \$10,000, Louis, Moe and Fannie Usoskin.

Fortune Gallo Musical Comedy Co., Inc., \$25,000, Fortune Gallo, Harry R. Travis, Helen R. Nelson, New York; Lee Advertising Service, \$20,000, Leon Lee, James K. Maguire, F. H. Creech, New York; Gel-Tom Distributing Corporation, \$5,000, L. R. Thomas, William Green, Hyman Gelston, New York; K and W Enterprises, \$100,000, Sigmund Kreuter, David and Benjamin Weinstock, New York; United Trading and Development Corporation, \$100,000, Harry Steingard, Rudolph and Yetta Kottler, New York; DeConde Pictures Corporation, \$50,000, Marion MacAdams, Richard J. Cronan, Edgar A. Pollack; Eleven Weiss Brothers Theatrical Corporation, \$100,000, Samuel, Bernath and Alexander Weiss, New York; A and L Amusement Company, \$10,000, Edward and Alexander Weiss and Max Schoen, New York; Metropole Theatrical Enterprises, Inc., \$10,000, Edward F. Rush, Leon De Costa, Philip S. Goodman, New York; Friedlander, Sampter and Plohn, Inc., \$16,000, William B. Friedlander, Edmund Plohn and Martin Sampter, New York; G and S Amusement Company, \$50,000, Wolf Goldschtein, Morris Shahan, Hyman Goldschtein, New York.

Film Frolics Motion Pictures Corporation, \$10,000, Herbert H. Pattee, Gus Alexander, of New York, Joy Thompson, Nyack; Ilium Amusement Co., \$18,000, Isaac Weinstein, Cohoes, Benjamin Apple, Troy, Sidney Ottner, New York; Jimmy Hussey, Inc., \$20,000, Harry S. and W. N. Hechheimer, Morris Rothstein, New York; Loew's Niagara Falls Theatres, Inc., \$1,100,000, William J. Watts, F. T. Findlay, Gervase Rhoney, Niagara Falls; Michael Goldreyer Productions, \$10,000, Michael and Boris Goldreyer, Fred Andrews, New York; George Price, Inc., \$5,000, Harry S. Hechheimer, George E. Price, Morris Rothstein, New York; Falcon Film Company, \$15,000, Albert G. Mason, Marion H. Seixas, Anna M. Konrady, New York; Economy Film Corporation, \$5,000, Michael and Jacob Hoffman, Peter G. Esparrach, New York; Gorham Photo Plays, Inc., \$25,000, Philip E. Meyer, Rae Schodsky, Freda Freeman, New York; Favorite Pictures Incorporation, \$500, Benjamin Schulberg, Jacob Bachman, Leo McLaughlin, New York; Empire Enterprises, Inc., \$500,000, Joseph Barnett, A. M. Grill, Sylvia Schnaps, New York.

Mary Savage Pictures Corporation, \$100,000, Arthur J. Levey, Joseph and Grover Roth, New York; Venice Art Film Corporation, \$10,000, Otto S. Leszay, Paul DeMaria and Joseph S. Pisciotto, Brooklyn; Goodman and Rose, Inc., \$10,000, Frank Goodman, Justus F. Rose, Nathan Goodman, Brooklyn; Setary Realty and Trading Corporation, \$100,000, Herbert and George Yates, Peter Andrich, New York; Leiber-Ford Company, \$20,000, Marion Elkin, Etta London, Charles L. Kahn, New York; F. A. A. Dalme, Inc., \$10,000, Ferdinand, Lena and Henry Dahme, New York; Reliable Enterprise Corporation, \$20,000, Arnold Fleischmann, Alexander Schoenberger, Henry Somogyi, New York; Magna Productions, \$50,000, Harold Horne, Alfred W. Norek, Edward M. Everts, New York.

Oklahoma Exhibitors to Have Organization

Fifty motion picture exhibitors from all parts of the state of Oklahoma met in Oklahoma City recently to perfect the organization of the Oklahoma Exhibitors' Association, which was formed as a central buying organization to enable exhibitors in Oklahoma to buy productions at reasonable prices. Col. E. T. Peters of Dallas, Texas, treasurer of the Motion Picture Exhibitors' Association of America, addressed the convention and explained the benefits to be derived by the organization of an association. He also made report of the recent convention held at Cleveland.

The association elected the following officers: Al Darry, president, El Reno; W. E. Woodridge, vice president, Altus; H. B. Hall, secretary-treasurer, Oklahoma City; board of governors, Geo. A. Pollard, Guthrie; Frank Miller, Duncan; Al Darry, El Reno; E. J. Story, Elk City; L. N. Cox, Ardmore; J. L. Carr, Kingfisher.

The association will open an office at Oklahoma City in the near future.

Educators Ought to Be More Business-Like

Carl H. Pierce, vice-president of the Kineto Company of America, while recommending that every reasonable co-operation be given the school authorities in promoting education via the screen, protests that educators are too often ready to beg down rentals on the plea of poverty or on the grounds that their use of the pictures is prompted by educational motives and not by a desire for commercial profit. Mr. Pierce advises the educators to approach the problem of securing films in a more business-like way. This mode of procedure will rebound to their benefit, says Mr. Pierce, who points out that the slogan used by educators, "These pictures are not shown for profit," is the very thing that has prevented certain agencies from putting an adequate supply of educational films on the market.

Wisconsin Exhibitors in State Organization

At a well-attended meeting of Wisconsin exhibitors, held in Milwaukee on August 4th, a permanent exhibitors' state organization was formed under the title of the Wisconsin Exhibitors' Association. The following officers and committee members were elected:

President, Joe G. Rhode, Kenosha; vice-president, Arthur Desormeaux, Madison; treasurer, J. Winninger, Appleton; secretary, Fred Seegert, Milwaukee. The executive committee consists of the following: F. J. Williams, Madison; J. H. Silliman, Milwaukee; Henry Goldman, Green Bay; F. E. Walcott, Racine; Earnest Langmack, Milwaukee.

Full co-operation with the Motion Picture Theatre Owners of America was promised, and a resolution was adopted supporting the national organization in its producer-exhibitor fight. The quota to the national association was also subscribed. Fred J. Herrington, national organizer, and Joseph Hopp, second vice-president of the Motion Picture Theatre Owners of America, addressed the meeting.



"Smiling Jimmy" Kelly, whose unique offer of free distribution for a time has aroused interest

Abraham Carlos to Be Tendered Dinner

Abraham Carlos, after an absence abroad for seventeen months, where he has been general foreign representative of the Fox Film Corporation, returned to New York August 8. Mr. Carlos opened nine exchanges in France, Belgium and Algeria. He visited Great Britain, Italy, Spain, Portugal, Holland, Denmark, Norway, Sweden and Switzerland.

Mr. Carlos' friends will tender him a testimonial dinner at the Astor Tuesday evening, August 17, at 7:30 o'clock. The committee of arrangements is composed of Jule Bernstein, Room 811 (Telephone Bryant 3377), 729 Seventh avenue; Sam Dembow and F. W. Lang. The dinner will be informal.

Educational Film Managers Meet Aug. 20

Eastern Exchange Managers to Gather at Hotel Astor
100 Per Cent Strong to Confer

ACCORDING to a statement from the headquarters of the Educational Films Corporation of America, one hundred per cent attendance at the first conference of Eastern exchange managers of Educational is assured, judging from the replies reported to have been received at the executive offices of E. W. Hammons, the president of Educational Films Corporation. The gathering of the Eastern exchange managers will hold its first session at the Hotel Astor on Friday, August 20. The conference will continue through Saturday, and at the conclusion of the meeting a luncheon will be served. Educational reports that several distinguished guests, whose names are being kept secret for the present, are expected to attend.

The following statement has been issued from the offices of Educational Films in connection with the coming meeting:

"Managers of the Boston, New Haven, Buffalo, Philadelphia, Washington, Pittsburgh, Cleveland, Cincinnati, Louisville and New York offices will be present. In a number of cases it is expected that exchanges will be represented by more than one person since the offices appear to be rivaling each other in enthusiasm.

"While this is only the first of a series of similar meetings which will be held every few months, one of the principal purposes is to discuss future pictures

Internal Revenue Ruling on Tax Reconsidered

THE matter of the payment of a five per cent tax by exhibitors on all advertising matter purchased with films, retroactive to May, 1919, has been up for reconsideration at the Internal Revenue Department, Washington, D. C., during the past week, but as yet no definite announcement has been received as to the outcome of the Department's action.

Since the original ruling was made imposing the five per cent tax, a number of film producers have filed protests. Following the receipt of these objections Deputy Commissioner Baker, of the Sales Tax Division, Internal Revenue Department, issued this statement:

"The Department ruling is being reconsidered based upon certain objections filed by some of the film producers."

which will be distributed by Educational, each office having reported that the demand in their respective territories for the comedies, scenics and other short subjects is putting a tax on the product.

"During the meeting talks will be made by Mr. Hammons, and the heads of the domestic sales, publicity and distribution departments, with the special idea of answering any questions from the field

forces and conveying to them the information in person instead of a series of letters.

"On account of the time consumed in traveling, it has been deemed impractical to have the managers from more distant territories come to New York, and, immediately following the Eastern convention, Mr. Henry Ginsberg, manager of the domestic sales department, will visit the other exchanges, first going to Dallas and New Orleans, where he will arrange for the opening of offices in those territories.

"As a matter of fact, Educational has enjoyed the benefit of conferences with those associated with it in many of the districts in the past few weeks. During the last week Samuel Katz and R. C. Seery, general manager of exchange interests for Balaban & Katz, brought very bright reports of the demand for Educational product in that territory. Educational comedies and scenics are being given their first run at the Riviera and Central Park theatres in Chicago and are enjoying release at the very best theatres through the territory.

"J. J. Cubberly, general manager of the Minneapolis exchange, brought equally bright reports which were backed up by considerable increases in his orders for material. He declares that the demand for the product far surpasses that for any short subjects in his territory."

W. W. Hodkinson Writes on Vital Subject

Favors Distributing Organization Free from
Producer or Exhibitor Control

COMMENTING on the grave state of unrest which today menaces the motion picture industry and referring specifically to one grave evil, W. W. Hodkinson, head of the corporation which bears his name, writes as follows:

"I have been much interested in the willingness with which executives in charge of producer-controlled distribution systems have gone on record to the effect that they will not deal with organizations of exhibitors who wish to book pictures collectively. This is naturally to be expected because of the ease with which a producer group in control of distribution can impose on the disorganized and unprotected individual exhibitor. They naturally will not help him gain strength with which to defeat their own selfish aims.

"On the other hand, it is to be expected that exhibitors suffering under producer domination will utilize the strength of such organizations ruthlessly and without regard to the rights of the producer and there will probably be no choice of methods between the individual exhibitor in the hands of the producer or the

producer in the hands of the organized exhibitors.

"More and more forcibly are we seeing the point I have been making for years past and which my organization is designed to meet,—that is the necessity for a distributing organization free from the domination of either producer or exhibitor, that can deal with either exhibitors or producers individually or collectively on the merits of each individual case.

"We will deal with exhibitor combinations today provided they recognize this fundamental difference between us and

their producer enemies and provided we can deal on such a basis as to fully protect the interests of the producers who have placed their product in our charge. There is no use dodging the issue: Until exhibitors and producers can meet on an equitable basis the process of elimination by destructive methods will go on. Our organization is especially designed to co-ordinate the interests of a group of exhibitors and a group of producers. Only by such a neutral agency can the antagonism between producer and exhibitor be eliminated and such a coordinated group is bound to take the leadership in this industry."

This is "true talk" from a man who, by years of consistent "result-getting," has proven beyond a doubt his absolute knowledge of the subject whereon he speaks. What the producer-controlled distributors have done is a matter of record; what the organized exhibitors can do remains to be seen; but what a distributor, free from the influence of producer and exhibitor alike, can achieve is—well, according to Mr. Hodkinson, "there are no limits."

Revenue from Rental Tax Shows Big Increase

THE total amount of revenue derived from the five per cent rental film tax for May, 1920, was \$389,295.02, an increase of \$272,158.20, over May, 1919. These figures were obtained by the Washington office of the National Association of the Motion Picture Industry from the Internal Revenue Department this week.

First Nat'l Franchise to Harry Crandall

Acquires from Tom Moore Franchise for the District of Columbia and Maryland

ASSOCIATED FIRST NATIONAL PICTURES announces that Harry M. Crandall, the prominent exhibitor of Washington, D. C., has purchased from Tom Moore the franchise of Associated First National Pictures, Inc., for the District of Columbia and for Maryland. In its statement issued in connection with this transaction, First National says:

"Of interest to exhibitors and others in the industry who closely follow the trend of exhibitor sentiment and exhibitor action is the news just to hand of the purchase by Harry M. Crandall, owner of twelve important theatres in Washington, D. C., and with extensive holdings in territory outside of the capital, of the franchise of Associated First National Pictures, Inc., for the District of Columbia and for Maryland from Tom Moore, owner of the Rialto and Moore's Garden theatre.

"Beyond the inherent interest of the announcement of this franchise purchase and apart from the consequent wide currency of Associated First National attractions accruing from the notable number of Crandall houses particular import attaches to the purchase of the franchise just consummated, coming as it does at a moment when tacitly or expressly exhibitors throughout the country are anxiously scanning every move and every activity of fellow exhibitors and are being largely influenced by the trend of others in the course they themselves shall pursue. Thus the franchise acquisition just made by an exhibitor of Mr. Crandall's nationwide prominence may justly be said at this time to have more than ordinary import, and, taken in conjunction with the marked activity of Associated First National reported throughout the country and further instanced last week at Boston and New Haven, this instance of Mr. Crandall's latest activity by important gatherings cannot fail to have its influence on exhibitors generally, and may well be regarded as a notable endorsement of First National aims and proof of its success in securing for the independent exhibitor the best product of the independent producers and stars.

"Headed by the magnificent Metropolitan theatre, the Crandall houses in-

Paper Shortage Will Be Acute, Says Burrell

THAT there must shortly be not a mere shortage but an absolute dearth of pulp wood, beside which the present paper lack will be insignificant, unless the prevailing extravagantly wasteful destruction of forests is promptly checked, was stressed in an address before the Associated Motion Picture Advertisers by Charles Burrell recently.

Mr. Burrell, back from a three months' journey through the Canadian North West in the interests of the General Electric Company, gave a vivid word-picture of the methods, lack of method and short-sighted improvidence practised in that great regional source of the bulk of the present supply of paper pulp wood. "So rapidly are the vast forests being denuded," said the speaker, "that the growth product of say, 900 years, and in a particular case instanced, even of 1500 years, are consumed in a single day's felling, a rate of consumption which it was self-evident could not long continue without practically a total extinction of supply."

Present at the luncheon were executives and representatives of the trade press including Messrs. F. Boynton, Wm. A. Johnston, Martin Quigley, W. Mulligan, J. Beecroft and N. Kahn.

include in addition the Avenue Grand, Knickerbocker, York, Joy, Apollo, Savoy and Savoy Gardens theatres. The Metropolitan, whose splendid construction, excellently designed interior arrangement and artistic stage equipment are among the most perfect in the country, has a seating capacity of 1,600. The Avenue Grand, on Pennsylvania Avenue, has a seating capacity of 1,000. The Savoy, situated on Fourteenth Street, N. W., seats 1,200, and adjacent to it is the spacious open air auditorium and stage of the Savoy Gardens. The Knickerbocker, at Eighteenth Street and Columbia Road, has a capacity of 1,600, its handsome and commodious lobby being a notable feature of the edifice. The York, at Georgia Avenue and Quebec Street, seats 950. The Apollo, attached to which is an open air park, accommodates 750. Situated at Ninth and E Streets, N. W., is the Joy theatre, formerly known as the Crandall theatre, which under its later cognomen still continues to house audiences to its full capacity of 500. Of Mr. Crandall's

holdings, outside of the District of Columbia are theatres in Maryland and West Virginia. In Cumberland, Md., the Strand, which is designed to be the most beautiful playhouse of that territory, will open in September and will have a seating capacity of 1,500. Mr. Crandall recently purchased the Apollo in Martinsburg, W. Va., shortly to be opened following extensive alterations. Its capacity will be 1,000. In Roanoke, W. Va., still another Crandall house is in course of erection.

"Among attractions which Mr. Crandall's newly acquired automatically opens up to his theatres are the productions of Marshall Neilan, James Oliver Curwood, Charles Ray, Norma Talmadge and Constance Talmadge, Katherine MacDonald, Anita Stewart, Lionel Barrymore, Mildred Harris Chaplin, the Mayflower productions and the Mack Sennett comedies."

Florida to Fight Against Producer-Exhibitor

Many of the representative independent theatre owners of Florida were present at a meeting, held in the City Council Chamber Sunday, August 1st, at Tampa, Fla. The meeting was called by President C. D. Cooley, of Tampa, to decide upon entering the Motion Picture Exhibitors League of America, and to discuss means of meeting the menace of the producer-exhibitor.

The decision was to join the national organization and as soon as a reply is received President Cooley will call another meeting. It is expected the next meeting will be held at Orlando.

Connecticut Exhibitors

(Continued from page 1483)

uel Weiss of New York, J. R. Shields of Derby, R. Hamilton of South Norwalk, I. J. Hoffman of Ansonia, Morris Poizner of New London, Charles L. Pepsas of Hartford, Stanley W. Hand of New York, H. M. Glickauf of Bristol, William A. Johnston of MOTION PICTURE NEWS of New York, W. E. Spragg of New Haven, W. A. True of Hartford, L. I. Prince of New Haven and Israel Gordon of New Haven.

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F. B. O. to Distribute Universal Products in British Isles

Carl Laemmle Closes Contract with Big British Distributing Company

R. H. COCHRANE, vice-president of the Universal Film Manufacturing Company, has announced that the Universal Film and the Film Booking Offices, Ltd., a powerful distributing agency in Great Britain, have signed a contract, the terms of which provide for the distribution in the British Isles of the F. B. O. of all Universal productions in the future.

The contract, which has been under negotiation for several months through George E. Kann, export manager for Universal, who has been in London since early spring, was signed in person by Carl Laemmle, president of the American Film Corporation, upon his recent arrival in London, on a four months' tour overseas.

The tie-up with Universal was considered of such import by the F. B. O. officials that an extended conference with F. B. O. representatives from all parts of the United Kingdom was held in London immediately after the contract was closed. The convention culminated in a dinner at which Mr. Laemmle was the guest of honor and at which official announcement was made of the new international film combination.

One of the features of the evening was the showing of several reels of film depicting the activities and extent of Universal City, Cal., the Universal Studios, and which were taken expressly to be shown to the British Film officials and sales managers who henceforth will market Universal pictures in Great Britain.

"The contract was closed, on the part of the F. B. O., by that organization's five directors, Arthur Clozenberg, Albert Clozenberg, Alfred Wilson, J. Theodore Goddard and W. Cecil Jeapes," said Mr. Cochrane in a recent interview.

"One of the most important results of the new arrangement," he continued, "will be the establishment of Universal products, as such, in the British Isles, just as Universal pictures are known to exhibitors and photoplay patrons in the United States. British Exhibitors soon will learn to know the Universal brand just as American exhibitors now know it.

"This has not been so in the past, to and great extent, in Great Britain. The Universal Trade Mark largely has been lost sight of over there because Universal pictures, hitherto leased under the Transatlantic banner, have been obtained and handled by many different film renters.

"Under the F. B. O. plan, the distribution of Universal pictures will be concentrated, and the individual exhibitor in England will be assured of a steady output of our pictures just as his American brother now knows he can count on Universal for an exact number of features,

and so many special productions, as well as sufficient short subjects, in any given period.

"We are sending over to them our six great 1920 Universal-Jewel productions, 'The Virgin of Stamboul,' with Priscilla Dean; 'Shipwrecked Among Cannibals,' 'Under Crimson Skies,' with Elmo Lincoln; 'The Breath of the Gods,' with Tsuru Aoki; 'Once to Every Woman,' Dorothy Phillips' great photo-drama, and Erich von Stroheim's master production, 'The Devil's Pass Key,' which has just been released in this country.

"Stroheim's first great picture, 'Blind Husbands,' already is in England and has been acclaimed by British critics as one of the great film surprises of the year.

"Our 1920 serial program, the Full House Five, including 'The Lion Man,' with Kathleen O'Connor and Jack Perrin; 'Elmo the Fearless,' with Elmo Lincoln; 'The Moon Riders,' with Art Accord; 'The Vanishing Dagger,' with Eddie Polo, and 'The Dragon's Net,' with Marie Walcamp, is to be offered to the British exhibitor under similar conditions that prevailed there—the assurance to the exhibitor of a year's serial supply featuring popular stars.

Likewise no discrimination will be shown in supplying the British exhibitors with feature pictures. Our Star Series of forty-eight pictures, six series of eight pictures each, made by six popular stars, soon will begin its run in the British Isles. These will include pictures by such stars as Harry Carey, Lyons and Moran, Carmel Myers and Frank Mayo.

"The British market is especially interested in the new five-reelers being made by Lyons and Moran. These two stars have gained great popularity over there in their short comedies. British film men are eager to see the longer and more recent pictures turned out by the two Universal funsters.



"Among those present" at the recent Associated First National New England gathering, New Haven, Conn.

"Our tie-up with the F. B. O. is not the result of an impulse, but the culmination of a long and exhaustive study of the British film market. The F. B. O. perhaps is more able than any other British film distributing agency to distribute the quantity and quality of pictures released under the Universal banner.

"With well established branches in every quarter of the United Kingdom, they are in a position to deal directly with the exhibitor and assure him a proper selection from the Universal output. Mr. Laemmle emphatically explained to the British film officials his personal attitude towards the exhibitor—his policy of minding his own business and of producing and distributing motion pictures with no intention of acquiring theatre interests or otherwise interfering with the exhibitor's side of the game.

"This policy has been communicated by the F. B. O. officials to the British exhibitors, with the additional information that the exhibitor always will be able to exercise his own volition in the selection of Universal features so as to assure his screen of pictures that will please his particular public."

British Film Men Will Arrive in September

Percy Winocour, the sole proprietor of the St. Mungo Exclusive Film Co., of Glasgow, Scotland, is sailing on the "Imperator" on a business visit to the United States on August 28th, and during his stay hopes to visit a great many of the prominent film men of America. Mr. Winocour is in quest of good super films for the British market.

While visiting the States for purchasing purposes in the main, it is extremely probable that Mr. Winocour will be offering a few British productions for the American market.

Lee Ferguson Appointed Publicity Chief

Announcement of the appointment of Lee Ferguson as the director of general publicity of the Selznick Enterprises was made by David Selznick recently. He will fill the position left vacant by the resignation of Lee Kugel.

Mr. Ferguson came to the Selznick organization last December, following a period of more than two years with the MOTION PICTURE NEWS. The personnel of the publicity department will remain the same under the new director, it is announced.

Buffalo Managers Offer Ten Per Cent Raise

At a meeting at the Hotel Iroquois, Friday, August 6, between the Buffalo Theatre Managers' Association and a committee representing the Musicians' Association, a further increase of ten per cent in wages was offered by the managers, making the boosts 40 to 50 per cent. This figure, however, is absolutely final and it is up to the musicians to accept or reject it. The musicians ask raises ranging from 50 to 80 per cent, with many conditions, such as forced rest periods and limited time for rehearsals. The managers declare that under no circumstances will they stand for a change in working conditions, claiming that a capable performance is impossible with only a half-hour rehearsal. The matter is now in the hands of the musicians. The new scale goes into effect September 1.

In the matter of the stage hands and operators who ask raises approximating 50 per cent, it seems that the two sides are not far apart and that the compromise offer on the part of the managers of a 25 to 30 per cent boost will be accepted. The stage hands and operators both received increases last year and for this reason were not granted as large a boost as the musicians. The stage hands insist that an extra man be placed in Shea's Hippodrome, which, however, will not be granted.

When these new scales go into effect, admission prices in Buffalo will undoubtedly be raised. Harold B. Franklin, managing director of Shea's Hippodrome, says that orchestra seats at his house will be raised 10 cents. The matinee and Sunday prices will not be changed and balcony seats will be the same as heretofore, so as not to work a hardship on the women and children and those who cannot afford to pay more for their amusement.

If the musicians turn down this latest offer of the managers, Buffalo will have picture shows with greatly diminished musical accompaniment, in fact there may be nothing but piano or organ. September 1 will be the day of reckoning.

Syracuse Arranging for "Motion-Picture Day"

The opening day of the New York State Fair, Monday, September 13, 1920, which is to be held in Syracuse, will be known as "Syracuse Day." It will also be known as "Motion-Picture Day." Within a few days Mr. Chapin, chairman, and Mr. Kaletski, secretary, of the Syracuse Day committee will be in New York, at which time they hope to arrange to have a number of motion-picture stars, now working in the East, to act as judges of the beauty contest.

Producers desirous of taking advantage of the immense crowds, carnival, races and aero flights for filming purposes can arrange the details with Secretary F. H. Elliott, at the National Association's headquarters, 1520 Broadway, New York.

Pre-Release Review of "North Winds of Malice"

(Goldwyn)

"THE North Winds of Malice," the screen version of Rex Beach's novel of the same title, an Eminent Authors' production by Goldwyn, opened at the Majestic Theatre, Detroit, this week and according to MOTION PICTURE NEWS' Detroit correspondent, "the picture is elaborately filmed and has a good, strong, cast, headed by Tom Santschi, remembered for his work in 'The Spoilers.'" The correspondent's wire continues: "The story is rather simple, involving a man's desertion from his wife, following false rumors, and their reconciliation following the man's success in the Alaskan gold fields. William H. Strauss and Vera Gordon, who has won favorable comment by her work in 'Humoresque,' give strong characterizations. Carl Harbaugh and Paul Bern, directed."

Film Theft Committee Has Active Times

Two more arrests are reported by the Film Theft Committee of the National Association of the Motion Picture Industry. The first attempted theft occurred several months ago at a theatre in Easton, Pa., when a copy of Chaplin's "A Day's Pleasure" was sent to the First National Exchange but failed to arrive. Members of the committee found that it was being offered for sale on the lower East Side. Two men were arrested, pleaded guilty, and are now awaiting their sentence.

The second instance was the loss of Fox's "The Orphan" from the Cherokee theatre, 81st street and First avenue, New York. On evidence produced by the theft committee two men were indicted for grand larceny.

H. Minot Pitman is head of the theft committee and other members are A. I. Seigel, Bert Adler, L. W. Franconi, Samuel Eckman, and G. Kann.

Italy Ranks High Among Producing Countries

An interesting report on the condition of the motion picture industry in Italy has just been furnished the Washington office of the National Association of the Motion Picture Industry by the Bureau of Foreign and Domestic Commerce.

The report is the result of an investigation made by Trade Commissioner H. C. MacLean and is dated Rome, June 18, 1920. Italy now claims to rank second to the United States among the nations of the world in the manufacture of motion pictures. An idea of the importance of this industry in the economic life of the country can be derived from the fact that the working capital employed is now estimated at 300,000,000 lire and the actual capital invested at 100,000,000 lire.

Cleveland Operators Demand Big Increases

The Cleveland Motion Picture Operators Union, Local No. 610, of the International Alliance of Stage Employees, have presented to the Cleveland Motion Picture Exhibitors' League their new wage demand to become effective August 19th. The new demands classify the theatres according to their scale of admissions and operators in the higher priced theatres are to be paid \$1.55 per hour and those in the 15 cent houses \$1.25 per hour. All are to receive double time on Sundays and holidays. The former scale was 80 cents an hour regardless of any classification of theatres.

This heavy increase will, it is said, be disastrous to the small theatres, as many neighborhood houses depend upon Sunday for their week's profit and could not afford to pay the operator double time.

At a meeting of the Cleveland Motion Picture Exhibitors' League, a committee of five members was appointed to draft a counter scale to be presented to the Operators' Union. This committee consists of Fred Desberg, Al Freedman, Moe Horwitz, John Pitner and H. Brown.

Death of Lieut. Locklear Mourned on Coast

The death of Lieut. Ormer Locklear and his assistant, Lieut. Milton Elliott, which occurred on the night of August 2nd, has been universally mourned by all people of the film industry and the acquaintances of the two young men in Los Angeles. The accident which resulted in their death occurred when the two flyers were high in the air, the machine catching fire from torches attached to the wings to make possible night photography. It is believed both men were dead when the machine struck the earth after its nose dive of more than 2,000 feet. The bodies were badly charred before they could be recovered and all that was left of the machine was carried away on a small truck.

The scene being made under the direction of James Hogan was to show in the film story exactly what did happen, but when the stunt was planned by Locklear, Hogan and the Fox writing staff, they had every confidence in Locklear to successfully perform such an act as he had done hundreds of times before.

John D. Tippet Embarks for London Trip

John D. Tippet, who will handle the United Artists' output abroad, sailed for London on the Olympic August 4th, after a week's stay in New York. Commenting upon British film conditions, Mr. Tippet stated that advanced bookings are now made as far ahead as eighteen months; in other words, the British exhibitor is already booked up to January, 1922. He expects this policy to continue rather than recede. The British market today is open only to the exceptional American picture.

District Manager Wolfberg of Famous Players-Lasky, announces the appointment of P. A. Block, formerly manager for Goldwyn at Cleveland, as manager of Famous Players' Chicago Exchange. Mr. Block has already arrived in Chicago and has assumed his new duties.

The opening date of the Stratford Theatre, 63rd and Union avenue, which will be Chicago's biggest moving picture house up to the present time, has been postponed from August 15th to the first week in September, due to unavoidable delays in completing the house.

Pathe's Chicago Exchange now is located in its new quarters on South Wabash avenue, between Van Buren and Congress streets. The move from the Consumers Building was made without interruption in the film or poster delivery service and not a single show was held up or delayed. The new Pathe Exchange, when entirely completed, will be one of the finest and most commodious in the country and Manager Aschmann is planning an opening week, during which all exhibitors and members of the industry will be welcomed to the new quarters and given elaborate entertainment.

Manager Gillespie and Musical Director Blaufuss of Orchestra Hall, made a trip to New York to obtain the special musical setting for the Chicago premier presentation of "Humoresque," the Cosmopolitan Paramount production which opened at Orchestra Hall this week and which is in its twelfth week at the Criterion Theatre, New York.

Jones, Linick & Schaefer have continued the engagement of "The Right to Love," featuring Mae Murray, for a second week at their Randolph Theatre, where the picture has been playing to exceptionally good business.

David W. Yoh, a representative of the biggest publishing house in China, who is studying film production in this country, was a Chicago visitor last week and looked over the Rothacker Laboratories while in the city.

Manager Maberry of Goldwyn, has recently added three salesmen to his staff. They are H. E. Schottmuller, formerly manager of the Rialto theatre, Granite City, Illinois, who will cover Indiana territory; B. B. Bates, recently connected with the advertising department of Susack Sign Company and Mr. McGarry, well known in this district as a promoter of industrial pictures.

E. C. Jensen, Goldwyn's district superintendent for the central west, returned from a two weeks' vacation in New York and other eastern points and has started on an extensive business trip, during which he will visit St. Louis, Omaha, Kansas City, Minneapolis and other moving picture centers.

Moving Picture men won a court victory last week when Judge McGoorty of the Circuit Court, granted a temporary injunction restraining the city from enforcing the 911 amusement act, which orders certain places of amusement to be closed not later than one o'clock in

Chicago and the Mid-West

Covered By L. H. MASON

the morning. Under Judge McGoorty's injunction the following theatres will be permitted to remain open after the time specified in the ordinance: Rose, 632 West Madison street; Alcazar, 69 West Madison street; Lyric, 320 South State street; Star, 84 West Madison street; Pastime, 66 West Madison street; and Casino, 58 West Madison street.

The bill of complaint was filed by the Jones, Linick & Schaefer Company, Emma Cohen, Harry W. Thompson and the Moir Amusement Company.

The opening of "Earthbound," the latest Goldwyn eminent author's production at the Playhouse, which was specially leased for the showing, brought a number of men prominently connected with the Goldwyn organization to Chicago, including Mr. Goldwyn himself, H. W. Alexander, assistant to the president, Ralph Block, in charge of exploitation, as well as Thomas F. Walker, of the Capitol Theatre, New York City, who will supervise the presentation, and Nat W. Finston, director of music of the Capitol, who will conduct the big orchestra that is to interpret the play. Mr. Goldwyn ran up to Minneapolis for a short visit, but returned to Chicago in time for the premier of the big play.

Manager Hartley has installed a fine new Kimball organ in his handsome theatre at East Chicago, Indiana.

According to reports received in Chicago from Europe, Waterson R. Rothacker has developed into a high flyer since leaving home shores. F. W. Kramer of the Rothacker headquarters having received a cablegram from Mr. Rothacker, in which the latter said that he had made an aircraft trip from England to Paris. Mr. Rothacker is booked to sail for home on the Olympic at an early date.

Douglas D. Rothacker, manager of the industrial division, and Edward O. Blackburn, have left for the east and after spending a week at the New York branch, Mr. Rothacker will make a survey of the New England territory. W. H. Strafford is directing an industrial film in Buffalo.

Charles H. Ryan, manager of the Garfield Theatre on the west side, for the past eight years, is enjoying a two week's vacation at Druce

Lake. He will be a busy man on his return, as the Garfield is going to put on a big celebration in honor of its eleventh anniversary week which commences August 30th.

Marshall Neilan's latest photoplay, "Go and Get It," was reviewed for the press in the Vitagraph Projection Rooms, 207 S. Wabash avenue, on Wednesday and the assembled scribes declared it the one great newspaper picture of moviedom. The lead in "Go and Get It" is played by Pat O'Malley, a Chicago boy, and several members of his family attended the review.

Ike Von Ronkel returned this week after vacationing for some time at Atlantic City with his family and, it is understood, will start work immediately on the organization of his new independent exchange system.

Si Greiver, of Russell, Greiver & Russell, is scheduled to leave Chicago on a four weeks' business tour in the interests of the pictures his firm are exploiting, and before returning to Chicago, expects to visit points as far west as Texas and also to make the principal eastern cities.

L. A. Rozelle, for four years Chicago manager for World Film, has joined the staff of Robertson-Cole as assistant manager, according to an announcement just made by Manager Lucas. Mr. Rozelle has a wide acquaintance and many friends among Chicago exhibitors and exchangemen and should prove a valuable asset to Robertson-Cole Exchange.

Work has been started on wrecking the buildings occupying the site where the new Vitagraph Exchange will be located and excavating for the new foundations is scheduled to start Saturday, according to Manager Fred Aiken. The proposed Vitagraph branch will be one of the finest exchange buildings in the country and when completely furnished will represent an outlay of approximately \$200,000. It will be located at 839-43 S. Wabash avenue.

Manager Lucas, of Robertson-Cole's Chicago office, reports that exhibitors are welcoming the opportunity to book Robertson-Cole pictures individually and that the outlook for fall and winter business is splendid. A new record for busi-

ness is made by the Chicago Exchange during the week ending July 31st.

Manager Lesserman, of Universal's Chicago Exchange, is back from a two weeks' vacation at Pebble Lake, Wisconsin, with a fine coat of tan and some wonderful stories of fish he landed, and also about a big one he lost when the line broke. Old stuff, but Mr. Lesserman claims to have seen the sales as the big one disappeared, and that it was a forty pounder.

Silce Film Exchange has been compelled to cease the physical handling of films in the Consumers Building, and is now distributing and receiving films at Congress and Jefferson in the building recently rented by Universal. Silce, however, will continue, for the present at least, to occupy offices in the Consumers Building.

Phil Goldstein of the Sterling Film Corporation, Omaha, was visiting Chicago last week and looked over some new pictures while here.

Maurice Fleckles, second vice-president of Universal, left for his headquarters in New York Tuesday after making a short business visit to Chicago. He wasted no time in making a trip to the Windy City after his return from Europe the week before.

More than one-half the key cities have booked Vitagraph's fall and winter program, according to Manager Fred Aiken, and among those signing up last week were the magnificent new 2500 seat Capitol theatre at Davenport, Iowa, which the Blanchard Amusement Company expects to open about November 1st, and Harry Gramp's circuit which includes theatres at Rockford, Decatur, Muscatine, Beloit and Galesburg.

H. O. Martin has disposed of all his interests in Supreme Pictures, Inc., and severed his connection with that company. It is reported that he intends to organize a large producing company which will be built around a noted star.

The Academy theatre of Waukegan is scheduled to reopen about August 15th, after having been redecorated at a cost of \$10,000. This 1,100-seat house, which is one of the finest moving picture theatres in the state, is managed by Walter Spoor, a brother of G. K. Spoor, and has a splendid equipment, including a battery of three Simplex machines, a Kimball organ and a big new electric sign.

Forest Park theatre, the latest addition to Ascher Brothers circuit, opened Saturday night and comes up to all promises made by its management. The house seats 1,500 persons and has a stage that will permit the presentation of vaudeville and miniature musical comedy. The Forest Park is equipped with a three color lighting system which is so arranged that the lighting may be harmonized with the scenes in the picture calling for special lighting effects. It originally was planned to open the house two weeks ago but unavoidable delays caused the postponement.



Lobby display in which a "double" for Mary Pickford operated a washing machine in connection with the showing of "Suds" at the Castle theatre, Chicago. An account of the exploitation campaign for the engagement is published on page 1493

Thomas D. Soriero, Strand theatres, Lowell.
 Chas. H. Williams, Strand theatre, Providence, R. I.
 Harold B. Franklin, Shea's Hippodrome, Buffalo.
 George J. Schade, Schade theatre, Sandusky.
 H. O. Horater, Alhambra theatre, Toledo.
 Mark Gates, Dayton theatre, Dayton, O.
 Edward L. Hyman, Strand theatre, Brooklyn.
 Theo. L. Hays, New Garrick theatre, St. Paul.
 A. J. Moeller, Theatre de Luxe, Detroit.
 Sid Laurence, Alhambra theatre, Detroit.
 Leo A. Landau, Butterfly theatre, Milwaukee.
 Jack Kuhn, Loew theatres, Cleveland.
 Julius L. Johnson, New Garrick theatre, Minneapolis.
 Paul Gusdanovic, Strand, Cleveland, O.
 C. Edgar Momand, Garden theatre, Flint, Mich.
 Charles C. Ferry, Strand theatre, Minneapolis.

Advisory Board Exhibitors' Service Bureau

W. S. McLaren, Majestic and Colonial theatres,
 Jackson, Mich.
 Willard C. Patterson, Criticism theatre, Atlanta.
 R. B. Wilby, Strand theatre, Montgomery, Ala.
 E. V. Richards, Jr., Gen. Mgr., Saenger Amuse-
 ment Co., New Orleans.
 F. L. Newman, Newman, Royal and Regent
 theatres, Kansas City, Mo.
 C. A. Lick, New theatre, Fort Smith, Ark.
 Herbert J. Thatcher, Strand theatre, Salina, Kan.
 Arthur G. Stoltz, Des Moines theatre, Des Moines,
 Iowa.

Lowell W. Calvert, Managing Director, New Gar-
 rick theatre, St. Paul, Minn.
 W. C. Quimby, Managing Director, Strand and
 Jefferson theatres, Fort Wayne, Ind.
 H. M. Thomas, Strand theatre, Omaha.
 A. H. Hilton, Paramount theatre, Lewiston, Idaho.
 George E. Carpenter, Paramount-Empress theatre,
 Salt Lake.
 E. J. Myrick, Elko theatre, Butte.
 Eugene H. Roth, California theatre, San Fran-
 cisco.
 J. A. Partington, Imperial theatre, San Francisco.
 Sidney Grauman, Grauman's theatre, Los Angeles.
 Louis E. Sidney, Managing Director, William Fox
 theatre, Denver.
 Phil Gersdorf, Director of Publicity and Advertis-
 ing, Southern Enterprises, Inc., Jacksonville, Fla.

Northern New York Lags in Putting 'em Over, Says Grant

Article by Our Albany, N.Y., Correspondent on the Scarcity of Exploitation

SOMETHING is the matter with the Albany motion picture territory. Managers in the local film exchanges admit it, proprietors and managers of the theatres themselves admit it. Even the patrons, particularly those who have had occasion to visit other cities where exploitation is "bringing home the bacon," are forced to admit that their home town theatre is not up to snuff these days.

Speaking from the film exchange point of view, the Albany section extends from the Bronx to Rome or Oneida on the west, to the Pennsylvania border on the south and to the St. Lawrence region on the north. And in that wide area with its hundreds of motion picture theatres, there is not a single house that is using today modern up-to-date exploitation features that are attracting so much attention in many other parts of the country and which are directly responsible for capacity audiences, better pictures and a constantly fattening bank account. Once or twice a year one or two of the theatres go so far as to arrange and use a lobby display, but the remainder of the time they are content to use a single sheet, or in the case of the Strand in Syracuse, or the Avon in Utica, some product of the artist's brush.

But when it comes right down to the cleverly arranged lobby display, the sort that makes friends for the theatre and brings the repeats among the patrons, the exchange men, the managers, the proprietors and in fact everyone is forced to admit that up to the present time, no one has yet been wise enough to see the light of day and the advantages that will surely accrue from lobby displays of the worth while type.

"The trouble with a good many managers these days," said the head of a well known film exchange in Albany today, "is that they are too apt to become pessimistic. They can not expect to have everything their own way and attract the crowds through a mere single sheet announcing to the world at large that So-and-So will be featured at the house for the first three days. The competition in these times is altogether too swift for this sort of thing. For instance, this spring the proprietor of a local theatre became discouraged because of the fact that there were so many new automobiles sold in this section. He went on to figure that every car meant just so many people who would stay away from his theatre during the summer months. Instead of going ahead and making his lobby display particularly attractive, advertising that his house was from 10 to 20 degrees cooler

The Reason for This Article

WE recently wrote our Albany, N. Y., correspondent to investigate in his territory as to the reason for the very apparent scarcity of exploitation material from Northern New York. The gist of our letter was: "Is there something the matter of the Albany territory?"

Mr. Grant made a round of the exchanges, the theatres of the city and talked with managers and showmen wherever he could find someone who was in a position to know something about film conditions in the section.

He writes an article for the Service Bureau that begins with an answer to our question, "Something IS the matter with Albany."

His article is published in the hope that a frank, unbiased if unvarnished recital of the sins of the exhibitors in the territory named, may be instrumental in reviving their energies and that letting them see themselves as others see them may be conducive to at least a partial reform.

than the outside, the man began to look around for cheaper films that would carry him over the summer months with less expense.

"What has been the result? The house is losing patronage because of the films that it is showing, losing it not for today alone, but for months to come when it will be necessary for that manager to practically re-establish his trade through expensive films, used week after week, in an effort to convince his former patrons that he was providing a bill of sufficient entertainment to warrant the admission price. How much easier it would have been if that person had looked to the future and in so looking had exploited through lobby and newspaper display first class pictures, which would have brought capacity houses throughout the summer, with no loss of his regular patronage and with a substantial gain from the floating touring population?"

Some time ago the Selznick company sent one of its exploitation men to this city. He found the problem, however, too great a one for the reason that the local managers were not keen for any exploitation that would run into money, even though the figures were small, and as a result the man was sent on to the Buffalo district, where he is now engaged in putting across pictures in a way that catches the crowds.

Managers of film agencies in this city, however, are looking for some relief with the opening of the new \$550,000 Strand theatre in Pearl street. This house is ex-

pected to open some time in October, possibly as late as November, and with a capacity of over 2,200, it is bound to give a stiff race to competing theatres. In the meantime, the managers of the other houses are seemingly content with the use of a few single sheets in the lobby or occasionally a banner across the front, but when it comes to cleverly arranged lobby displays, it must be admitted that this section is far behind the times.

Good Lobby Display for Cannibal Film

An unusually attractive lobby display for "Shipwrecked Among Cannibals," has proved a big drawing card for the picture, which is being exhibited at the Garrick theatre, Philadelphia.

The Garrick is a legitimate house situated on Chestnut street, near Broad, and passed hourly by hundreds. The first day the lobby was "dressed," the Thursday before the show opened, it immediately attracted crowds, although it had been dark for more than a month. And since then at all hours, crowds are constantly seen in the lobby, reading the huge diaries and examining with interest all the paraphernalia on exhibition.

The center contains a framed one-sheet giving the bill, with the title of the picture prominently displayed and the other features also named. On one wall, right at the street, is a huge "book," about 2 1-2 by 3 feet, each page telling part of the story of the expedition in large type easily read. Everyone who passes stops to see what it is, and to read a page or two. The pages really turn, they tell an interesting story, and they carry a strong appeal. Along the same wall is a gigantic poster, covering the whole wall, and also presenting excerpts from the diary with occasional "stills" by way of illustration. Against the opposite wall is a screen, on which are hung spears, dried grasses and various trophies and pictures, with all sorts of cannibalistic paraphernalia, but none of it hard or expensive to obtain.

Framed colored pictures of savages, taken from the film stand about in the lobby, also framed notes from the diary, and everything together makes a mighty attractive exhibition and proves really interesting to the passer-by.

**25 Pages of
Service Bureau Aid
in this issue**

Ideal Examples of Artistic and Effective Lobby Displays

(Bottom Cut)
Lobby display, arranged
by the Standard theatre
of Cleveland for the en-
gagement of "Ship-
wrecked Among the
Cannibals"

(Top Cut)
Lobby display arranged
for the opening episode
of "The Moonriders"
by O. L. Meister, man-
ager of the Whitehouse
theatre, Milwaukee



Liberty Seattle Pulls New Exploitation Stunt

THE following extract from a recent issue of the Seattle *Star* tells about an exploitation campaign in the interests of "Don't Ever Marry" when this feature played the Liberty theatre of Seattle in a most concise manner. We append it with due credit to the *Star* and its editorial staff.

"There were just about fifty-five billion, six hundred ninety-eight million, four hundred seventy-eight thousand, eight hundred thirty-seven freckles assembled in front of the Liberty theatre. Saturday morning.

"And Fred Morrissey, 14, of 1728 1/2 11th Avenue N., had a considerable portion of the above.

"When John Von Herberg, manager of the Liberty theatre, saw the crowd of 140 freckled youngsters, of all sizes and ages, he grew uneasy about the \$20 he bet that no Seattle kid could beat Wesley Barry, the moving picture lad, who is featured in 'Don't Ever Marry' at the Liberty.

"When John saw Fred Morrissey, he threw up the sponge.

"Wesley has some freckles, but Fred can give him a few hundred and still beat him.

"And there were at least a half dozen other kids who could beat Wes. It was, in fact, difficult to pick the freckledest kid, but after weighing the matter carefully, the judges decided Fred Morrissey was the king of them all.

"Fred was consequently immediately presented with Von Herberg's \$20, and escorted to Ray Fox's swell Buick car. At the head of the car was a fife and drum corps.

"With other freckle-faced kids following, Fred was taken down Second Avenue, while thousands of people stopped, looked and paid homage to the freckle-faced king.

"At Yeslerway, the car turned up to Third and stopped, in front of the city hall.

"Mayor Caldwell presently emerged. He bore the crown which Hazel J. Titus made for the occasion. It was a cake-and-candy affair. The coronation was brief and to the point.

"I hereby crown you king of the freckle-faced boys of Seattle," the mayor said. "kle-faced boys of Seattle," themayor said.

"The drum corps 'tuned up' and the parade started back to the theatre. All the freckle-faced boys who took part in the parade were admitted free to see Wes Barry."

Chicago Makes Hit with "Suds" Stunt

COUPLING up a city-wide canvass for a "double" of Mary Pickford and a lobby display in which the person selected as most resembling the star was a part of the display is the stunt recently accomplished by the Castle theatre of Chicago in connection with its engagement of "Suds."

Strand Prologue Decided Novelty

AS a prologue to the feature picture at the Strand theatre. "What Women Love" manager Joseph Plunkett is staging a decided novelty.

A drop representing an under-sea scene is hung close enough to be masked by the tormentors. In front of this a performer costumed to represent "Neptune" is seated on raised platform.

Before drawing the drapes the house and stage are both placed in darkness. The stage is then lighted dimly in green about "Neptune's" throne and water effects are used on the drop.

The actor then recites the lines of "A Hundred Fathoms Deep," with a musical accompaniment by the orchestra. The prologue closes with the actor, a baritone, singing one verse of the song.

The picture is screened on the drapes as they close. The title of the prologue is "Bottom of the Sea."

The Castle theatre is one of the most distinct theatres in the country. It was the first theatre to run all-night performances; it was the first theatre in the Chicago loop that exploited a picture; it has the distinction of being able to obtain more revenue, per seat, than any other theatre in the country, and it is probably the only theatre in the world that runs only the feature, putting over each day as many as sixteen and eighteen shows. Its leading spirit, Mr. Weil, is one of the country's livest wire exhibitors.

To call attention to the fact that a Mary Pickford picture was soon to be shown at his theatre Mr. Weil conducted a test in Chicago in an endeavor to find out who was the nearest young lady who looked like "the world's sweetheart," and after deciding who the lady was they secured her services in conjunction with a display of electric washing machines that were operated in the lobby of the theatre (as shown in the illustration) and creating no end of attractive comment.

Fish Stories as Exploitation Medium

An effective campaign in the interests of "The Silver Horde" has just been completed by the Playhouse of Wilmington, Del.

A salmon sixteen feet long was built by the theatre's advertising manager, and was placed over one of the largest shoe stores in Wilmington. The immense size of the fish attracted a great deal of curious attention and proved a strong point in the exploitation for "The Silver Horde."

A fish story competition sponsored by one of the Wilmington papers, in which prizes were offered for the best three fish stories of 200 words, also caught the public's fancy.

More than a hundred fishermen entered the race and the three prize-winning stories were published in the paper.

Other tie-ups and effective lobby decorations added to the pulling power of the campaign.

Another Tie-up with Uncle Sam

The theatre manager who seizes upon some angle of the pictures he plays that can be exploited along local lines, is the exhibitor that gets the best results from his exploitation efforts. When the manager of the Strand theatre, Cleveland, Ohio, booked "The Virgin of Stamboul" recently, he realized that the Oriental, foreign atmosphere of the picture was his best bet for exploitation.

Then he remembered the well-known Army and Navy posters with their inviting captions, "See the World!" He decided that "The Virgin of Stamboul" would give prospective seamen and soldiers what they might expect to see on a world tour. Therefore he arranged a tie-up with the local U. S. Naval recruiting service.

He was assisted by Captain Stanley H. Lewis of Post 92, Veterans of Foreign Wars of the United States, author, and special volunteer recruiter for the Navy. Captain Lewis superintended the distribution of thousands of recruiting cards announcing the production of "The Virgin of Stamboul" and tying it up with the Navy.

Bill Boards Best Bet in Hot Weather Says Benson

Many motion picture exhibitors greatly misunderstand the fact that billboards are an effective way of exploiting a picture in hot weather, says Charles S. Benson, manager of the Olympia theatre, Lynn, Mass. The biggest part of the work should be done before the paper is even ordered. Many exhibitors think that after they have rented the boards, provided the stands, and see them start off on a wagon loaded with paste pots, the whole thing is finished. Hot weather is conducive to getting the people out of doors, and for this reason billboards are the most effective way of reaching nine-tenths of your patrons. Mr. Benson is using billboards extensively in advertising Anita Stewart in "The Yellow Typhoon," to be shown at the Olympia. Mr. Benson advises the use of less reading matter, letting pictures put over the idea. Selection of locations is the next important factor, ideal locations being near shady spots or vegetation.

Kalogram Idea Works Well in Cincy

The Lyric theatre of Cincinnati in its exploitation of "Sex" used the "Kalogram puzzle" idea with gratifying results.

The aid of one of the Cincinnati papers was secured and the usual plan of procedure with the "Kalogram" carried out.

The editor of the paper reported that telephone calls and letters flooded his office and that one woman called him in the middle of the night to give him the correct answer to the puzzle.

"Old Kentucky" Second Run at Louisville

Mary Anderson Theatre Puts Over Great Campaign
for Anita Stewart Picture

BIG features may come and big features may go, but showmen declare that there will never be another feature that will spur Kentucky showmen to greater efforts than "In Old Kentucky." Arguing well for second runs, especially so far as "In Old Kentucky" is concerned, is the unprecedented exploitation given this feature by the Mary Anderson theatre, Louisville, Ky.

If the management of the Mary Anderson missed a bet, the public of Louisville doesn't know it and the box office receipts of the Mary Anderson during the week of the showing of "In Old Kentucky" do not show it.

Without elaboration on one detail of the campaign the following gives other showmen a good idea as to how "In Old Kentucky" was exploited in the State that inspired it:

The lobby contained a box-stall, duplicating the regular quarters of a race-track star, and a live horse was installed in this space. Extra expense in the form of chambermaids for the house was en-

countered, but the novelty was worth it.

The ushers were attired in real jockeys' "silks" borrowed from the local racing stables and paddock emblems were in evidence throughout the entrance.

A musical program was offered with the picture, Louis E. Zoeller and Evelyn Rymer singing an especially written ballad "In Old Kentucky," with illustrated slides and words thrown on the screen. The woman soloist rendered the first verse and chorus of the song from the stage and Zoeller answering encores from the box.

The first part of the week the Louisville Industrial School, with a membership approximating five hundred boys and girls of both races, was invited to the Mary Anderson as guests of the management, the appointed time for leaving school being set at 2 o'clock.

When the line of march started from the school the prospective guests were met by a reception committee from the theatre which comprised the management in a decorated automobile, outriders in

jockey blouses of brilliant satin, "ku klux" band-members with white-sheeting covers for their heads and a platoon of motorcycle police.

The school was in line-formation marching four abreast, headed by the white boys' band of the institution, followed by capacious auto-trucks bearing the smaller children, and by trucks and autos for the teachers and officials, and followed by the colored boys' band and jubilee singers.

Permission was obtained from the police department for passage through the main thoroughfare of the city, and during the progress of the spectacular line traffic on several blocks was completely halted and the streets congested.

Arrived at the theatre, a concert was given by both bands in front of the house and a program of plantation melodies was offered after the gigantic "party" had been arranged around the first, second and third floors of the Mary Anderson.

Good Exploitation for "Below the Surface"

Deep Sea Diving Establishes New Record and
Earns Columns of Publicity

AS the result of Sig Schlager's efforts to get two deep-sea diving experts at the U. S. Submarine Base at San Pedro, California, to go under water in submarine tests as part of his work in collaboration with the Thomas H. Ince publicity department to exploit "Below the Surface" in Los Angeles,

two world's records were smashed.

As the result of this feat, which was given big publicity in the Los Angeles daily and Sunday newspapers, and the big campaign set on foot by Hunt Stromberg, the Ince publicist, "Below the Surface" ran four weeks at Sid Grauman's Rialto Theatre in Los Angeles.

Inasmuch as Hobart Bosworth had secured the co-operation of members of the Submarine base during the filming of "Below the Surface," Schlager had little difficulty in gaining entree to the inner circle of the unit. It was arranged that a friendly undersea contest between Harry Goldsmith, champion diver at the base, Hobart Bosworth and other members of the base take place as a test of Bosworth's contention that he could beat his own record of underwater endurance made during the making of his Ince special.

The submarine boys entered into the spirit of the thing. Dr. P. A. Maneray, Santa Rosa (Cal.) lung specialist, was the physician at the tests while the base chaplain held the watch. Two world's records were broken to the astonishment of everyone and the Los Angeles Times on Sunday gave through its circulation of 150,000 a two-column pictorial spread playing up Bosworth, a signed story by Dr. Maneray outlining the Bosworth theory that underwater tests are beneficial to lung

sufferers and a general article signed by the publicist, Sig Schlager—the first instance of the conservative Times committing itself to a motion picture press-agented stunt.

The Times the next morning gave another follow-up story to the scheme, with "Below the Surface" and Grauman's Rialto prominently mentioned, and the Evening Express gave front page space with a picture of Bosworth to another angle of the stunt.

Clemmer States Music of Major Importance

JAMES Q. CLEMMER, manager of Clemmer's Theatre, Seattle, and the man who organized Clemmer's Augmented Orchestra and employed the best musicians he could find on the Pacific Coast and brought some from the East, did so because he believes that good music should accompany good pictures. In fact, Mr. Clemmer said to the *MOTION PICTURE NEWS* correspondent: "I believe that in this day and age no picture is complete, or satisfies the audience entirely, unless music and overtures of a high grade accompany the pictures. The picture must be set to music and I believe that the people are beginning to realize that the motion picture house is the people's 'music box.'

"I have noticed that people like to go where there is high grade music, as much to hear the music as to see the picture."

Extensive Exploitation for "Devil's Passkey" at Chicago

Unusual exploitation methods which included an extensive advertising campaign in the Chicago newspapers, were used for the engagement of the "Devil's Passkey," which began an indefinite run at the La Salle theatre, Chicago, on August 8th. A teaser campaign was started on Monday in the newspapers and continued throughout the week, preceding the opening, until Saturday, when half page advertisements were used in both the morning and afternoon papers. In addition to this, the bill boards were liberally used, twenty-four sheets, eight sheets and three sheets being put up.

Gates and Dayton Newspapers Cooperate

AN exploitation stunt that enlisted the heartiest sort of cooperation from the local merchants and set the entire city of Dayton, Ohio, talking, was devised and put across with a bang recently by Manager Gates of Loew's Dayton theatre in connection with the week's first-run showing of "The Cheater," starring May Allison.

The stunt, which took the form of a "Favorite Local Stars Contest," was given profuse publicity by the Dayton newspapers, among them the *Journal* and the *Herald*. May Allison herself took a hand in making the advertising feature a huge success by wiring to the Dayton theatre that she would contribute as a personal prize a handsomely framed life-size portrait of herself to the local star distinguishing herself in the special musical comedy to follow the contest.

The proposition, as set forth by Manager Gates of the Dayton, was as follows: the people of Dayton were to vote for a solid week—the week of the run of May Allison in "The Cheater"—for their favorite amateur actresses, and the ten who received the most ballots were to be featured in a musical comedy to be produced at the Dayton theatre for an entire week.

In his reading notices Manager Gates pointed out that May Allison was started on her professional career after capturing first prize in a beauty contest held in Georgia. He said he expected the local stars contest to bring forward some girl or girls who would become stars of the stage or the screen.

No sooner had the management announced the details of the contest than the biggest stores in town scrambled to get in on the good thing. They readily tied up with the Dayton theatre in their advertising; to such an extent that during the week of the run of "The Cheater" and prior to it, the advertising column of the local press seemed to contain nothing else besides boosts for "favorite local stars' contest."

In practically every instance the merchants offered votes with purchases of their wares.

Grauman's Successful with Symphony Concerts Sunday Morning

Symphony concerts by an orchestra of seventy, including soloists, are special attractions at Grauman's theatre, Los Angeles, every Sunday morning at eleven o'clock.

By these concerts Sid Grauman will add another capacity house to his weekly receipts if business continues in the future as on the opening day of this new attraction. The concert starts promptly at eleven o'clock, continues for about one hour, and the patrons are permitted to remain for the presentation of the film program following the concert. For this program a uniform price of fifty cents, including war tax, is charged and all seats in the house are reserved.

"Earthbound" Opens at the Astor

"EARTHBOUND," Goldwyn's new special feature from Basil King's story opened an indefinite engagement at the Astor theatre, New York, Wednesday, August 11th.

The showing is sponsored by the Goldwyn Pictures Corporation. The presentation was planned by S. L. Rothapel and includes a prologue in which an actor recites lines appropriate to the offering and with a special stage setting and special decorations especially about the proscenium opening, the front boxes being draped in white bunting fluted artistically.

The stage setting boxes in the picture screen and is also of white bunting prettily arranged and extended from the tormentors in a box set effect up the stage for some twenty feet. During the projection of the picture various colored floods are used on the white cloth outside the picture screen.

The setting is the work of Mr. Rothapel and his artist at the Capitol, John Wenger.

The Astor is a legitimate house ordinarily but is being devoted to a policy of pictures during the summer season.

Universal has been using the house for some weeks, with special features as attractions, "Under Crimson Skies" being the last attraction.

Grauman Stages Another Musical Hit

A musical number on the program at Grauman's theatre during the week ending August 1st entitled "An Original Musical Offering" was everything that the name implies. Recently Sid Grauman learned that several of his usherettes were musicians and he produced an act in which four of them took part. The lobby of the magnificent theatre, was reproduced on the stage and the usherettes at their "usual positions" played and sang. The opening selection was a jazz number by violinist, cornetist and trap drummer, followed by a violin solo, "Rose of Picardy." The third number was a cornet solo, and this was followed by soprano singing "Dear Old Pal of Mine." The number ended with selection by the three musicians. The usherettes in this act wore their usual costumes and the miniature lobby was given the atmosphere of the front of the theatre by the continued procession of passers by.

How the Isis Advertised "Sari"

T. Bidwell McCormick, who has lately taken over the management of the Isis theatre of Kansas City, bids fair to follow in the footsteps of his illustrious brother.

For his showing of "The Virgin of Stamboul," Mr. McCormick engaged the services of a young lady and a black horse to announce the coming of "Sari."

The girl and horse attracted a great deal of attention on Kansas City streets.

Rialto Does Well With "Lost Girl" Stunt

THE "lost girl" exploitation stunt has been put over in great shape by O. Westcott Young, of the publicity department of the Rialto theatre, El Paso, Texas, in the interests of "Eyes of Youth."

The Rialto's engagement of the Young picture was as yet unannounced to the public when the exploitation campaign was put in motion.

One day the El Paso papers carried stories about a "Hindoo crystal gazer" (Mr. Young made up with the skill of an artist) who had arrived in the city in search of a long-lost daughter. The articles were written in the best "sob" style and described in detail the reason for "Yogi Rabindingsh's" visit. He stated that his crystal globe had bid him seek the girl "Gina" at El Paso. He put up at the leading hotel. He inserted "lost" and "personal" ads in the newspapers which described "Gina" and others of a personal nature. He talked and walked about the city in his lavish robe and El Paso read and listened and watched to see what would happen next. It is not to be implied that Mr. Young's impersonation was such that he completely gulled the entire city and it is probable that most people suspected a press agent's ruse but nevertheless every body who read or passed up or down the main streets of the city was afire with curiosity about "Yogi" and when the showing of the picture and the tie-up with the mysterious stranger announced much had been done to excite the curiosity of all theatre goers.

According to Mr. Young, the entire cost of the stunt was about thirty dollars, for which along with much word of mouth advertising, columns of newspaper text had been garnered. The weather is hot in El Paso this time of year and the picture house patronage suffers accordingly but "Eyes of Youth" played to theatrical season business and the Rialto management is convinced that no small part of this result is due to the visit of "Yogi" and his search for "Gina."

Barthfield Takes His Exploitation Into Politics

Kentuckians take their politics seriously, and as a means of exploiting repeat engagements on Charlie Chaplin in "A Dog's Life" and "Shoulder Arms," David Barthfield, owner of the Gaines theatre at Irvine, Ky., filed a petition nominating the comedian for Congress. The fact that the nomination was ruled out on account of the non-residence of the candidate didn't hurt the results of the exploitation, however.

The new Professional Department announced for this issue will instead be begun in an early number. Watch for it.

Merrill Theatre Decorates for "Silver Horde" Showing



(Above)

Lobby display emphasizing a cool atmosphere used for the engagement of "The Silver Horde" at Ascher's Merrill theatre, Milwaukee

(Left)

Water fall, that carried out the cool idea at the Merrill, arranged over the ticket booth

Bill the "Feature" Regardless of Length

The NEWS has long contended that the feature on any bill is not necessarily the subject containing the greatest amount of footing, and quite often is the so-called filler, if the exhibitor would but recognize the exploitation possibilities or its entertainment value.

Therefore as a matter of adding proof to our theory we are reproducing a display ad used by Arthur G. Stolte, manager of the Des Moines theatre, "Des Moines, in which he singled out a 700-foot educational subject on which to devote the major part of the billing he was to give to the program the Des Moines was to run.

In giving "Modern Centaurs" attention Mr. Stolte took advantage of some exploitation possibilities the picture has that overshadowed those of the feature. The announcement of Ray in "Homer Comes Home" was all this picture needed. Ray fans are "sold." The public knows exactly what it will get in a Ray picture. "Modern Centaurs" had talking points and was an unknown quantity to the public, so Stolte spent his ink on "Modern Centaurs" satisfied that the attraction would live up to his praise of it.

This is not praise for a picture but rather another suggestion that exhibitors stop buying "reels" to fill out their programs and give every number care and thought. When a short subject has exploitation possibilities embrace them, and don't be afraid of giving your one- and two-reelers billing if they deserve it.

Is the Length of a Motion Picture Necessary to Make It a Feature Attraction?

WE KNOW THAT IT IS NOT—This fact has been proven to the management many times, when during the past year many short length subjects have been exhibited. In many cases the comment has been more favorable than that received of the feature attraction.

WE GO ON RECORD as stating that the short length subject, shown this week, is by far the best that we have ever had the pleasure to offer our patrons, and we believe you will agree with us after you see it. The picture is but 700 feet in length, eight minutes screening time, and is billed—

"MODERN CENTAURS"

(Columbia—Meaning, Half Man, Half Horse)

FOLLOWERS OF THE EQUINE will be delighted with this wonderful subject. It thrills you, and you marvel at their overland run, no hill too steep or slanting, all so graceful as every hound and when all is over you wonder if that which you had just seen is possible.

NOTE—Next week we will show "The Valley of the Elphinstone," another of the short subjects ready to be shown and worth of your best to decide read about its many qualities.

Here is the fellow that is giving you entertainment with his silent drama that is worth seeing.

CHARLES RAY

In His Latest and Natural Human Interest Story

"Homer Comes Home"



Homer believed that it was best not to step away from home, but when he was there, when he did not know where to go, he was a great disappointment. He had made his fortune, but he never found his way.

A Two Reel Comedy That is For Everyone of the Family

"Four Times Foiled"

There is plenty of fun here, with the dogs, horses, monkeys, villains, and everything. It is different that makes it good.

Exhibit Running
Sold
Appearing
2:10-7:45
8:15-9:45
Daily

NOW-ALL WEEK

DES MOINES
THEATRE
CORRECTION OF A MORGAN

Arthur S. Stolte, manager of the Des Moines Theatre, Des Moines, seems to have the right idea in that every number on his program is given care and thought.

Merrill Theatre Decorates for "Silver Horde"

BY arousing the mental reflexes to extreme cold of all prospective patrons who passed into his theatre or entered its lobby, H. M. Rouda, manager of Ascher's Merrill theatre, Milwaukee, coaxed the people in to see "The Silver Horde," despite of 97 degrees of heat registered by the thermometer. By the very simple expedient of decorating his lobby with imitation icicles, snow scenes and a painted waterfall he induced a mental shiver, so to speak, in the brain of the individuals who took a look at his theatre. The psychologic law of suggestion was enough; his business for the showing was assured.

Mr. Rouda hung large imitation icicles from the canopy in front of his theatre and over the main entrance placed a panoramic painting of snow-capped mountains and pine trees with a group of Eskimos in the foreground. That promise of coolness and comfort was further enhanced by a miniature waterfall, flowing over greenish white rocks, erected over the top of the cashier's booth.

A mass of imitation icicles hung from the lobby ceiling and over the entrance to the theatre proper was another large painting. It portrayed another expansive and attractive snow scene with a fur-clad fisherman driving an Alaskan dog-team. Concealed red and green lights cast an inviting glow over the scene. The lettering advertising "The Silver Horde" was across the top of the picture and does not show in the photographs at the left.

Patrons of the theatre who saw the picture stopped to congratulate Mr. Rouda on his decoration and on the picture.

Getting the Home Town Angle on Publicity

How Shaw Tied Up His Exploitation With Clinton's Principal Industry

THE number of exhibitors in the United States who could actually use the exploitation in its entirety which is herewith appended as received from the pen of Paul L. Shaw, manager of the Wonderland theatre, Clinton, Iowa, is extremely limited.

The number of exhibitors who should be inspired by the basic idea back of Mr. Shaw's particular stunts, which is to hitch on to local color whenever possible, are all of those who are conducting theatres in cities and villages which have not grown so large but that its industries have not been swallowed in the minds of the public, so far as individual firms and particular trades are concerned.

Mr. Shaw's story tells how he tied up his theatre with the mining industry. Note the real idea back of the stunt and see if you can't do as well in your city.

"Using exploitation that originates first as an appeal to possible patrons, and secondly as applied to the production being

boosted, has been used very successfully by my father and myself in connection with the Wonderland theatre. Anything that will be interesting to people in Clinton is taken and adapted as nearly as possible to attracting attention to a picture even if there is no obvious connection," writes Mr. Shaw.

"Clinton has a great number of miners and pay day at the mines is a bigger day than either Saturday or Sunday. We appeal to the miners as much as possible and recently when a firm brought a number of models of a new mine drill to the city we arranged to get one of the models for use in front of the theatre. The firm manufacturing the drills furnished a demonstrator, knowing that it is hard to get a miner to enter a store, but the firm wanted to get the men talking about the drill so that the mine operators' attention might be attracted.

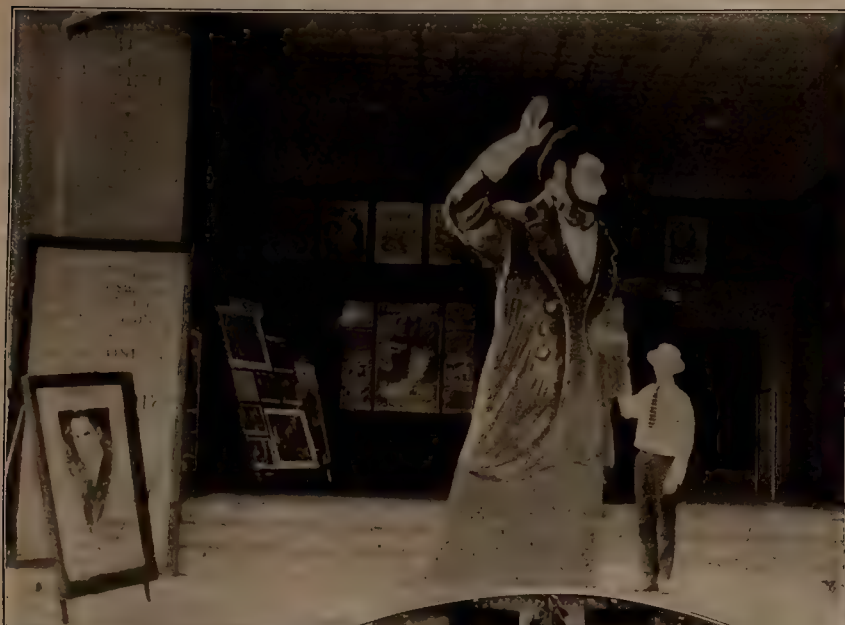
"In using this drill there was an opportunity for an obvious tie-up with a pic-

ture. We had coming Katherine MacDonald in "The Turning Point," and when we built a frame so that the whirling head of the drill just projected through a card announcing the picture the connection was obvious.

"The drill attracted so much attention, however, that we decided that we could utilize it to exploit other pictures. We rigged up a little booth over it and placed a cut-out of Wesley Barry as the bell-hop in "Don't Ever Marry," in a position where it looked as if he was inviting passers-by inside. The booth was decorated with the large one-sheets of Miss MacDonald, whose beauty has such a strong appeal to the miners, and for three weeks from nine in the morning until the evening shows started the booth was filled.

After attracting such attention it is probably needless to state that both pictures played to audiences which taxed the capacity of the Wonderland at nearly every showing.

Decorating the Lobby Attractively at Small Expense



(Left)
Home made cut out of Lincoln
used by the Greenwood thea-
tre, Greenwood, Miss., for its
showing of "The Copper-
head"
(Below)

Simple and inexpensive lobby
display for "Back to God's
Country" by the Princess the-
atre, Rockford, Ill.





Lobby decorations for the engagement of "The Wonder Man" by the Academy theatre, Lynchburg, Va. Manager R. Hammer is standing next to the three sheet board at the center of the cut

Phone Stunt Makes "Soul of Rafael" Talk of the Town

THEY are still laughing in Russellville, Ark., over the prank played by E. H. Butler, of the Wilson theatre, on the innocent inhabitants of that peaceful town. The only person who cannot see the joke is a sweet-voiced and very tired little lady who sat at the phone of the Wilson theatre for three days and kept repeating "For the Soul of Rafael" at the Wilson, Mr. —, and where will you sit?"

The excitement arose as follows: Mr. Butler, during the week of the run of "For the Soul of Rafael," inserted in the local press, three days before the picture opened at his theatre, a small announcement on the front page, reading as follows: "Have You Heard of the Artega Jewels? They're the most precious in the world. Rachel Estevan of Russellville, who last had them, will offer a reward for their finder. Phone 642 F 7 and ask, 'What is the reward for?' Miss Estevan will answer and give all information."

Mr. Butler then ordered paper mouthpieces to be hung on the telephones, on which was printed, "Call 642 F 7 and ask 'What Is the Reward for?'" and distributed them to subscribers. His mailing list was similarly notified, and his cashier was placed at the phone, ready to answer inquiries.

Messages naturally began to come in from the puzzled inquirers, all ending their inquiry with the mysterious question,

"What is the reward for?"—to which the operator made reply, "'For the Soul of Rafael' at the Wilson, Mr. —, and where will you sit?" The operator made it a point to ask the name and address of every caller, which was added to the mailing list. The seats were reserved over the phone. The answer given by the operator made it plain that the mystery was fabricated, so that no ill-will should result, and that the "Soul of Rafael" will clear up the puzzle.

The entire "stunt" was inexpensive, except for the paper mouthpieces, which were as effective as the local advertisement, and created considerable amusement, which Mr. Butler capitalized on in cheerful and substantial audiences during his showing of the picture.

Hammer Uses Cutouts for "Wonder Man"

As an exploitation medium for "The Wonder Man," Manager R. Hammer of the Academy theatre, Lynchburg, Vt., used a number of very effective cutouts and oil paintings of the star in decorating his lobby and also secured window displays in stores adjoining his theatre.

In his newspaper campaign Mr. Hammer played up the fame of the star, laying emphasis on the boxing match as a part of the picture. A cut at the left shows the Academy with the billing for "The Wonder Man." Mr. Hammer is a firm believer in exploitation and leaves no stone unturned in putting over his attractions.

Cab Used for "Passersby" At Philadelphia

DURING the week preceding the showing of "Passers By" at the Garrick theatre, Philadelphia, the Pathe office put over a stunt that caused a great deal of attention and took comparatively little trouble. Following the model used in the picture, they obtained an old-fashioned hansom cab, and a white horse, and sent these about the principal business streets during the day. The driver was as nearly as possible like the caddy in the picture, fat, and dressed in old-style caddy clothes, high hat and all. The single passenger was a young woman in a dark suit, small hat and long veil, like Margaret of the picture. And the advent of the cab was inevitably followed by the drawing of a crowd. Men were heard to remark: "Are those things coming back?" and one eager reporter almost fell for the whole thing with a story about the return of the hansom.

Whenever the cab drew up to the curb and a crowd gathered the girl began to hand out cards advertising the picture, on which was inscribed:

"'Passers-By.' What is a perfect sacrifice?"

"Does perfect love survive the world's condemnation?"

"'Passers-By' will give you the true answer at the Garrick theatre every afternoon at 1.30 and 3.30 and every evening at 7 and 9, for the entire week, starting Monday, July 5th."

Attractive Canvases. Recently Used as Stage Settings

(Left)
Stage setting used as a background for a dancing number at Shea's Hippodrome, Buffalo

(Below)
Atmospheric stage setting and prologue number at the California theatre, Los Angeles, as described on the opposite page

(Two bottom cuts)
Stage settings unveiled for overture numbers recently rendered at Shea's Hippodrome, Buffalo. Both settings were designed by Harold B. Franklin, manager



Music Tie-Up Fills Maryland Theatre

CHARLES NEPODAL, of the Maryland theatre, Omaha, is a showman who keeps abreast of the times. When, two months ago, he read in the local press that Equity's "For the Soul of Raphael," a Clara Kimball Young picture, would be adapted to grand opera, he made a little note of the fact for future reference. His foresight was fully rewarded when he booked "For the Soul of Raphael" last week for a three-day run. Here are the ways Nepodal made use of the information:

First, he saved the clipping in which it was stated that Andre Dippel, the Chicago impresario, had declared that the plot and the settings of the picture made it eminently fit for grand opera. Nepodal, in his regular announcements to his patrons, featured this fact. While he knew that many of his patrons would be attracted on this account, he went further. He secured the lists of all the music pupils of Omaha, through the music stores' mailing lists and the music teachers. He then secured an endorsement from several prominent Omaha musicians, as to the suitability of "For the Soul of Raphael" to grand opera. The news-clipping above mentioned, together with the endorsements, were included in one announcement to the music lists.

Following this, Nepodal tied-up with the music stores on a window-display, featuring some of the pretentious scenes of the picture. The fact is that much of the action of the picture takes place outside a cathedral, particularly an exciting duel scene, which bears striking resemblance to many operas. In return for the courtesy of the music stores, Nepodal allowed a small sign to be attached to the scenes, giving a list of some of the most popular musical selections that were prepared in the music sheets along with the picture.

The cumulative effect of this all-around hook-up was such that the Maryland theatre enjoyed one of the most prosperous runs of its career. The campaign was all the more satisfactory because the connection was direct, not suggestive, like so many others.

Thacher Is Real Small Town Live Wire

Salina, Kansas, isn't the largest city in the state but it ranks high in its example of picture presentation and exploitation by reason of the Strand theatre, of which H. J. Thacher is manager.

The deeds of Mr. Thacher, who is his own scenic artist, are not new to the readers of the News, many of his stage settings and lobby displays having been given attention in our columns.

Mr. Thacher's latest triumph in presentation and exploitation is in connection with his showing of "Down on the Farm."

Besides a stage setting as shown by the

"Pierrot's Dream" Rivoli Specialty

THE Rivoli dancing specialty this week, now a regular number on the bill is titled "Pierrot's Dream."

Before a scenic canvas showing a sky in perspective with a porch balustrade masking the floor, just in front of it, Paul Oscar costumed as "Pierrot" dances on and pantomimes toward the sky. He then sinks on a bench and feigns slumber. May Kitchen, Mr. Oscar's dancing partner is lowered from the flies astride a crescent shaped "moon" and gives her portion of the dance, as single. Then the two dance together.

At the close of the duet, "Pierrot" again sinks to the bench and awakening from his slumber as Miss Kitchen makes her exit on the "moon" when he pantomimes to impart to the audience that the dancing has been a dream.

Miss Kitchen is attired in ballet costume. The number is lighted by spots and floods.

accompanying cut, an elaborate prologue was originated.

Before the curtain was drawn, duck calls, roosters crowing and other farm animal cries were imitated with the house and stage totally dark. To the strains of "Down on the Farm" a farmer made his appearance as the dawn broke, washed his face and hands in the tin basin, picked up some tools and disappeared in the barn. During the time the farmer was on the stage a trained goose followed close on his heels, making a big hit with the audience from a comedy angle.

The prologue was followed by the screening of the feature, the scene being faded out with the main title beginning on the front drapes.

Another Treasure Hunt for "Treasure Island"

The treasure hunt league which is supporting "Treasure Island" wherever this picture is shown by live showmen has recently been successfully organized at Wichita, Kansas, where John P. Goring, F. P. Lasky exploitation representative out of Kansas City and the Regent theatre management and publicity department acted as promoters.

Wichita put the hunt over without a slip. Assists were credited to the *Wichita Eagle*, which handled all the news story and a splendid full page advertising spread in its Sunday issue, the Vail Jewelry Store and Cadwell and Webber, real estate agents. Four chests were buried, the cleared real estate plots in which they were located were pretty well designated in the advertisement and the Vail Jewelry Store offered additional prizes to the lucky youngsters. The combination hit for a goal and with hundreds looking for the treasure and thousands talking about it, "Treasure Island" played to capacity attendance at the Regent theatre.

Los Angeles Musical Number Elaborately Presented

On the same bill with "The Truth," W. G. Stewart of the California theatre, Los Angeles, presented an elaborate musical number under the title of "Southland," same being an orchestral and vocal rendition with stage settings and costumes, of Burleigh's compilation of Southern melodies.

On the opposite page is shown the stage setting used for the number, with the California ensemble on the stage.

Lighting effects included the showing of fire flies, clouds, ripples on the water, etc.

The steamboat shown in the cut was practical, moving up the river, lighted from stem to stern. The number was staged under the direction of Hans Linne.

Mr. Stewart does not aim to use the ensemble to just create atmosphere for the feature picture and will stage his musical numbers as separate units of entertainment.

Good Music Solved Hiller's Problem

C. L. Hiller, manager of the Grand theatre, Crookston, Minn., says there is hardly an exhibitor in the country but will agree with P. T. Barnum that in the amusement world success lies in giving the public what it wants. For a time, Mr. Hiller claims, he had trouble with his theatre, that is, he would give the patrons the same style pictures that played and pleased the public of other cities, but he did not seem to make a success of it. After a careful analysis he discovered that it was caused by the fact that his music was not up to date when his orchestra leader informed him, "The whole dog-gone country has gone jazz crazy." He used jazz advertising and jazz music, and during the showing of Constance Talmadge's production "The Virtuous Vamp," the orchestra played a jazz overture, and had the audience tapping their feet, filling the theatre and the picture with more pep.

How Jones Put Over "The Red Lane"

W. E. Jones, old friend of the News in his many successful years as manager of the Superba theatre of San Diego, Cal., has removed to Los Angeles, where he will manage the Superba of that city.

A new device to show stills, changing every seven seconds, is being used in the Superba lobby with success. On top of the cabinet Jones has concealed an 18 inch electric fan which blows cool breezes on those who stop to inspect the changing photographs, thereby suggesting that the interior of the theatre is comfortable.

Middle West Theatres Set Fast Pace in Exploitation



(Above)
Lobby display de-
signed by the
Olympic theatre of
Wichita Falls,
Texas, for "Don't
Ever Marry," in
which hand drawn
signs were used to
advantage

(Left)
Billing for "The
Yellow Typhoon"
by the Strand
Theatre of Akron,
Ohio

Prologue Manuscripts a Part of Press Book

First National Announces New Departure in Exhibitors Aid Material

CONSISTENTLY serving its purpose to enable exhibitors to bring before their respective clienteles the utmost in advanced motion picture presentation, there is an exhibitor device that has been rewarded for the increased box office receipts brought about as a result of it, and for the large number of motion picture fans whose sympathy for motion pictures is traceable directly to it, by the name of "novelty." Characterized by a modest beginning under the sponsorship of showmen who dared to create and originate, this element has forced itself into the foreground of advanced exhibitor thought of the day. It has culminated in what we now term the "prologue," a very necessary part of the modern picture program.

Hindered and obstructed by almost every impediment that ever blocked the progress of a new idea, the prologue has stood the test of expense; it has won almost unanimous audience approval; it has shown in dollars-and-cents results that it has a place on a program of cinema features and that with intelligent treatment it can and does blend harmoniously in with the celluloid subjects which it is called upon to enhance. The prologue has justified itself long ago. But with its steady development and the earnest diligence with which exhibitors have applied themselves in bringing the prologue to a state of perfection has come the results that climax the story of prologues with striking facts that demand recognition by showmen, big and small. And these facts centre about nothing more or less than the following truths:

(1) That the prologue as it is and can be practiced today is by nature an exploitation device of a most constructive and theatre-building nature.

(2) That the prologue of today is practicable—made so as a result of experiment after experiment, test after test, large and small expenditures of money and inexhaustible patience on the part of exhibitors who believe in it.

And in the fulfillment of what I believe to be the duty of the distributor insofar as co-operation with the exhibitor is concerned, I can promise that future press sheets prepared in conjunction with the release of certain attractions to be distributed by Associated First National Exhibitors' Circuit, Inc., will be provided with prologue suggestions in order that our exhibitor-aids may enable the exhibitor to come closer to the point of having everything that will enable him to score the maximum success without attractions within his reach.

This decision, which I have been considering for the last few weeks and which

First National's Latest Press Book Innovation

THE article published on this page from the pen of C. L. Yearsley, director of publicity for Associated First National Pictures, Inc., is more in the way of an announcement than it is a matter of exploitation but since it pertains to a subject closely allied to exploitation, presentation and is of certain interest to exhibitors who are giving presentation their best efforts it is presented within the pages of the Service Bureau.

The subject on which Mr. Yearsley writes is the recent decision of First National to provide a suitable prologue "script" for each picture released as a part of the press book gotten out on the feature. Mr. Yearsley explains why First National will henceforth give the matter of prologues special attention and also covers fully the subject on which he writes.

We commend his announcement to our readers and welcome the innovation that is forthcoming.

I understand other distributors are debating was brought to a focus as a result of several specific events in prologue history. Underlying the entire thought is the success of Frank Costello, manager of the Tivoli Opera House, at San Francisco. I have kept in close touch with Mr. Costello and was gratified to learn that a circuit-for-prologues was planned in order to put his splendid theme versions of his pictures before the audience of all exhibitors. To Mr. Costello is due credit for blazing an original trail, and when all details coincident with First National's press-sheet suggestions for prologues are completed the tried-and-test ideas of Mr. Costello will play an important part.

Specifically, the decision was made with the publishing of an article in the Exhibitors' Service Bureau section of MOTION PICTURE NEWS of the issue of August 7th. The item to which I refer devoted a page to the description of a prologue used by Jack Callicott, managing director of the Kinema Theatre, Los Angeles, and went so far as to even relate the dialogue used by Mr. Callicott in his prologue-exploitation for "Yes Or No," Norma Talmadge's latest release through First National.

The real value of this article is the fact that by providing exhibitors with "meaty" portions of the stage script from which certain film features were adapted, a big incentive to the prologue is offered and at the same time the showman has a chance to work on something definite instead of having to grasp his idea out of mid-air.

To illustrate, while it is possible for some few exhibitors to obtain the script from which the stage play of any given film production was first produced, it is entirely a different matter for the average exhibitor to accomplish this. Lack of time is perhaps the most serious drawback. In Mr. Callicott's case, he knew far enough in advance just when he contemplated showing "Yes or No," and for that reason was able to provide himself with the stage script. But such an undertaking on the part of the average exhibitor would be futile. It is to provide a remedy for this and to bring the advantage of a stage script to every exhibitor who books First National attractions and who may desire to exploit them by means of a prologue that we have decided to secure the stage script and reprints on our press sheets sufficient of the dialogue, "Business" and enough description as to setting and action as to enable the exhibitor to have the advantage of the complete script.

Moreover, realizing the value generally placed by exhibitors on appropriate prologues it will be our aim to so treat this suggestion in our press sheet as to enable the showman to go about the staging of his prologue without incurring the expense of high-priced stage experts. Prior to the time that Mr. Callicott demonstrated that film productions (at least those that are adapted from stage plays) may be prefaced with an introduction that can be procured without the expense of a playwright, there was a feeling generally prevalent among exhibitors that the cost of putting on a prologue, however pretentious or modest, would not matter materially providing the locally-conceived effort was up to the standard of the attraction it was intended to exploit.

In addition, exhibitors held off from their desires to use prologues for the reason that such could hardly be produced unless they had seen the picture. In the majority of cases an exhibitor sees his picture anywhere from one week to four hours before he shows it. Producing an original prologue in that space of time is almost beyond human possibility. But when Mr. Callicott, with his suggestion that the stage play and the dialogue used in the script serve as the basis for the prologue, proved his contention with his success on the "Yes or No" showing, he made it possible for distributors to accommodate exhibitors to the extent of providing them with sufficient material with which to go about the planning of a prologue. For, as the matter now stands, the minute an exhibitor is provided with a press sheet for a First National

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Prologue Scripts for Press Books

(Continued from page 1503)

attraction he is in position to go ahead with the plans for his prologue.

I firmly believe that the exhibitor sentiment of the country as evidenced by the steady increase in a number of theatres that are using prologues as a means of exploitation and for the purpose of enhancing the entertainment value of their respective programmes, carries out my belief that an appropriate prologue is an exhibitor's one method of interpreting the various features he shows in such a manner as to enable him to strike a locally popular chord in the hearts of his patrons. Unquestionably, it is this exhibitor device that puts the local touch to his program. Regardless of wherein the incidents of the picture are supposed to transpire, the scenes are made more appealing and more interesting to a local audience providing the introductory prologue has been provided by a man the audience knows; providing the characters that take part in that prologue are local persons; providing the costumes came from a local concern; providing the set was built in the home town. And with all due respect to the reverence that attaches itself on the part of picture fans to the bigness of a production as it may have been put together in faraway studies and locations, there is a mighty strong sympathy on the part of the audience for whatever the local exhibitor may do to improve on the entertainment value of a production.

Basically, and from the standpoint of acquiring and holding audiences for a theatre, the prologue originated by the local showman, is just a new treatment of an old trick—boosting someone known to local people. Even the smallest star, from a national viewpoint, is worth more to an exhibitor in her own home town and where she is well-known than one of the more nationally prominent stars. The prologue is the exhibitor's chance to make himself and his own creations, his own ideas of entertainment and his personal interpretation of a picture of the maximum value in terms as Frank Costello, whose prologues have won him fame, and have won thousands of patrons for the Tivoli Opera House at San Francisco; S. Barrett McCormick, whose original presentation novelties were rated as classics by the theatregoers who termed the Circle Theatre at Indianapolis "the shrine of the silent art," and Jack Callicott, of the Kinema Theatre at Los Angeles who time after time has scored with his prologues and who on the occasion of his presentation of "Yes or No," brought about not only a remarkable bit of clever staging, but who has advanced the idea that will help First National provide exhibitors of the world with every possible prologue suggestion that will make it possible for them to reap the biggest returns possible.

Capitol Presenting Dancing Specialty

THE dancing specialty at the Capitol this week is "The Scarf Dance" rendered by Mlles. Harding, York and Roggi in aesthetic terpsichorean costume before a futuristic stage setting showing a woodland scene in bright hued colorings.

The dance is an elaboration of the "bubble dance," a toy balloon being used by the dancers as they render the steps of the number. The balloon is kept floating through the air for the most part but is allowed to drop into the red scarf tow of the dancers carry, at intervals to be again tossed into the air as the dance progresses.

The drop provided by Artist Wenger and the lightings enhance the beauty of the number.

Carpenter Ties Up with Navy for "Below the Surface"

GEORGE CARPENTER, manager of the Paramount Empire theatre of Salt Lake, tied up with the Navy Recruiting station to immense advantage in showing of "Below the Surface."

Three enlisted men and a petty officer in uniform established a recruiting office in the lobby and were on duty constantly. The various pieces of apparatus in the possession of the local station were borrowed to decorate the lobby. A great diving suit attracted much attention. A sailor appeared in the suit on the stage before each performance.

Bills were posted on hundreds of billboards advising one to "see 'Below the Surface' and Join the Navy." Permission was obtained to run a streamer across the street which bore all the signal flags of the navy and a banner on the picture.

A bathing girl stunt was the biggest hit of the season and was run in connection with the picture. Local stores supplied, the suits and their own models. Three professionals were rung in to add zest to the show. Prizes were offered in such a manner that a local paper ostensibly gave the money.

The girls were photographed at different parks about town. One of the sailors tested out the diving apparatus in the lake at Liberty Park with the girls assisting clad in their bathing suits. The results of this publicity were complete and satisfying.

The girls appeared once in the afternoon and twice in the evening. One man said that he journeyed all the way from St. George in the extreme southern part of the state in order to see the girls in real life as he had seen their picture in the papers. He was admitted free and saw two performances. The girls staged a little song and dance at each performance and there was a Girl in the Oyster epilogue that started.—C.

Johnson Severs Connection with Finkelstein and Ruben

Julius K. Johnson, whose musical creations used as settings for de luxe pictures in two of Minneapolis' best motion picture theatres, has severed his connection with Finkelstein and Ruben of that city and is coming East.

Mr. Johnson has been occupying the dual role of organist and manager at the New Garrick theatre for the past two years and with the Minneapolis firm for more than six years.

He first came to Finkelstein and Ruben as organist at the New Lyric and his work there soon attracted nation-wide attention. For four years he occupied that position, leaving there to go to the New Garrick, another F. & R. theatre. Shortly after Mr. Johnson went to the New Garrick, L. C. Calvert, then its manager, left the ranks of motion picture theatre managers to shoulder a gun in the service of Uncle Sam. Mr. Johnson then became manager in addition to his duties as organist and he has capably filled the dual role since that time.

It is in musical circles that Mr. Johnson has gained his most enviable reputation. A close student of projection methods in addition to being an acknowledged artist at the pipe organ, Mr. Johnson combined the two arts and produced some of the most strikingly beautiful as well as sensational musical accompaniments for de luxe pictures ever witnessed in the northwest.

Mr. Johnson will rest for a few weeks before resuming work in the East, where he has been favorably known because of his work as an active member of the advisory board of the Exhibitors' Service Bureau.

Jackson Claims Our Captionless Cut

In last week's NEWS the first page of the Service Bureau was graced by a cut showing a lobby display for "The Yellow Typhoon," with the caption announcement of the name of the theatre and other information for credit, lacking. We also requested that the owner of the lobby notify us that we might tell the world about his achievements as showman.

Twenty-four hours after the NEWS had gone out to subscribers a letter from Ben E. Jackson, manager of the Audubon theatre, New York, was received announcing the ownership of the lobby in question.

Besides the lobby-decorations for "The Yellow Typhoon" as shown, the Audubon had another exploitation display in a second lobby, the theatre having two entrances.

In this lobby many thousand dollars worth of Chinese trappings were on exhibition, proving a real attraction in itself.

Lavish lobby displays are the rule at the Audubon, and Mr. Jackson is a firm believer in exploitation.

Carpenter Ties Up With Navy for "Below the Surface"



On this page is shown the diving stunts which George Carpenter, aided by the Navy recruiting station at Salt Lake City, used as an exploitation medium for "Below the Surface" when this picture played the Paramount-Empress as described on the opposite page

Window Display by the Electric Theatre of Joplin, Mo.



On this page is shown a window display arranged with the most prominent mercantile establishment in Joplin, Mo., for the Electric theatre's showing of "Every woman." Wax figures were costumed to represent the various famous characters of the play

Explains Exploitation Successful at Baltimore

AN aeroplane flight over one of Baltimore's most popular pleasure resorts in which certificates with money value were dropped into the crowds, as well as the splendid cooperation of the Baltimore *American* and *Star*, two of the city's daily newspapers, helped "put across" with great success "The Silver Horde" at the New theatre last week. In addition to these methods, W. R. Ferguson, publicity agent for the picture, and Louis A. DeHoff, manager of the theatre, combined in decorating the lobby of the theatre on Lexington street, so that it resembled a pine grove of the Northern woods.

The aeroplane flight probably attracted most attention. Beginning on Sunday it was announced in all the newspapers—both in the "ads" and in the news columns, that William D. Tipton would fly over Liberty Heights Park on Tuesday. Tipton is a well-known aviator of the city. He has an army record and was decorated by the Prince of Wales with the Distinguished Flying Cross, and besides this is secretary of the American Flying Club of Baltimore. It was announced that he would distribute 2,000 free passes from his plane and would throw out two silver passes, one of which would be redeemed for \$25 by the Baltimore *Star* and the other for an equal amount by the Baltimore *American*. In addition to this he was also scheduled to perform "tail spins" and other hair-raising stunts over the park.

From Sunday until Tuesday, both the *Star* and *American* carried half-column stories under double-column heads on the back page designed to stir up public inter-

Capitol Stages Prelude for "Devil's Pass Key"

A PRELUDE to "The Devil's Pass Key" was staged last week at the Capitol theatre, New York, under the title of "Carnival."

The curtains part showing the capitol ensemble in costumes which suggest the Bohemian life of Paris. Confetti is being thrown by some of the cast. Others are dancing. Japanese lanterns are hung over the heads of performers and they are silhouetted before a black drop by colored floods from the wings.

Bertram Peacock as the devil appears off left and sings to the assembly.

As the scene is faded out, he comes down stage and laughs amid flashes of red light. A short strip of film showing Maude George in her character of the picture, opening a door that leads to the rooms of a luxurious apartment, follows.

The film mentioned is followed by the title of the picture.

est, with the result that when Tuesday arrived more than 20,000 people gathered at the park to see the exhibition flight. The passes were distributed as advertised.

But even here the publicity didn't end. The next day, it was learned that although one of the silver passes had been redeemed for \$25, no one had appeared to cash the one which the *Star* was going to make good. This occasioned another half-column story on the back page of the *Star*.

The lobby display was very well done. Pine trees and painted posters designed to convey the effect of a pine grove were posted around the lobby. Most of the posters were painted to represent snow scenes and the effect was made more realistic by the distribution about the lobby of a chemical.

How Reynolds Put Over "Everywoman"

"EVERYWOMAN" may be maturing and "Everywoman" may have parted with the company of the fast city ways, but "Everywoman" is still a business getter for towns of respectable population and a wonderful exploitation medium for theatrical managers throughout the country. Manager Reynolds Maxwell of the Electric theatre in Joplin, who follows THE MOTION PICTURE NEWS closely, stated that he put over exploitation on "Everywoman" when this picture showed at his theatre and he has not seen anything that equalled the tieup Joplin gave the picture.

Richards, the most fashionable department store in the city, was the principal agency of exploitation. By arrangement with this store, models handsomely gowned were placed in the windows representing different characters taken from the picture: "Youth," "Modesty," "Beauty," "Truth," "Vanity" and "Everywoman."

The stunt covered seven days before the picture started and was the talk of the town. Manager Reynolds' opinion of the window displays is quoted verbatim as follows:

"I send you the photographs to show that in the small towns we can do nearly as well as the larger cities, as I have watched THE MOTION PICTURE NEWS closely on the windows on this picture and have not, to my point of view, observed any snappier windows in this class of advertising, considering the class of store and the non-use of cut-outs."

Pictures Solve Village Industrial Problem

New England Manufacturing Interests Install Community Movie Shows

IN the combination of motion picture theatre and community house, with which they have been experimenting extensively of late, New England manufacturing interests believe they have solved the problem of how to get and keep desirable help in sections without city recreational facilities but where housing conditions are less acute than in the cities and abundant natural water power partly makes up for fuel shortage. In the past, numerous desirable mill sites have been abandoned simply because officials were unable to get and keep employees, who desired the theatre and other social attractions of the city. Plans are not to intrude, in any way, into the field of the privately-owned or conducted motion picture house, unless it be so conducted as not to meet the demands of would-be patrons.

Substantial increased railroad and electric road fares, making it much more expensive for people of outlying districts to

visit the nearby city in search of recreational facilities have stimulated the community plan of theatre. Probably the most extensive venture into this field is at Florence, Mass., an outlying ward of Northampton and the location of a large manufacturing colony. A deal has just been consummated whereby the building of the Free Congregational parish society, credited with being the finest-appointed church in the Northampton field, has passed in possession of the Florence Amusement Association, representative of the manufacturing interests of that section. As Cosmian hall, the building will be conducted as a high-grade motion picture theatre. Until the late fall and winter season, when it is planned to have nightly programs and matinees conducted by a committee representing the manufacturers.

Florence, being only two miles from Northampton the residents of the former

section have been accustomed to go to that city to attend the "movies." But lately the trolley fare has been increased from 10 to 25 cents for the round trip. It is also expected that Cosmian hall will also draw an extensive patronage from the neighboring towns of Bay State and Leeds.

Another instance of converting a rural church into a moving picture house is reported at Guilford, Ct., where lack of trolley facilities prevent the residents from theater facilities of cities or larger communities. Acting for combined interests of that community Rev. H. B. Olmstead and members of the Christ Episcopal parish are taking steps to convert the former Third Congregational church building into a modern motion picture house. The auditorium of the church building which has been recently acquired by Christ parish has been in disuse for a considerable period.

All About Hicks "Rat"

IN the issue of August 7th the News told its readers how Verner Hicks, manager of the Family theatre, Marion, Ill., staged a "tin can matinee" in the interests of the first episode of "The Lost City" and announced that Mr. Hicks' next "hokum" stunt would be a "rat" show.

The "rat" show is now history and was productive of sixty-two rodents, columns of publicity in the newspapers and much more word-of-mouth advertising about the city of Marion.

Mr. Hicks' matinee was conducted along the same lines as the "tin can" show. Every boy or girl was admitted who brought one rat and one-cent war tax to the box office, or rather to a proper receptacle outside the box office so far as the rats were concerned, the regular ticket seller at the Family declining to accept anything but Uncle Sam's share of the admission for the day, being of the feminine sex.

Mr. Hicks reports that the success of the rat matinee was greater even than he had expected and is encouraged to stage other similar events.

This week he is trying a "fly" show.

As you will have observed from reading about Hicks' stunt shows, there is a "clean-up" idea back of each stunt.

Scenic Prelude for Feature at Capitol

AS a prelude number for "The Cruise of the Elsinore" at the Capitol this week, S. L. Rothapel is using some carefully selected strips of library film showing sea scenes in which wind and waves beating on the shores, the wreck of a big ship, the dash of foam over rocks, etc., are features.

The screening of the film is accompanied by the orchestra and the Capitol ensemble singing sea songs. No titles are used and the prelude flashes directly to the title of the feature picture.

Near the tag of the picture, where "John Pike" is dying of his wounds, the orchestra is stilled and a baritone solo, "Rocked in the Cradle of the Deep," off-stage furnishes the accompaniment for the remaining scenes.

It is in this connection that we think that the "fly" matinee is the best stunt yet originated. Four prizes will be awarded for the best catch to be brought to the theatre. The first prize is twenty-five admissions to the Family. The second award will be fifteen tickets. The third prize will be a daily admission to the Marion fair, soon to be held, and the fourth prize is five admissions to the Family.

Enlists Aid of Grocery Clerks for Semon Comedy

As an exploitation aid for his engagement of "The Grocery Clerk" Earle S. Nesbitt, manager of the Linwood theatre, Tarkio, Mo., used a stunt that bears all the ear marks of a sure-fire hit for any exhibitor.

Mr. Nesbitt secured a quantity of Larry Semon "pin buttons" from his exchange, and then had cards run off which read: "Compliments of the Tarkio order of grocery clerks who have adopted as their official organ for a delineation of the severe hardships and cruel conditions under which they labor, Larry Semon's greatest comedy, 'The Grocery Clerk,' with theatre and date line printed upon them.

He pinned a button on each card and distributed them about town, through the medium of the grocery packages the clerks sent out from their respective stores.

The clerks were admitted free at a designated show and were on hand in a body with a "rah, rah" for "Nezzy," all of which was the cause of a lot of talk about town, and a consequent increase in attendance for "The Grocery Clerk's" engagement at the Linwood.

Questions as "Yes or No?" Exploitation

Strand of Louisville and Newspapers Put Over Unique Campaign for Talmadge Picture

WEEKLY the record of the excellent results of securing newspaper cooperation in the exploitation of pictures is being recorded in these pages which may be taken as an indication of the willingness of the publications as a rule to go in with the exhibitor on any legitimate publicity scheme.

This is a story of how the Strand theatre of Louisville tied up with the Louisville *Evening Post* in the exploitation of "Yes or No?"

The scheme for gaining interest for the Strand's attraction was sound physiologically, and included an offer to give prizes for answers to thirty obviously easy questions to be answered "yes or no," and based upon the title of the Talmadge production.

The questions were printed ten each day for three days with a \$5 first prize, \$1 for the next five and two tickets of admission to the Strand theatre for the next thirty. The basis of awards was the correctness of the answers and their neatness.

George J. Mauer, manager of the Strand, paved the way for the success of the idea, beginning two weeks before the newspaper announced the prizes. He did the unprecedented thing of using a large lobby banner faced toward the entrance to the theatre so that it was in a prominent position for view by the audiences

leaving the theatre. The banner carried two pictures of Miss Talmadge, one as the "Yes" girl, and the other as the "No" girl, both perfectly captioned, but no mention of the picture was made, nor did the banner carry the name of the star. House employees scanned newspapers and magazines for stories in which a flat affirmative or negative answer was given to any question, and these were put into lobby frames with "Yes" or "No" heavily underscored with blue pencil and the top of the frames carried merely a card with the words "Yes or No." Advertisements which offered a chance to underscore the two words were also used in the frames, and local advertisers helped along the campaign by wording advertisements so that they would be selected for the lobby display.

Little cards appeared all over the city each containing a question such as "When a Frenchman shrugs his shoulders does he mean yes or no?" or "The greatest moment in a woman's life is when the right man asks her to say yes or no," and others of similar thought arousing design. The *Evening Post* made the announcement on the Wednesday before the picture opened at the Strand on July 26th. The first ten questions were along the same lines as the little cards and were so simple that it was a dull witted person who did not figure that it would be an

easy thing to win the \$5 first prize. Two of the questions in the first ten which most frequently incorrectly answered were "Is Norma Talmadge married?" and "Did Daniel Webster write the dictionary?" This last one caused a number of entries to forget all about Noah.

The newspaper published a new list of ten questions each on both Thursday and Friday and in the Saturday and Sunday papers the theatre used quarter page advertisements announcing the picture at the Strand were used. The Sunday business on the production was enormous, but Mr. Mauer did not fully appreciate the success of the contest until Monday.

The *Evening Post* had announced that the contest would close on Sunday and that the announcement of prize winners would be printed Monday. Monday, however, the newspaper printed a statement that due to the large number of replies that were received the judges could not announce the winners until Wednesday. This additional publicity on the contest was probably accountable for a part of the way business held up through the entire week but Mr. Mauer used short big typed ads in the newspapers daily along the lines of "Have you been in the Strand this week?" "Yes or No?" and other copy along the same lines as the questions which had been used by the *Evening Post*.

How the Liberty at Fresno Put Over Pickford's "Suds"



Beatty Uses Float to Advertise "Suds"

There is many an exhibitor, good ones, too, who argue that when playing a picture with a star as popular as Mary Pickford, the announcement of the attraction, the date of the showing, etc., is all that is necessary. However, there are many who have proved this theory to be only partially a fact, and one of these is James Beatty, manager of the Liberty theatre, Fresno, Cal. One of the proofs that Mr. Beatty has that exploitation pays no matter how much of a drawing card the star may be is his experience in putting over "hokum" stunts for "Suds."

As shown by the photographs on this page, the Liberty went the limit in "circusing" the attraction.

The float shown above was driven about the city, with the "washer woman" busily scrubbing away and the family wash flapping in the breeze.

The big sign shown in the cut at the right is not particularly new as an exploitation medium, but illustrates that even in a city as large as Fresno, which is big enough to boast ten-story buildings, the privilege of stringing a banner across the street may be obtained.



Woman Exhibitor Takes Issue with Sister Showman

Miss Willams, of Bluffton, Iowa Attests the Value of Publicity

IN the MOTION PICTURE NEWS of July 24 (page 751) Mrs. Anita Kanges, manager of the Playhouse, Pittsburgh, expressed her views on what she considered abuse and over-rating of the value of exploitation in presenting moving pictures.

And right off—we have a nice little controversy between two sister exhibitors!

Miss Natalie Williams, young, vivacious and pretty, operates the Grand theatre in Bluffton, Ind., and she doesn't mind saying that she has proved the value of special exploitation of worthwhile pictures. She doesn't believe, with Mrs. Kanges, that straight advertising is entirely sufficient to put over big pictures.

There's one point upon which the two fair "showmen" agree—each thinks the exhibiting field is a fine one for women to cultivate. Miss Williams thinks women have splendid opportunities in operating motion picture theatres.

Miss Williams is a firm believer in exploitation, despite the Kanges view as expressed in the NEWS.

"I have proven exploitation of the unusual sort is a box-office asset," said Miss Williams. If a theatre continues to advertise in one way, this routine attitude is soon reflected in the theatre and in the audiences. Getting out of the rut is the problem and exploitation is the thing that jacks us out of the groove every once in a while."

Not so long ago Miss Williams played

"Male and Female." With the assistance of the exploitation department of the Chicago office of Famous Players-Lasky Corporation, Miss Williams put on the liveliest campaign ever seen in Bluffton. Page spreads in each of her daily papers; window displays; extensive billboard work; street car hangers, circular letters, etc., were used.

And if you won't tell anybody, here's a little secret which shows how clever a woman-shawman can be: Miss Williams profited \$14 by buying outright the two pages of space in her papers and re-selling them to merchants.

Miss Williams is that type of exhibitor always seeking hints for building up business. When a visiting exploitation man hits her town, she takes him for a walk. If he thinks it's a little social saunter down the street, he is soon undeceived. For at each corner, Miss Williams stops and asks the exploiter if he can suggest a spot for a one-sheet, three-sheet or 24-sheet stand.

"The stranger coming into town often sees locations and gets ideas that we in town all the time overlook," she explains. As a result she is constantly adding spots to her outdoor advertising campaign.

Incidentally, Miss Williams gets those locations that a mere man exhibitor might not get. She has not forgotten her quite recent co-ed days at Illinois University—and charm in business is no mean asset.

In exploiting "On With the Dance" Miss Williams, for instance, made use

even of the man who has the patented popcorn-making stand on the main street. As you know, these popcorn machines are topped by a glass lantern arrangement with transparencies containing advertising copy for the popcorn. Miss Williams got "Jim," the popcorn man, to permit her to insert still photos from "On With the Dance" into the transparencies and presto! she had a moving display that caught the eye of the town belles and beaux who stopped to buy popcorn—a favorite sport in Bluffton!

Miss Williams believes in "practical exploitation," as does Mrs. Kanges of Pittsburgh. In putting over "On With the Dance," she went out to the Bay Piano factory, the largest industry in Bluffton. She sold the officials the idea of giving a party for all of the 600 employees on the opening night of the engagement.

Now that Miss Williams has expressed her views, how about hearing from her sister-exhibitors in Indiana? The Hoosier state seems to be the home of exhibitors as well as poets and playwrights; there are Dolly Spurr of Marion, Miss Hollin of Lebanon, Miss McLain of Crawfordsville and several others.

First Run Theatres

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View of the stage setting and the actor who sang the song used in a prologue originated by Joseph Plunkett, manager of the Strand theatre, New York, for the showing of "The Jackknife Man"

LOS ANGELES

Kinema Theatre—

Overture—Chimes of Normandy.
Educational—Starting Life—Ford-Goldwyn.

Musical—The American Patrol
Xylophone quartette.

Comedy—A Fresh Start—Mermaid.
Vocal—Goodbye.

Tenor solo by Roy Smoot.

Current Events—From Pathe, Kinograms, and International.

Feature—The Perfect Woman—Constance Talmadge.

Given with a prologue consisting of a dancing act arranged by Signor Rossi. A stage setting which represents the top of a lady's dressing table has been provided. Dancing girls appear from several receptacles on the table top and introduce dances of the "Rouge Powder Puff," "Moth and the Flame," etc.
Next Week—While New York Sleeps.

Grauman's Theatre—

Overture—Rosmunde.

Current Events—From Pathe and Gaumont.

Organ—Jesse Crawford playing Oliver Wallace's new composition, "Louisiana."

Novelty—Topics of the Day—Pathe.

Instrumental—Madam Claire Forbes, solo pianist, in selections.

Comedy—Don't Weaken—Sennett—Paramount.

Feature—Cradle of Courage—William S. Hart.

Preceded by a specialty number in which Joe Riley, a cowboy playing with Hart, does a rope-spinning act in an interior barn set while another cowboy sings "Western Lands."

Programs of the First Runs

REPORTS BY WIRE

Clune's Broadway Theatre—

Current Events—From Pathe and Gaumont.

Comedy—Through the Keyhole—Universal.

Novelty—Speeding up the Play—Bray Pictographs.

Vocal—Glendolyn Hamlin singing "Wonderful Pals."

Feature—The Sins of St. Anthony—Bryant Washburn.

Next week—Crooked Streets.

Superba Theatre—

Current Events—International News.

Vocal—Wandering—Sung by Barney Weber.

Feature—Under Crimson Skies.

Presented with a prologue in which a stage setting with a lighthouse on the left and a cabin on the right mask the sides of a marine drop with full-rigged signal house, is featured. Moonlight effects are played on the setting and Frank O'Farrell sings "Over the Billowy Sea." The sea atmosphere is further carried out by costuming the usherettes in sailor costumes.
Next week—Shipwrecked Among the Cannibals.

Grauman's Rialto Theatre—

Overture—Kalmiedra.

Comedy—An Overall Hero—Chesler Educational.

Organ—O' Solo Mio.

Scenic—Underwear Sight Seeing—Paramount.

Feature—Humoresque—Alma Rubens.

During the screening the song and musical composition is played as a violin solo.

Tally's Broadway Theatre—

Second week of "The Wonder Man"

Next—Romance.

Victory Theatre—

Current Events—International News.

Comedy—Humor and Thrills—Sennett.

Feature—Married Life—Sennett First National (Second run.)

Alhambra Theatre—

Current Events—Gaumont Graphic.

Cartoon—The Cowpunchers—Mutt and Jeff.

Special—The Bottom of the World—Shackleton Robertson-Cole.

Feature—The Devil's Claim—Hayakawa.

California Theatre—

Overture—Cavalleria Rusticana.

Scenic—The Most Important Individual—Bray.

Specialty—The California weekly ensemble number opens with garden setting with a high brick wall. In front of this set, Signor Cavalleria sings "In Italy." This is followed by a number entitled "An Old Fashioned Garden" from "Hitchy-Koo." As the song names the flowers in the first verse, girls dressed to represent each flower specified appear in the garden wall by means of a transparency. The girls' heads appeared at the top of giant stage constructed of phlox, hollyhocks, violets, elegantes, columbines and marigolds. In the second verse of the song six men appear as named by the singers.

Current Events—From Gaumont, Ford, Pathe and International.

Organ—Louis Swaine playing "Whistle a Song" accompanied by the ensemble male sextette.

Feature—A Cumberland Romance—Mary Miles Minter.

Comedy—The Stage Hand—Larry Semon—Vitagraph.

Musical exit—Yogi Eyes by Victor Schertzinger.

Next week—The Great Redeemer—Tournier.

NEW YORK

Rialto Theatre—

Overture—"La Gazza Ladra."

Current Events—Rialto Magazine.

Vocal—"For All Eternity"—Mary Fabian, soprano.

Feature—"A Cumberland Romance"—Mary Miles Minter.

Instrumental—Trumpet Solo, "I Hear You Calling Me," played by Joseph Alessi.

Comedy—"Ten Nights Without a Bar Room"—Sunshine.

Organ—"Concert Overture in C Minor."

Capitol Theatre—

Overture—"Thirteenth Hungarian Rhapsodie."

Special—Scarf Dance by Miles Harding, York, Hoggi.

Current Events—Capitol News.

Special—"Carnaval"—Mr. Bertram Peacock and Capitol Ensemble, assisted by Capitol Grand Orchestra.

Feature—"The Devil's Pass Key,"—Universal-Jewel.

Organ—"Naaman."

Broadway Theatre—

Overture—Excerpts from "The Night Boat."

Current Events—Broadway Topical Review.

Special—The California Bathing Girls and Donna Montra in "A Beach Promenade," conceived and staged under the personal direction of Earl Lindsay.

Feature—"Fickle Women"—First National.

Comedy—"Snakes"—Billy B. Van.

Strand Theatre—

Overture—Selections from "H. M. S. Pinafore."

Current Events—Strand Topical Review.

Vocal—"Bottom of the Sea," sung by John Hart, baritone.

Feature—"What Women Love"—Annette Kellerman.

Vocal—Instrumental—"Fiddle and I"—Weathersby-Goodeve, A. Briglio, violinist; Lois Bennett, Soprano; Anna de Milita, Harpist.

Comedy—"His Master's Breath"—Universal.

Organ—"Narcissus."

Rivoli Theatre—

Overture—"Masaniello."

Scenic—"The Alchemy of Winter."

Special—"Pierrot's Dream"—Paul Osgard, May Kitchen, dancers.

Current Events—Rivoli Pictorial.

Vocal—Arrigo from "I Pagliacci."

Feature—"What Happened to Jones"—Bryant Washburn.

Instrumental—"Horn Solo "Noc-turne."

Comedy—"Out for the Night"—Christie.

Organ—"Grand Choeur."

Astor Theatre—

Feature—"Earthbound."

Criterion Theatre—

Feature—"Humoresque."

CHICAGO

Randolph Theatre—

Organ selections.

Screen Magazine.

Feature—2d week of "The Right to Love."

Coming picture—Fatty Arbuckle in "The Round-Up."

Barbee's Theatre—

Organ selections.

Bray Picturegraph.

International News.

Feature—2d week of "The Revenge of Tarzan."

Coming Feature—Rex Beach's "Going Some."



Display twelve inches by five columns for "Held by the Enemy" by Grauman's theatre, Los Angeles

Now Playing

California THEATRE

Rogers' Comedy Hits the Bull's Eye Every Time

Samuel Goldwyn PRESENTS

WILL ROGERS in

CUPID THE COWPUNCHER

Clarence Badger

At "Cupid," the Cowboy who is always trying to get the female interested in, Rogers is a woman, and his new role will give him a chance to display his talent as a expert rider and horse handler.

The MUSIC

by K. H. H. H.

The California Theatre

Exclusive

Under Direction of HARRY LIND, in

The Pirates of Penzance

in HAYMARKET and BROADWAY

SELECTIONS

"Pirates of Penzance," "The Pirates of Penzance" and "The Pirates of Penzance"

"The Pirates of Penzance," "The Pirates of Penzance" and "The Pirates of Penzance"

California Concert Orchestra

Directed by "Pirates of Penzance" by Rogers

California Theatre

California theatre's (Los Angeles) display, three columns by fifteen inches for "Cupid the Cowpuncher"

Feature—Mabel Normand in "The Slim Princess."
Coming Feature—Wm. Faversham in "The Man Who Lost Himself."

Ziegfeld Theatre—
Organ Selections.
Comedy—Shorty Hamilton in "The Tiger's Den."

Scenic.
Feature—"The Country That God Forgot."
Coming Feature—"The Masque of Life."

Playhouse Theatre—
Concert of three numbers:—
1. "Cavalleria Rusticana."
2. Russian Folk Songs.
3. "Sweet de Concert L'Ariscine."

Feature—"Earthbound."
Prologue and Presentation by Thomas Walker as arranged by S. L. Rothapel, of New York

La Salle Theatre—
Mrs. Joe Martin Comedy.
Screen Magazine.
International News.
Feature—"The Devil's Pass Key."

Orchestra Hall—
"In the Holy Land of Today"—
Travelogue.

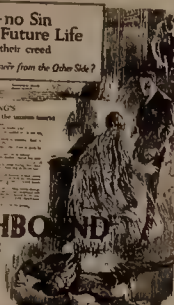
International News.
Song—"Eli, Eli" By Mr. Albert Borrows assisted by members of the Chicago Grand Opera Company.

Orchestra—"Humoresque."
Feature—"Humoresque."

"No God—no Sin
no Future Life
had been their creed
What was the answer from the Other Side?"

HANS KINGS
general phenomenon of the screen world

"EARTHBOUND"
PLAYHOUSE
FUNDAY AUG. 10
GOLDWIN PICTURES



Page ad used in Sunday papers for "Earthbound," playing an important engagement at the Playhouse, Chicago

CLEVELAND

Stillman—

Overture—Violin solo, Nocturne No. 2 by Chopin, rendered by Ben Simon.

Theme—"Pretty Maiden".
Current Events—Pathe News—Cleveland News-Leader movie contest winners who are to take part in a Cleveland made feature film—Will Rogers' "Il-literate" Digest.

Scenic—"The Log of La Via Jere."
Cartoon—"Mutt & Jeff in "Yacht Racing."

Feature—Charles Ray in "Homer Comes Home."
Next week—Wallace Reid in "Sick Abed."

Euclid—

Overture—Hebrew Selections.
Soloist—Mr. Singerman, baritone, singing "Eli Eli."
Theme—Godard's Berceuse.
Current Events—Kinograms No. 63A.

Comedy—"Duck Inn" a Mermaid

Beginning Tomorrow

La Salle Theater

Carl Laemmle Presents

THE DEVIL'S PASSKEY

The Masterpiece Moving Picture of the Year

A Sensational Problem of Beauty, Crime and Mystery

A PICTURE OF PARIS
Paris, the Playground of Passion

The Mad Crave for Pleasure, the Glorious, the Sensual, the Beauty, All That Makes Paris What It Is Today Is Depicted in This Screen Classic

See This Great Picture Tomorrow

Admission Matinees and Evenings 28c and 55c

First Time Shown in the United States




Half page for "The Devil's Passkey" by the La Salle theatre, Chicago

comedy.
Feature—"Humoresque."
Next week—"Humoresque" continued

Alhambra—

Theme—"Billy Burke," an unpublished song written in honor of Miss Burke.

Current Events—Pathe News No. 63—Loew's Diversified Clippings.

Cartoon—"The Gumps in "Andy at the Theatre."

Comedy—"The Quack Doctor"—Mack Sennett comedy.

Feature—Billie Burke in "Away Goes Prudence."

Next week—Robert Warwick in "The Fourteenth Man."

Strand—

Overture—"Ermine."
Theme—Medley of popular dance music.

Educational—Ford Weekly—"Candy Making."

Comedy—"The Ugly Duckling"—Christie comedy.

Feature—Alice Joyce in "The Prey."

Next week—"The Revenge of Tarzan."

BROOKLYN

Mark Strand Theatre—

Overture—"Poet and Peasant"—Suppe. Strand Symphony Orchestra, Alois Reiser, Conductor.

Strand Topical Review, (a) Rough Sea Thrills, Yankee Yachtsmen—Kinograms; (b) Latest Frills and Feathers at Chicago Style Show—Pathe; (c) Lay Cornerstone of Masonic Temple

at Cleveland, Ohio—Kinograms; (d) Topics of the Day—Pathe; (e) Poles Celebrate United States Independence Day at Warsaw—Pathe; (f) Harding a Typesetter—making up his paper at Marion, Ohio—Pathe; (g) Welcome to Governor Cox at notification ceremonies held in Dayton, Ohio—Pathe.

Prologue—Walter Smith, Basso and Spanish dancers in "The Land of Joy Dancers."

Alma Rubens in "The World And His Wife."

Vocal—(a) "Gianina Mia," from "The Firefly"—Friml. (b) "When I Looked In Your Wonderful Eyes"—Osborn. Sung by, Miss Ida Heyat, soprano.

Cartoon—"Mutt and Jeff."

Organ Solo—"Reve Angelique"—Rubinstein.

Next Week—King Vidor's, "The Jackknife Man."

DETROIT

Adams—

Overture—"Poet and Peasant."
Current Events—Adams Pictorial Review.

Vocal—"Caro Nome"—Grace Foster.

Feature—"The Penalty"—By Gouveneur Morris.

Comedy—Selected.

Next week—Tom Moore in "Stop Thief."

Broadway-Strand—

Overture—"Sari."

Novelty—Will Rogers' "Illiterate Digest."

Loew's Euclid COMMENCING TODAY

"HUMORESQUE"

by FANNIE HURST

Humoresque—that laugh on life with a tear behind it

A rare and most noteworthy photodrama, vibrant with the melody of life and love—a treasure trove of human emotions

The sensational success of the year, now in its eleventh week on Broadway.




This half page for "Humoresque" is the work of Loew's Euclid theatre, Cleveland

Current Events—Broadway Strand

Weekly Review.

Feature—"Sand!"—William S. Hart.

Comedy—"An Overall Hero."
Vocal—Selected Songs—Helen Thomas.

Next week—Alma Rubens and Montague Love in "The World and His Wife."

Madison—

Overture—Gems from "The Mikado."

Current Events—Madison Topical Review.

Feature—"The Northwind's Malice"—By Rex Beach.

Organ—Solo by William Fishwick and Marguerite Whittaker, Organists.

Comedy—Selected.

Next week—Katherine MacDonal-d in "The Notorious Miss Lisle."

Washington—

Overture—Selections from "Faust."

Current Events—Washington United States Independence Review.

Feature—"Blind Youth,"—Walter McGrail and Beatrice Joy.

Novelty—Mutt and Jeff in "At the Yacht Races."

Comedy—Harold Lloyd in "East-ern Westerners."

Next week—William Russell in "The Man Who Dared."

STRAND

Yes, you've guessed it, and I'll admit the "Parlor, Bedroom and Bath" is to be shown in a House of Men for one afternoon work.

THE CAPERS THAT WILL CAUSE THE LAUGHS TARE PLACE IN

"PARLOR, BEDROOM AND BATH"

A Park & Thelma Fazio Comedy Team, Jack, Bill, Will You Join the Fun?

SHE WANTED A WILD MAN AND SHE GOT HIM!

ROTH STONEHOUSE EDENE PALLETTE
KATHLEEN KIRKHAM HENRY MILLER, Jr.

From the New All Star Cast



Thirteen-inch by four column display for "Parlor, Bedroom and Bath" used by the Strand theatre, Milwaukee

BUFFALO

Shea's Hippodrome—

Overture—"Jolly Robbers"—Von Suppe.

Stage setting—"The Golden West"

A setting staged by Harold B. Franklin, depicting a scene in Colorado country and especially appropriate for the feature "Sand."

Solo—"Gypsy Serenade"—Sarasate. Played by Miss Catherine Stang, violinist of the Strand theatre, New York.

Feature—"Sand"—William S. Hart.

Comedy—"High and Dizzy"—Harold Lloyd.

Current Events—"Hippodrome Review," made up of the Gaumont and Universal News, Pathe Review and Topics of the Day.

Next Week—Mary Pickford in "Suds."

Mary Miles Minter

"A CUMBERLAND ROMANCE"

Adapted from "A Mountain Europa"

A Story of the High Places Next to Nature's Heart

Revised by **American Hummelists** [Columbia] **1904** [Columbia] **1904**

COLONIAL

ALL WEEK—STARTING SUNDAY

Three column by twelve-inch display on
"A Cumberland Romance" by the
Colonial theatre, Indianapolis

Strand—
Overture—"The Girl in the Spotlight"—Herbert.
Current Events—Latest: Pathe News.
Feature—"The Glorious Lady"—Olive Thomas.
Comedy—"High and Dizzy"—Harold Lloyd. This comedy was run day and date in three downtown houses.
Special—"The Lost City"—Last Chapter.

SEATTLE

Clemmer Theatre—
Overture—Bells of Normandy and
Tripoli.
Feature—Partners of the Night
Goldwyn.
Comedy—Little Miss Jazz—Pathe.
Current Events—Fox News.
Scenic—Fishing at Otsu—Prizma.
Next Week—The Wonder Man.
Liberty Theatre—
Feature—Married Life Sennett-
Paramount.
Current Events—Pathe News.
Scenic—Memories—Prizma.
Educational—Pathe Review.
Next Week—Scratch My Back.
Colonial Theatre—
Overture—Il Trovatore.
Feature—The Woman of Pleasure
—Blanche Sweet.
Comedy—Twin Lizzie—Universal.
Current Events—International
News.
Novelty—Topics of the Day—Pathe.
Next Week—The Red Lane.

WASHINGTON

Metropolitan—
(Vioni, conducting).
Overture—Concert Overture No. 2
(Kalliwoda).
Current Events—Pathe-Topics of
the Day.
Scenic—
Cartoon—
Comedy—The Stage Hand—Larry
Semon.
Feature—The Great Accident—Tom
Moore.
Next Week—Marooned Hearts.

Palace—
 (Gannon, conducting).
 Overture—Babette.
 Current Events—Pathe News—
 Topics of the Day.
 Cartoon—Mutt and Jeff.
 Scenic—none.
 Comedy—Vacation Time—De
 Haven.
 Feature—Darling Mine—Olive
 Thomas.
 Next Week—Suds—Mary Pickford.
Rialto—
 (Breeskin, conducting).
 Overture—Babes in Toyland.
 Current Events—Fox News.
 Scenic—The Tide, accompanied by
 Angels Serenade, (Braga).
 Comedy—Sea-Side Siren.
 Feature—The Fighting Shepherdess
 —Anita Stewart.
 Next Week—The Beauty Market—
 Katherine McDonald.

PHILADELPHIA

Stanley Theatre—
Overture—The Magic Melody.
Feature—The Prince Chap—Paramount.
Stanley News—Compiled from Fox News, Pathe News, Current Events and Select News.
Comedy—The Cow Puncher.
Topics of the Day—Literary Digest.
Next Week—Don't Ever Marry.
Arcadia Theatre—
Feature—The Sins of St. Anthony—Paramount.
Educational—Paramount Magazine.
Current Events—Pathe News.
Comedy—An Overall Hero.
Scenic—Burton Holmes.
Next Week—A Double-Dyed Deceiver.
Victoria Theatre—
Feature—The Idol Dancer.
Current Events—Pathe News.
Cartoon—Mutt and Jeff.
Scenic—
Next Week—Dangerous Days.
Regent Theatre—
Feature—The Family Honor—First National.
Comedy—Jerry's Reward.
Educational—Ford Weekly.
Next Week—Hairpins—Paramount.
Palace Theatre—
Feature—The Man Who Lost Himself.
Current Events—Pathe News.
Comedy—An Overall Hero.
Next Week—A Common Level.
Capitol Theatre—
Feature—Let's Be Fashionable.
Current Events—Select News.
Comedy—Kiss Me Caroline.
Topics of the Day—Literary Digest.
Next Week—The Prince Chap.

and Paul Gaudinovich
Proprietor at his

Strand

FIVE SEVEN DASH STARTING TUESDAY

THE CHAMBER OF EMOTION

ALICE JOYCE

French beauty and
revelator of great
truths in the
most popular lecture in
the east and where to
see her before she
leaves New York
and the scene of wonder
to go

"THE
DREY"

This seven-inch by two column display for "The Prey" is by the Strand theatre, Cleveland



Ten inch by three column display for
"The Notorious Miss Lisle" by the
Rialto theatre, Dec. Muir

SAN FRANCISCO

Overture—All the Boys Love
Mary.
Current Events—Pathe Weekly.
Musical—Selections from the
"Mikado," "Palm Court,"
etc., by the orchestra.
Novelty—Topics of the Day
—Pathe.
Organ—When the Harvest Moon
is Shining.
Vocal—Lady's Boudoir.
Musical specialty by Boris
Petroff assisted by his Russian
ballet.
Feature—Hairpins—Enid Bennett.
Next week—The Village Sleuth.
Imperial Theatre—
Overture—March Medley.
Current Events—Pathe News.
Orchestral—Light Cavalry—Darda-
nella Blues.
Specialty—Jack Cohn in a singing
act entitled "Stars and
Studios."
Vocal—Frederick De Bruin in the
aria from "Ballo in Masche-
ra."
Feature—The Right to Love.
Tivoli Theatre—
Feature—Old Lady 31—Emma
Dumm.
Instrumental—"Blue Danube"
—"America Forever"—Played
by the Tivoli orchestra.
Vocal—"The Copper Moon"—By
the Tivoli quartette.
Vocal—Your Eyes Tell Me So—
Solo by George Simondet.

CINCINNATI

Walnut—
Overture—Operatic Medley.
Current Events—Pathe 62.
Comedy—A Sea-Side Siren—Chromatic.
Feature—Don't Ever Marry.
Next Week—Yes or No?
Strand—
Overture—Sextette from Lucia.
Current Events—Pathe 63.
Scenic—The Great Mirror—Educational.
Feature—Dr. Jekyll and Mr. Hyde.
Next Week—Hairpins.
Gifts—
Current Events—Fox 57.
Comedy—Cards and Cupid—Universal.

Feature—The Slim Princess
Next Week—Desert of Love
Grand—
Current Events—Fox News.
Comedy—Ten Nights Without a
Barroom—Christie.
Feature—Shipwrecked Among Can-
nibals.
Next Week—Suds.
Lyric—
Comedy—Baby Bandits.
Feature—Sex—second week.
Next Week—Undecided.
Palace—
Current Events—Kinograms.
Literary Digest—66.
Feature—Pasevsky.
Next Week—Polly of the Storm
Country.
Keiths—
Current Events—Kinograms.
Literary Digest—65.
Comedy—Cleaning Up—Al St.
John.
Feature—Ladder of Lies.
Next Week—Away Goes Prudence.



Quarter page for "The Notorious Miss Lisle" by Nazir's Alhambra theatre, Milwaukee

BALTIMORE

New Theatre—
Current Events—Pathe, Pathe Re-
view,
Vocal Operatic Selections,
Comedy—"An Eastern Westerner."
Feature—"The Misfit Wife"—
Alice Lake.
Next—Unannounced.



Here is a display nine inches by three columns on "The Misfit Wife" playing this week at the New theatre, Baltimore

Parkway Theatre—

Overture—Popular Air Medley.
Current Events—Pathe Weekly.
Comedy—"An Eastern Westerner"
—Harold Lloyd.
Feature—"Darling Mine"—Olive Thomas.
Next—Unannounced.
Wizard and Strand Theatres—
Current Events—"Wizard" and
"Strand" Reviews.
Special—Paramount Magazine.
Feature—"Below the Surface."

KANSAS CITY

Newman—

Overture—"The Dance of the Hours."
Current Events—Newman News and Views.
Vocal Specialty—Quartette from "Rigolette," Joseph Martel, baritone, Naum Coster, tenor Florence Clements, soprano and Sarah Edwards, contralto.
Scenic—"Good Indians in Wonderland."
Feature—Enid Bennett in "Hairpins."
Comedy—Mr. and Mrs. Carter De Haven in "Vacation Time."
Next Week—Go and Get It.
New Royal—
Overture—Selections from "Apple



Displays, filling a half page for "The Northwind's Malice" and "The Penalty" playing a premiere this week at the Madison and Adams theatres, Detroit

Blossoms."
Current Events—New Royal Magazine.
Vocal—Solo, "Until," Walter Pontius, tenor.
Feature—The World and His Wife.
Comedy—Bray Cartoon.

Next Week—Katherine MacDonald in "The Turning Point."
New Twelfth Street—
Overture—Popular Selections.
Current Events—Twelfth Street Theatre Magazine, including Will Rogers' "Illiterate Digest."

ST. PAUL

New Garrick Theatre—

Current Events—From new releases of Pathe and International with Educational and color subjects added.
Scenic—The Wanderlust—Bruce Educational.
Vocal—George De Frene in repertoire.
Feature—Homer Comes Home—Charles Ray.
Comedy—An Overall Hero—Ches-ter-Educational.
Organ—Down the Trail to Home Sweet Home.
Next Week—The Notorious Miss Lisle.

Arthur Jacob's Aim Is to Develop Talent

Arthur Jacobs, whose chosen field in the motion-picture industry is to supply qualified screen players to motion-picture producers, believes firmly that success behind the foot-lights does not assure a corresponding success on the screen or vice-versa. In a statement just issued, Mr. Jacobs maintains that no matter how splendid may be the dramatic technique of a player who belongs to the legitimate stage, unless his or her screen value is stronger than the stage value, stardom on the silver-sheet is not assured.

Screen personality, Mr. Jacobs contends, combines a natural ability to photograph well, plus a wholesomeness and magnetism that reaches out from the screen into the very hearts of the audience.

Rothacker Welcomed Abroad

THE arrival in England of Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company of Chicago, has aroused unusual interest in the British film circles. The reports that have reached this side, concerning Mr. Rothacker's reception abroad, indicates clearly that his fame as one of the most successful figures of the American motion-picture industry has preceded him to foreign shores. In the July 29 issue of the *Kinematograph Weekly*, a trade journal, published in London, Mr. Rothacker's activities in the building-up of his extensive laboratory business in America are recited with profuse tributes of admiration, and

Kinematograph Weekly Features His Trip and Past Career

the purpose and scope of his present mission abroad are set forth with elaborate detail.

Commenting on the rather ambitious itinerary laid down by this busy American, the *Kinematograph* says:

"Mr. Rothacker has given himself a pretty busy time, for he planned to fly over to Paris on Monday, return after a week, then to fly to Brussels, Antwerp and Ostend, returning to sail in the next westward

trip of the Olympic, on August 18. He has then to keep moving, for he has business in Chicago to transact before he can get away to Los Angeles in time for the opening of the company's new laboratory, which by then will be completed."

In discussing possible steps to be taken by Mr. Rothacker in establishing a business in England, the *Kinematograph Weekly* has the following to say:

"He has the possibility of opening a plant here, but the plans are as yet by no means settled. He wants to know more about the conditions of the trade here first before he makes up his mind whether he will build a laboratory of his own or come to some arrangement with an English company. The great aim he has in view is to establish security for his customers. He wishes to feel confident at least that the work done is as near perfection as human organization can make it; if there are faults he insists upon being in a position to know where they are."

The *Kinematograph* also devotes some space to Mr. Rothacker's opinions on "international politics of the picture business." In this connection the trade publication quotes Mr. Rothacker as follows:

"We are all here of the same race and have the same commercial ideals, and we all want to make the industry a commercial and an artistic success. We want to be able to get together and interchange ideas. Each country excels in its own way. As to British productions, I have seen some very good, and also, I must say, some very poor. But this is just the same in my own country—in both cases there are more poor than good."

"I have been wonderfully impressed by the hospitality and courtesy I have met with."



First view of J. Stuart Blackton's forthcoming feature for Pathe release, "The House of the Telling Bell"



Eva Novak who will star in Universal productions



Pauline Frederick as she appears in "Iris," her first picture for Robertson-Cole release

Public to View "Life" in Mid-September

William A. Brady's big picture "Life" is finished and has entered the cutting stage. Over 150,000 feet of negative was taken, it is stated. It is expected that the picture will be ready for a trade-showing the last week in August, and its initial public showing may be expected about the middle of September.

Mr. Brady has not decided as to the number of reels that the picture will be released in. Mr. Brady and Travers Vale are said to have taken full advantage of the wealth of picture values that the original play "Life" contained. It is declared by the William A. Brady office that over 40,000 people are actually seen on the screen in the big scenes of the picture.

No arrangements have as yet been made as to the method of distributing "Life."

Lillian Amusement Co. Acquires New House

The Lillian Amusement Company, operating the Washington and the Garden theatres of Granite City, Ill., have taken over the Rialto of that city. After improvements are affected, it will be opened on September 1st for the showing of feature pictures. The Washington will run vaudeville acts booked by the Western Vaudeville Managers' Association. Louis Landan, Jr., will manage the Washington and the Rialto, which, it is estimated, will have a combined seating capacity of nearly 3,000.

Paramount Has Engaged French Designer

Famous Players-Lasky corporation announces that Paul Iribé, a leading French designer of gowns, jewelry, furniture and interior decorations, has been engaged to take care of the designing of settings and costumes for the Paramount pictures, and especially for George Fitzmaurice's special productions. Mr. Iribé will work in cooperation with Mr. Fitzmaurice and Robert M. Haas, head of the art and decoration department.

Live News From The Producers

"Headin' Home" Coming "Babe" Ruth's Picture Is Rousing Great Interest, Producers State

BABE RUTH, the champion home-run hitter of the world and described as the "great personality of America," will begin on the final scenes of "Headin' Home" upon his arrival in New York on Monday. The response to the Kessel & Baumann announcement that this production would not only be a great attraction from the star point of view but a great production and a real American drama is said to have caused a rush from all sections of the United States not only for territory but for actual playing dates from exhibitors.

From the offices of Kessel & Baumann the following statement was issued in regard to the forthcoming big special:

"When the home run king of the Yankee team was shattering circuit records thereby arousing a high pitch of baseball enthusiasm with the fans of the country, with both large and small newspapers in the big cities and the small towns playing up each home run made by Ruth with seven column heads, both

Mr. Kessel and Mr. Baumann were more than positive that in acquiring this phenomenal baseball player, and starring him in a picture, they would be giving both to the exhibitor and the theatregoing public an entertainment that would be a record-breaker so far as box office receipts were concerned.

"Without any fanfare of trumpets the deal was quietly consummated, and before any news of the event had leaked out the mighty "Babe" between home runs started on what will rank as a great box-office bonanza.

"The publicity that Ruth has received since his acquisition by the Yankees can and never will be duplicated by any other actor or actress in a decade.

Emile Chautard Returns to America

Emile Chautard, the eminent French director, returned to America via La France.



William Farnum in "If I Were King," a current super-production on the William Fox program

Richard Robertson with Independent Films

RICHARD ROBERTSON has arrived from the West Coast to assume his duties as director of the exploitation, advertising and publicity department of Independent Films Association. Mr. Robertson is particularly well qualified for his new position as he has had experience in practically every angle of the industry, having been connected with such concerns as Universal, Goldwyn and World, as salesman, exchange-manager and later as publicity and exploitation man.

For some years his headquarters were in Kansas City, but more recently he has been in Hollywood, and in both cities he won an enviable reputation for ability and initiative.

Announces Releases for Illinois Territory

Lee Herz of Silec announces the purchase of several new pictures for release in Illinois, including "Youth's Desire," a five-reel feature, starring Joe Bennett, which he purchased for the Forward Film Distributors and will release October 1st. A series of twenty-six Topical Tips are to be released weekly. Silec will also release a Jester Comedy special on September 1st and has booked "Blind Love" at Barbee's Loop theatre for the week of August 22nd.

"Freedom of Ireland" Release Sept. 14

B. Herbert Milligan, who last week was elected to the presidency of Creation Film Company, announces that "For The Freedom of Ireland" will be released on September 14. This five-reel feature, which deals with the struggle of the Irish people to form their own government, is from the story by Hal Reed and is said to be a powerful photoplay.



Maurice Tourneur is doing the "lion's share" of directing "The Tiger Lady," being produced by Maurice Tourneur Productions for Associated Producers distribution

"Earthbound" Daring in Its Conception and Scope

Reviewed by J. S. Dickerson

THIS offering is notable. First from the angle of its daring theme, the theory of the existence of an astral body. Second from the standpoint of production, lavish, carefully built, wonderfully acted, faultlessly directed, a triumph from the point of technique and camera work.

On these points all will agree, but individual opinions will differ widely, as widely as the characteristics of the individuals themselves after the angles we have enumerated have been disposed of. It will be taken seriously by those who are inclined to be serious with the occult idea. It will be scoffed at by those who scoff at anything that teaches or preaches of spiritualism.

The hard-boiled fan shopping for entertainment may grow weary of the first half of the story containing little hint of what is to follow, the time-honored eternal triangle plot, given unusual footage and going into detail to securely plant the reasons for the thought to be presented later.

After the murder sequence, perhaps the best thing of its kind ever staged in a picture, a wide diversity of ideas on the balance of the feature are bound to be encountered. Those antagonistic for any reason, will instantly seize an opportunity to criticize presented by the fact that the astral body for a matter of months wears the same clothes as did the murdered man, forgetting the limitations of even the camera, the necessity of preserving the conventions and mixing entirely the great message back of the actual drama of the picture. The superstitious—and they still exist—will feel uncomfortable when they witness a "ghost" walking about, and the brainless see in the idea of the astral body, only one of their favorite plots messed up by the injection of something they can't understand and are not interested in.

Against the class of people we have mentioned will be arrayed the undeterminable number of "thinkers" who probably are not attracted to the picture theatre with any great regularity. Properly exploited this picture will draw this class, and if they see it they are going to spend a lot of time discussing it pro and con, all of which brings the offering from an exhibitors' standpoint down to an exploitation angle.

It is a picture to be regarded as more than another feature to be booked and played. It has exploitation possibilities far in excess of any offering that exists as mere entertainment, or that which naturally is presented by a production adapted from a widely read novel by a popular author.

Its financial success will depend largely on the man and the theatre playing it. Admission prices will have no influence on its patronage. People who want to see it will not haggle over the cost of their seat. Neither will they complain if on viewing it they decide in the negative as to its entertainment value. It is a production to play by itself and for itself with no thought as to who in its sponsor, its players or any of the other matters that usually are considered in booking a picture. "Earthbound" is a "production" or it is nothing. It will stand or fall on that basis.

Two things that mean a little to audiences and a great deal to the industry are to be gleaned from an inspection of this picture. It establishes T. Hayes Hunter's standing as a director and Samuel Goldwyn's courage as a producer. It is a departure from the conventional and as such if for no other reason should be hailed with acclaim.



Wm. Fred Malatesta, Dustin Farnum and Kathryn Adams in a scene from "Big Happiness," a Robertson-Cole picture

Cody Can Be Exploited "Occasionally Yours" Offers Exhibitors Fine Possibilities

"OCCASIONALLY YOURS," the Robertson-Cole super-special starring Lew Cody, which will be released soon, is said to be a picture which lends itself easily to exploitation. And the Robertson-Cole experts claim to have taken full advantage of the possibilities offered by the original and novel title and the unusual story, brimful of vim and pep and sparkling with arresting situations, humorous and otherwise.

Aside from the power of the star and the cast with which he has surrounded himself in this picture—Betty Blythe, Elinor Fair of

"Miracle Man" fame, Lillian Rambeau, mother of Marjorie Rambeau, Lloyd Hamilton, the comedy star, and others. "Occasionally Yours" can be made to draw, claims the distributors, if the exploitation suggestions already worked out are utilized.

The features that will appeal to the live-wire exhibitor include a novelty herald, teaser ads, a post-card stunt, artistic newspaper ads, commercial tie-ups, and special paper as well as lobby display photos and oil paintings that once seen by the exhibitor will be utilized to capacity.

Equity Picture Is Scoring Novel Community Tie-Up Causes Interest in "Keep to the Right"

INTEREST in Equity's special production "Keep to the Right," starring Edith Taliaferro, which is now being sold to states-rights buyers, is said to be fast accumulating. The first feature of attraction in

this production was the name of the star, and the second point of keen interest was the campaign that was prepared for the picture. This was the "Keep to the Right" campaign of exploitation, whereby a tie-up between the picture and the safety-first movement where the picture is to be shown was planned and incorporated in the press-book now completed.

Still another, and very significant feature of this attraction, outside of the picture itself, is the press-book prepared for the assistance of the exhibitor in getting full value out of the picture. The efforts of Equity's staff have been concentrated in turning out a press-book complete in every detail.

O'Brien in East with Completed Prints

Director John B. O'Brien has returned from Denver with the completed prints of "Black Sheep," a picturization of Will Payne's Saturday Evening Post serial story, and is starting work on the first of his O'Brien Productions.



Edward Nolan and Edward Hearn during and after their big fight scene in the Irvin V. Willat production, "Down Home," to be released through Hodkinson. Director Willat is the peacemaker in the right hand picture



Beatrice Joy, who appears in Irwin V. Willatt's first production for release through W. W. Hodkinson. The working title of the feature is "Down Home."

Farrar Picture to Be Released Oct. 3

THE Associated Exhibitors, Inc., formally enters the realm of producers of motion pictures with the release on October 3rd of "The Riddle Woman," with Geraldine Farrar and an all-star cast, and directed by Edward Jose. Pathe is to distribute this attraction.

"The Riddle Woman" was more than three months in the course of production.

Strike Scenes on File for Busy Producers

In line with the announcement that the Harry Levey Service Corporation, in addition to producing industrial-educational motion pictures would "sell scenes" to other producers, comes a wire from Mr. Levey's Denver cameraman that he has secured some excellent scenes of the street-car strike in that city. These views will be placed on file under the heading "Mob Scenes—Strikes," for busy producers to purchase.

Ince to Supervise Productions

All Forthcoming Pictures to Receive His Attention

ONE of the important developments concurrent with the advent of the new screen season in September, is the announcement from the Thomas H. Ince Studios to the effect that Thomas H. Ince will continue the personal production supervision. According to a statement issued over Ince's signature, all of the Thomas H. Ince productions for release through the Associated Producers, Inc., own exchange system, will either be personally directed, or personally supervised, by Thomas H. Ince himself.

While no definite information has been divulged as to the initial, or subsequent, super-specials for "A. P." distribution, it is known that casting for the first of these pictures is under way at the present time, and that one of two recently acquired stories will serve as the vehicle for the all-star cast.

The list of former Thomas H. Ince stars, directors, authors, artists, technicians, and even cameramen, concerns many well-known names. Charles Ray, Dorothy Dalton, William S. Hart, Bessie Barriscale, Louise Glaum, William Desmond, Enid Bennett, Sessue Hayashi,

kawa, and others of the present-day celebrities formerly worked under Thomas H. Ince.

There also is Mildred Harris Chaplin, who started with Ince as an extra girl; Rhea Mitchell, who has just arrived in starland; and many other now famous personages included among whom are Lewis Stone, Billie Burke, Olive Thomas, H. B. Warner, Margery Wilson, Barney Sherry, Joseph Dowling, Harold Goodwin, Walt Whitman, and Ethel Grandin, who were at one time or another under the supervision of Ince.

In the directorial division, Thomas H. Ince has graduated many successful directors: Jerome Storm, who directed the Charles Ray productions, joined the Ince studios as an actor. Reginald Barker started to learn the rudiments of the art with Ince. Irwin Willatt, who is now at the head of his own producing company, started with Ince as a cameraman.

Howard Hickman, a leading director on the Bruntion lot, entered the Ince school as an actor of small parts. Wallace Worley was also before the camera during his association with Ince. Charles Miller, Victor Schertzinger, Charles Swickard, and the late Walter Edwards, also "broke in" the directors' field under Ince.

The Ince Studios now boast of two young directors who, gaining Ince's consent to abandon the grease paint, are wielding the megaphone under Ince's guidance. They are Rowland Lee, and Jack Nels, the former directing a special, the latter the Douglas MacLean productions.

Ince's success with embryonic authors and continuity writers has been identical with that concerning stars and directors. C. Gardner Sullivan was summoned from New York in the old days of Inceville. Beginning at a small salary his rise, under the supervision of the producer, has earned him a place high in the ranks. J. G. Hawks, John Lynch, Ethel Gillette, Lambert Hillier, Monte Katterjohn, R. Cecil Smith, Julien Josephson, and Luther Reed—all started under Ince.

Two Climax Releases on Sale

"The Fourth Face" and "Love's Battle" on the Market

THE Climax Film Corporation, of 729 Seventh avenue, New York City, is a concern which was formed several months ago for the distribution of independent pictures throughout the East. The executives of this company, however, recently decided to broaden their activities and enter the business on a wider scale. Their first move along this line was the purchase of the two feature productions "Love's Battle" and "The Fourth Face."

The men at the head of this corporation are Mr. J. A. Friedenwald, pres.; Mr. M. E. VanBergh, treas.; Mr. Felix Goldfarb, vice-president, and Mr. C. H. Rosenfeld, secretary.

Mr. Felix Goldfarb, its general manager, for a number of years acted as New York manager of the Mutual Exchange and later in the same capacity with Robertson-Cole. Mr. Charles H. Rosenfeld, sales

manager, was also associated with the same companies. In addition to this, both of these gentlemen are familiar with the state right field, having traveled over the entire country in the interest of a number of productions.

They are going into the states right distribution whole-heartedly and have selected for their first release two subjects. The Climax Corporation executives, however, feel that they have secured two very good properties in "Love's Battle" and "The Fourth Face" and that they can save both time and a great deal of expense by marketing both of the pictures at the same time.

They have found that the state

right purchaser is very much agreeable to this plan as he can view both pictures when he comes to New York and this method saves him much time and expenses in coming East when he is interested in a picture.

"Love's Battle" has as its starred players Eileen Sedgwick and Joe Moore. Miss Sedgwick's work is well known to all in the picture business. She has starred in a score or more of pictures and has also been featured in a great many more. Her name is an asset as is Mr. Moore's whose famous family connection as well as his natural ability have placed him in the fore front of screen actors. In addition to these two prominent names, other notable players have been supplied to make up the cast.

"The Fourth Face" is a gripping mystery story that is said to have been admirably worked out. Its cast is made up of distinguished and capable players with no one particularly starring. It is the type of story where no one particular player's work stands out for a starring part, but one that demands the keenest sort of action of the entire cast.

Grainger to Represent Vidor in New York

King Vidor, whose latest First National picture, "The Jack Knife Man," received much praise during its run at the Strand, New York, last week, announced this week the appointment of Edmund C. Grainger as his New York representative. The New York office of the Vidor Productions will be located in the same building as the First National, 6 West 48th street.



Scenes from "Northern Lights," a Universal picture with Leonard Clapham and Virginia Faire



Johnny Hines in "Torchy Comes Through," second of the Torchy Comedies to be released through Educational Exchanges

Finish "39 East" Filming

Constance Binney Company Stages Last Scenes in New York Theatre

WITH the filming of important scenes at the Park theatre, Columbus Circle, New York City, Constance Binney this week, completed camera work on her forthcoming production of "39 East" for Realart. The picture will become available to exhibitors during August. It is the third production Miss Binney has made since becoming a Real artist.

After the last day's work, the company, which has been together for more than two years while the play was enjoying its run in New York City and through the country, held an informal gathering and dinner and then disbanded. Reginald Denny, who appears as leading man on the screen, was the only one present not a member of the original stage cast. He replaced Henry Hull when the latter started in a new stage production.

For the last scenes of the play, Director John S. Robertson chose the Park theatre in Columbus Circle as a location. The scenes taken there were concerned with phases of the play which were not depicted on the stage and were done on an elaborate scale with a large company of extras taking part.

In the story, Penelope Penn, played by Constance Binney, is the daughter of an impoverished country minister who comes to the city to recoup the family fortunes without a great deal of a success at first. Finally her experience as a choir singer at home proves invaluable to her in obtaining a position in the chorus.

It hardly proves a relief as she feels forced to keep her work a secret and she becomes involved in difficult situations. Finally, however, her great chance comes when the temperamental prima donna of the company flies into a huff and quits cold just before a performance. Penelope gets the role then, in some respects repeating her own actual rise and success in a Broadway production.

The stage version confined its scenes to the boarding house at

"39 East" and Central Park. Director Robertson decided upon a complete and sumptuous presentation of the theatre scenes so vital to the story. An exceptionally large number of extras was engaged to fill the Park theatre and to stage a musical comedy. The scenes, therefore, are said to give a full presentation of a theatre's space with a show in progress, as distinguished from the restricted effects of such scenes staged in a studio.

The cast supporting Miss Binney in the picture, in addition to Reginald Denny, the leading man, is as follows: Alison Skipworth, Lucia Moore, Blanche Frederici, Edith Gresham, Mildred Arden, Luis Alberni, Albert Carroll and Frank Allworth. The scenario was prepared by Julia Crawford Ivers. Shaw Lovett was Mr. Robertson's assistant director and Roy Overbaugh his cameraman.

New Rolin Comedy Has London Street Set

It is said that no expense has been spared for settings and local color for the new Rolin Comedy, "A London Bobby," which Pathe will release August 22d. The streets of London with their narrow alleys inhabited by the "costers" have been reproduced to the minutest detail. "Snub" Polard is at his best featured as the "bobby." He is assisted by Marie Mosquini "Sunshine Sambo" the diminutive colored comedian and a large number of extras to represent the types of the London streets.

Specials in Successful New York Premiers

The premier performances of "If I Were King" at the Lyric on Monday, August 9th, and "Earthbound" at the Astor on Wednesday, August 11th, were very successful, and the presentation at each of these two notable performances was unusually good.

Universal Claims a "Find"

Newcomer to Directorial Staff Said to Show Unusual Ability

UNIVERSAL believes it has discovered another Erich von Stroheim. At any rate, Universal officials are willing to take a chance with their "find" in the hope that he will turn as "meteoric" as von Stroheim did when once he got his opportunity to direct, at the hands of Cal Laemmle, Universal chief.

The new-comer to the Universal directorial staff is Marcel de Sano, a young Rumanian war veteran. He has been in the moving picture game only ten months, and is only 22 years old, but so consistent has been his progress as an assistant director, that those for whom he has worked predict his success.

Up to this time he has assisted Herbert Blache and Winchell Smith.

His work with Blache was for the Metro Company in the production of "The Hope!" He assisted Smith in the direction and filming of "The Saphead," and also took part in the direction of "The New York Idea," for Famous Players-Lasky.

He has been engaged by Universal for five years. He was to leave New York for Los Angeles in a few days. His first work under the Universal banner probably will be the direction of Universal's new star, Carmel Myers, in a new society drama, "White Orchids."

Later de Sano will direct a series of foreign stories of his own writing, in several of which he himself will play.

Children Will See Serial

Chicago Circuits Arrange Matinees for Ruth Roland Serial

SPECIAL Saturday matinees for children, with serial plays as the main attraction, are the latest box office novelties hit upon by progressive exhibitors. These matinees are soon to be introduced by the Lubliner & Trinz theatres in Chicago with "Ruth of the Rockies," the Pathe serial starring Ruth Roland, as the drawing card.

"Ruth of the Rockies" is the first serial to be booked by the Lubliner & Trinz houses. The Ruth Roland vehicle is to be played at matinees in every theatre in the circuit.

Other Chicago picture theatres which will inaugurate these special children's matinees are the houses of the Asher Brothers' circuit, which will start off with "The Third Eye," Pathe's serial co-starring Warner Oland and Eileen Percy. "The Third Eye" was released several weeks ago and to date has proved one of the biggest popular successes Pathe has ever issued in the serial line. Asher Brothers never before booked a chapter-play.

Neither of these big circuits have

as yet announced the date of commencement of the new scheme for bolstering up the box office returns for afternoon performances. In all these houses the special serial showings are to be widely advertised in advance and it is expected that the performances will develop into a highly important feature of the management's policy.

Warner Bros. Purchase G. W. Peck Stories

A wire from Los Angeles advises that Warner Bros. have purchased from the publishers the screen rights on all of George W. Peck's stories and that the Warner firm has sold these stories to a new organization, which is being headed by Col. Fred Levy of Louisville. Rumors indicate that the productions based on these Peck stories will be released through First National.

It is also stated that Al St. John will complete his contract in comedy productions for the Warner Bros.



A scene from Wanda Hawley's third picture for Realart, the name of which has not as yet been announced

Major Film Purchases "Movie Chats"

A contract was closed last week by the Kinetograph Company of America with the Major Film Corporation, 54 Broadway, Boston, Mass., whereby the New England rights on Charles Urban's Movie Chats were disposed of to the Major Film Corporation.

The United States is now practically sold complete on this remarkable single reel release; only a few states remain to be taken care of and for all of these contracts are pending. The foreign rights have long since been contracted for. Carl H. Pierce vice-president of Kinetograph went to Boston to complete the arrangements.

Leave of Absence Given Roswell Dague

Roswell Dague, Eastern production editor of the Famous Players-Lasky Corporation, has been granted an extended leave of absence beginning September and at that date his duties at the Eastern studios will be assumed by Tom J. Geraghty. Mr. Geraghty is now on the Coast and is expected in New York in two or three weeks.

Mr. Dague has been associated with the Scenarios Department of Famous Players-Lasky since 1916 and was appointed some two months ago to the position of Eastern Production editor following the resignation of Gardner Hunting.

Work in East Finished, Meighan Goes West

Thomas Meighan has completed "The Frontier of the Stars," which he has been making under the direction of Charles Maigne at the Famous Players-Lasky Eastern studios. He left for California on Monday. Upon his arrival at Hollywood he starts work at the Lasky studio on "Easy Street." Samuel Mervin's story which first appeared in the Cosmopolitan and later was published in book form. Tom Forman will direct.

Roscoe Arbuckle Starts New Paramount Film

Roscoe Arbuckle has started work on his new production for Paramount, entitled "Brewster's Millions." Joseph Henabery is director.



On the left a scene from the R. A. Walsh production, "The Deep Purple," presented by Mayflower. On the right a view of the Charles Miller production, "The Law of the Yukon," also presented by Mayflower. Both pictures are released by Realart.

New Service Company Formed

WHAT is described to be an independent organization, capable of handling a picture literally from the author's typewriter to its exhibition upon the screen is to be realized in the formation of the Allied Independent Attractions, Inc., which is announced this week. Three men, already very prominent in the motion picture industry, have opened their offices in the Brokaw Building.

Harry Leonhardt, who built the famous California theatre and "put it over" is president; Ralph Proctor, who recently resigned as assistant general manager of Associated Exhibitors, Inc., takes up the new berth as vice president and general manager; and O. E. Chaney, one of New York's most able financiers, is secretary and treasurer.

According to its first announcement, the purpose of the Allied Independent Attractions, Inc., is to render a distinctive service of complete production plans, distribution counsel and exploitation salesmanship together with providing a New York business headquarters for independent producers, conducted by men who understand all the devious channels of the motion-picture business.

This proposition is augmented by a more definite statement by its vice president and general manager, Proctor, who says that the policy is to complete distribution contracts,

Prominent Men Heading Allied Independent Attractions, Inc.

give proper attention to first-run key-city distribution, equitable approbation of exhibition contracts and complete production publicity through an advertising department headed by capable men. The purchase of stories and the handling of foreign rights together with a general policy of rendering to the independent producer a service that he could not possibly obtain through any medium other than the Allied Independent Attractions, Inc.

Mr. Proctor is now engaged in the task of assembling a staff of assistants so that the organization can immediately begin its operation on a large scale. Already the Allied Independent Attractions, Inc., has been designated as the representative of several big independent producers, announcement of which will be made as soon as the organization has been definitely completed.

Harry Leonhardt, who heads this newest motion picture venture, is one of the oldest showmen in America, starting back thirty years ago as stage manager for George C. Miln. Mr. Leonhardt passed through the Shakespearian period of the American stage. He saw from the inside the inauguration of

the legitimate star system by Mr. Charles Frohman and covered the United States in charge of many of the big productions of those days.

The Box Office Attractions formed by William Fox claimed him from vaudeville after eighteen years service with Keith and Proctor, and Mr. Fox realizing Mr. Leonhardt's efficient organizing ability, appointed him as district manager for the territory west of Chicago. The building of the California theatre and its record success under Messrs. Leonhardt and Miller, are recent history. This experience further fitted Mr. Leonhardt by giving him the exhibitor's angle.

Ralph Proctor, vice president and general manager of the Allied Independent Attractions, Inc., hardly needs introduction to the motion picture field. For a number of years, he has been a leader in the distribution field. As assistant general manager of the United Artists, Mr. Proctor opened the entire exchange system of that organization, assembled its complete sales force, and for a year directed the complete selling agencies of the "Big Four" throughout the United States.

Mr. Proctor resigned from United Artists, to become assistant general manager to Fred C. Quimby, general manager of Associated Exhibitors, Inc., following which he assisted in organizing the Allied Independent Attractions, Inc.



Scenes from "Held in Trust," a Metro Screen Classics production starring May Allison

THE MASTERY

of JACK LONDON'S story-telling, his spirit of adventure in the Earth's far places, and the fascination of his characters that brought him millions of readers, are heightened in this screen version of one of his most noteworthy tales of the sea...

C.E. SHURTLEFF Inc. Presents

JACK LONDON'S

THE MUTINY

OF THE ELSINORE

WITH AN
ALL-STAR
CAST

Adapted by A.S. LeVINO
Directed by EDWARD SLOMAN



METRO

PICTURES CORPORATION





Lew Cody and Betty Blythe as they appear in "Occasionally Yours," a forthcoming Robertson-Cole release

Joan Picture Attracting "Biggest Hit of His Career"

Fannie Ward in "She Played and Paid" Interests State-Righters

THE reported congestion and the bustle that has been aroused among buyers since the very first announcement of the release of "She Played and Paid" with Fanny Ward, is said to be assuming such proportions that there is talk among the officers of Joan Film Sales Co., advisability of enlarging their offices.

Of no small significance in the activity on "She Played and Paid" is the elaborate press-book that has been prepared with the picture. Considerable surprise was demonstrated at the unusual proportions

of this campaign book, which was considered to be twice the size, and even more, than many a regular release—let alone a States-rights picture. States-rights men conceded that an effective press-book went along way towards influencing the exhibitor in booking the picture—particularly at this time, when the cry among showmen is for exploitation, and more substantial publicity matter.

The Joan exploitation staff, headed by the veteran advertising and exploitation man, Nat Rothstein, makes a specialty of press-book and exploitation service.

Vehicle Chosen for Allison

"The Marriage of William Ashe" to be Directed by Edw. Sloman

THE Marriage of William Ashe has been selected by Metro Picture Corporation as the next starring vehicle for May Allison. Miss Allison has just completed camera work on "Are All Men Alike?" a picturization of Arthur Stringer's novel, "The Waffle Iron," which ran as a serial in McClure's.

"The Marriage of William Ashe" was probably the most popular of Mrs. Humphrey Ward's later novels. It ran into many editions in both the United States and England. Later it was dramatized and its stage success was as pronounced as its literary popularity had been.

The stage play was produced at the Garrick theatre in New York in 1905 with Grace George as Kitty Ashe, the role that will be played on the screen by May Allison. In the London production the star role was played by Fanny Ward.

The picturization of "The Marriage of William Ashe" is being prepared for the screen by Ruth Ann Baldwin. This is the first picture assigned to Miss Baldwin since she became a Metro staff writer under Bayard Veiller, chief of pro-

duction at Metro's West Coast studios in Hollywood, California. Miss Baldwin was formerly with Universal and Fox and has also directed several successful productions.

Kelly Tells Future Plans

General Manager of New Organization Still Highly Optimistic

JAMES B. ("Smiling Jimmy") Kelly, who recently made the announcement of the new company of which he is general manager, is still enthusiastic over his new plan.

"Big trees from Little Acorns Grow," said Kelly, "although my company is far from being in 'the acorn stage,' in finances, material, exhibitor support, and greatest of all in men of ability in both business and moving pictures. Work is being rushed on our studios over in New Jersey, material is being rapidly secured, one of our comedy companies is just finishing up a knockout and as a whole everything is simply fine and dandy.

"It has been called to my attention that certain other 'proven successful' producers have 'cheated' a wee bit, and looked into our private 'book of morals' in their announce-

ment to the effect that they are not 'saying anything' until they are sure, because we are not going to make any final announcement, until we are 'ready to deliver.' However, this does not refer to the 'five weeks free distribution plan,' as that stands and will be faithfully complied with.

"In addition to producing and manufacturing our own pictures, we are on the market at all times for reputable productions, but only the very best, also we are building our own laboratories, will do our own distribution through twenty-two branch offices in a like number of key towns throughout the U. S., several of our branch managers and special territorial representatives, having already been selected and appointed."

Prediction Made by Kane of Ray's New Film After Receipt of Stills

THE first batch of "stills" from Hollywood studios of Charles Ray's new production, "Forty-five Minutes From Broadway," have been received at the offices of the Arthur S. Kane Pictures Corporation in New York; and according to reports emanating from that source, these photographs furnish "ocular evidence that Charles Ray's production of 'Forty-five Minutes From Broadway' is the greatest triumph of his career." "The stills bear witness, too," continues the statement from the Arthur S. Kane offices, "to the capable work of Joseph de Grasse as director and the clever performance of each member of the cast, for it is another of Mr. Ray's characteristics that he always surrounds himself with players adequate to their situations, rather than weak actors with whom he would shine all the more in contrast."

The Arthur S. Kane statement further states that the presentation of "Forty-five Minutes From Broadway" will mark "a whole collection of 'firsts' for Mr. Ray." Not only is this his initial work

under the Kane affiliation, but his first as an independent producer, the first to be completed in his new studios, and the first for First National release. The expense of the production was far and away greater than that of any other picture in which Mr. Ray was ever before featured.

"For the first time, also, Mr. Ray appears not as a small town or rural character who goes to the city but as a city youth who is to be initiated into the mysteries of village life. Become suddenly, well-to-do and forced to 'dress the part,' 'Kid Burns' suffers tortures as he discards his Bowery costume for the habiliments of high society. But the 'Kid' is, as chockful of human qualities as any of the Reubens Mr. Ray has ever depicted. The story teems with humor and pathos and those 'just natural' touches which have helped to make the young star a universal favorite."

Dead Men Tell No Tales



Two scenes from Charles Ray's forthcoming "45 Minutes from Broadway." Ray's first release under his new affiliation with Arthur S. Kane Productions to be distributed by First National



Robert McKim and Claire Adams, who are featured in the Benj. B. Hampton production, "The Dwelling Place of Light," to be distributed by W. W. Hodgkinson

Novel Given Stage and Screen Productions

J. L. Frothingham, general-manager of the F. L. Rutton film interests, which include the Bessie Barriscale company, has purchased the screen rights to Emerson Hough's novel, "The Broken Gate," which is now being prepared for the screen with an all-star cast headed by Miss Barriscale. Mr. Frothingham with a view to having the novel also dramatized for the stage has handed over the book to a playwright. The stage premier, it is planned, will take place in Los Angeles and will then come to New York for a Broadway run. Joseph Kilgour, Marguerite De La Motte, Arnold Gregg, Evelyn Selbie and Lloyd Bacon are also in the cast of the screen production.

Elaborate Press Book for "Big Happiness"

For "Big Happiness," the first starring vehicle of Dustin Farnum for Robertson-Cole, an elaborate press book has been prepared. Both the picture and Mr. Farnum presented fertile fields for exploitation and publicity and the distributors have taken advantage of every opportunity offered. This release, produced by the Dustin Farnum Production Company, was directed by Colin Campbell.



Dorothy Dickson, who is to make her first screen appearance in the forthcoming George Fitzmaurice picture, "Money Mad," to be released by Paramount

Rork-Roth Concern Announced

SAM E. RORK, president of Katherine MacDonald Productions, arrived in New York on Saturday morning, August 7th. His preliminary announcement upon reaching the Metropolis contained some details of the new producing enterprise in which he and Eugene H. Rork, a prominent exhibitor of San Francisco, have become associated. The new firm, the organization of which has been completed, will be known as the Rork-Roth Productions (R & R). The first release of the R & R company is announced to be "Isobel" adapted to the screen from the novel of the same title written by James Oliver Curwood.

"Isobel," which is a story of the Northwest, was produced under the direction of Edwin Carewe with an all-star cast. House Peters heads the all-star aggregation of players, and Jane Novak appears in the opposite role. The producers are of the conviction that "Isobel" will prove one of the big attractions during the coming season because of the appeal of the Curwood story and the production elements and powerful settings incorporated in the screen adaptation of the

Have Finished "Isobel," Will Begin New Production Soon

novel. The second production, titled "The Golden Snare," also based on a story written by James Oliver Curwood, will start about the first of November.

One of the developments that has proved a source of considerable satisfaction to Messrs. Rork and Roth is the acquisition of George Marion in the capacity of supervisor productions and cast. Mr. Marion has been engaged in the theatrical field for over two score years, and in that time he has produced a large number of stage successes, notably for Henry W. Savage, A. H. Woods, Charles Dillingham, the Selwyns and the Shuberts. R & R feel that Mr. Marion will bring to their aid his vast experience in theatrical affairs and his wide knowledge of types and dramatic essentials.

In the opinion of Mr. Marion the story is the predominant factor in photoplay production. The name

of the author and his popularity are of secondary importance; it is the idea which counts, says Mr. Marion. It is also his opinion that the women writers of the future are destined to play an especially important part in the development of the story phase of picture production, and he explains the reasons for his theory as follows:

"Women are naturally creative and the conception of new ideas and new development of the human mind necessarily comes from them. They are also more keenly alive to the dramatic and emotional elements and are experts in detail. Consequently they should soon be the best scenario writers we have."

Mr. Rork, while in New York, will confer with Mr. Marion on their future production program. Mr. Marion is at present in Los Angeles looking over the ground and putting the finishing touches on all the plans for the start of the second production which is to get under way in the near future. Mr. Marion is expected to reach New York shortly.

Lasky Plans A Big Increase

Vice-President Talks on Production in Hollywood

THE increase of the producing organization to consist of fourteen or fifteen directors and the studios enlarged to afford each director additional space and the technical organization enlarged in proportion, are a part of the plans for Famous Players-Lasky Corporations Western organization during the next two months according to statements made by Jesse L. Lasky, vice-president and manager of production, shortly after his arrival from London and New York and after two days of conferences with studio officials.

"What American producers must do is to internationalize their films," Mr. Lasky told a representative of the News, "and to do this we believe it is necessary that greater time be spent in the making of each film as well as in the preparatory work of the story and script. American films are superior to those made in any other country due to the progress made during the great war when producers of other nations were forced to abandon their work."

"Our company's plans for this work have partially been made by the building of studios in England and India. At each of these from ten to twenty-five subjects will be made annually, thus getting the correct atmosphere and detail in the films. About twenty subjects will be made at our big new studios in New York and between forty and fifty at the Los Angeles plants."

Mr. Lasky outlined many of the interesting features of his recent trip to London and interviews with English writers where he made contracts with a number to write for



Constance Talmadge in a scene from "The Perfect Woman," her latest First National attraction

the screen. The English releases of American films are about eighteen months behind the American schedule and he took with him copies of the "Male and Female," "The Miracle Man" and "Dr. Jekyll and Mr. Hyde," to show English writers the progress made by producers of this country. Mr. Lasky attributes his success in making contracts with some of the best known English writers to the showing of these films, for they gave Sir James M. Barry, Arnold Bennett, H. G. Wells, Robert Hitchins, Henry Arthur James, E. Phillips Oppenheim, Compton MacKenzie, Max Pemberton, E. Temple Thurston and others who contracted to write for Famous Players-Lasky, a new conception of the field of the screen. A number of the writers will come to America to study film production technique and story requirements and plan to spend a

number of weeks in American studios.

In summing up his survey of the world film market Mr. Lasky stated it was his opinion that in the future the industry would become an international one with the best modern films being made in American and Italian, French and German producers making the costume plays.

Mr. Lasky plans on remaining in Hollywood for several months so that he may be near during the expansion period of the company.

Charles G. Roshier Joins Neilan Forces

Marshall Neilan last week announced the signing of a long-term arrangement of Charles G. Roshier, a prominent photographic expert in motion pictures. Mr. Roshier has been photographer for Mary Pickford the past three years. For years he has made a study of photography both from a technical and artistic standpoint here and abroad.

At the Neilan studio Mr. Roshier will be in charge of the photographic department, affiliated with David Kessen for some time cameraman under the Neilan banner.

Carey Feature Nearly Finished on Coast

"Sundown Slim," the latest Harry Carey feature, is nearing completion at Universal City.

"Sundown Slim" is being directed by Val Paul, well-known as a craftsman in the construction of pictures of the virile West. Supporting Carey are Charles Le Moyne, George Harris, Ted Brooks and many others.

Stroheim Pleases Two Cities

"THE DEVIL'S PASSKEY," Erich von Stroheim's second feature for Universal, had its premier presentation simultaneously in the Capitol theatre, New York City and the La Salle theatre, Chicago, Sunday, August 8. It was well received in both cities according to reports.

Reports which have reached the Universal office from Chicago indicate that it was necessary to turn people away from the La Salle theatre on the opening night of the new Universal-Jewel production. Nat Royster, manager of the La Salle sent word that he expects to do bigger business with it than with any moving picture ever shown in that theatre, according to Universal.

The crowd at the Capitol theatre was equally as large and as enthusiastic over the picture. This was despite the fact there was no prior exploitation.

An effective and concentrated exploitation campaign was launched in Chicago several days before the opening, directed in person by Joseph H. Mayer, director of publicity for Universal. One of its

"The Devil's Passkey" a Hit in Chicago and New York

salient features was a series of teaser ads in the newspapers asking "What is the Devil's Pass Key?" and which aroused great curiosity among the newspaper readers of that city.

The New York presentation was accompanied by a colorful and artistically staged prologue, depicting "Carnaval" by Felix Foudrain, staged by S. L. Rothafel, and interpreted by Bertram Peacock and a chorus. The stage represented Paris at carnival times, with the joyously singing mummers thronging the streets amid showers of confetti. As the frivolity was at its height, Peacock appeared as the Devil, and sardonically laughed the roisters off the stage. The scene faded into the opening of "The Devil's Pass Key."

Reviewers and others who saw the opening of "The Devil's Pass

Key" profess to see it in a new treatment of screen material—a utilization of the dramatic possibilities of the screen as contrasted to the narrative form of the screen drama. In this respect it is hailed as a greater picture than "Blind Husbands" von Stroheim's first picture.

Reports on "The Devil's Pass Key" also have reached the Universal Home office from other cities where previews of the feature have been shown. E. C. Bostwick of the Saxe Amusement Enterprises of Milwaukee, wrote as follows:

"After having seen this picture, I can readily see that it will be one of the season's best and a real-clean-up. I am very glad that I lost no time in booking the picture for its initial downtown showing at our Alhambra theatre, as well as for our outskirt theatres. Mr. E. J. Weisfeldt, managing director of the Alhambra theatre, also reviewed the picture and is very enthused over it. He feels confident that it will go over splendidly and promises to spare nothing in giving it the exploitation it well deserves."



On the left, H. M. Berman, Universal's general manager of exchanges, and on the right E. B. Patrick, general manager of International Film Service Co. The picture was taken during the recent yacht races

Warner's "Felix O'Day" Should be Winner

Three important elements, according to reports, combine to make "Felix O'Day" the next H. B. Warner release through Pathe, an outstanding feature-star, author and director. "Felix O'Day" was written by F. Hopkinson Smith, and adapted from the novel by Fred Myton, giving the production its second claim to attention.

As the third "element," Robert Thornby directed it. Another angle to the prospective success of "Felix O'Day" is the unusual type of players supporting Mr. Warner, among whom are Marguerite Snow, Lillian Rich, who had important parts in "One Hour Before Dawn," Ray Ripley and Karl Forness.

The polished Warner is again established in a role that emphasizes his artistic finish. His virility and forcefulness are powerful assets to "Felix O'Day," the action of which carries one from the pleasing exteriors of an estate in Ireland to the metropolitan whirl of New York.

A Big Campaign for Serial

WHAT is considered to be one of the greatest advance publicity and advertising campaigns ever launched on any state-right picture is that conducted on the sensational 15-episode serial released by Joan to states-rights buyers. The nation-wide advertising that sets a record in the independent field, makes the buyer's profits on easy matter, and practically guarantees a "clean-up" for both him and the exhibitor.

This coast-to-coast campaign is not an expression of a hope—it is said to be already an accomplished fact. The first gun of the campaign was fired when, on the last Sunday of June, there appeared in all the Hearst magazines and newspapers of the United States totalling a circulation of 5,250,000 readers, a full-page advertisement on the marvels of the "Invisible Ray"—the 15-episode serial of staggers and surprises, under the streaming caption of "The Most Astounding Motion-picture Ever Filmed." The advertisement then painted in flashing colors the wonders and achievements—the thrills and the mysteries that flow from the very first scene to the last close-up of this serial masterpiece.

The result of this country-wide publicity is easy to estimate. Thousands of anxious inquiries began to pour into the producers of this serial from all corners of the country, requesting to know when the serial will be shown at their theatre.

This advertising campaign, backed by a publicity drive of vast proportions, was one of the guiding motives in the purchase by Joan of the national rights to this serial. While the iron is hot, while the public appetite is still thirsting for this bristling 15-episode picture, Joan lost no time in closing with the producers for the acquisition of "The Invisible Ray."

National Advertising of "Invisible Ray" Will Reach 5,000,000

That is why the Joan company has been kept busy the past two weeks negotiating with states-rights buyers for the territorial rights to this serial, and that is why Joan company has never had a greater business activity in its career than now.

This advance campaign is said to be historic in the states-rights trade, insofar as it marks the first time that a producer not only supplied the product, but actually created the demand for his customers—and that is exactly what this advertising and publicity campaign means to the

states-rights buyer. He will find that thousands in his territory are waiting to see "The Invisible Ray" at their local theatres, and that many exhibitors are expecting this serial.

Monte Blue to Play in "The Kentuckians"

Monte Blue, who played the leading male role in George Melford's production of "The Jucklins," which has just been completed at the Lasky studio, comes to New York this week to play the lead in Charles Maigne's next production for Paramount, "The Kentuckians," by John Fox, Jr. Work on this production will be started in a week or two.



Scene from the William Fox new serial, "Bride 13," directed by Richard Stanton

Albert W. Hale Starts Production in West

Albert W. Hale has been engaged by Dr. J. E. Maple, general manager of the Northwestern Film Corporation, to direct a screen production based on a story now being completed by Carolyn Lockhart. The first scenes for the picture are being taken in the mountainous country adjacent to Dayton, Wyoming. Mr. Hale arrived in Sheridan, Wyoming, early last week and has been busy during the past week preparing for work on the new production.

Bessie Love Arrives on Coast; Vacation Ended

Letters have been received in New York from Bessie Love, telling of the arrival in California of the Callaghan star and her mother, after their four weeks' sojourn in New York. On the way back the two stopped at Niagara Falls for a day.

Bennett Moves Office to Yonkers, N. Y.

Mr. Whitman Bennett announces the removal of his executive offices from 140 West 42nd street, New York City, to the studio at 537 Riverdale avenue, Yonkers, where proper facilities for the transaction of all business have now been installed.

In order to accommodate business acquaintances in New York City, Mr. Bennett has arranged to be at the office of his agent, Mr. Lawrence Giffen, each Wednesday at 12 o'clock. Mr. Giffen's office is at 1402 Broadway.

Samuel Merwin Likes Treatment of Story

Samuel Merwin, author, whose "The Passionate Pilgrim" has just been completed for the screen by Robert G. Vignola as his second special production for Cosmopolitan-Paramount was Director Vignola's guest last week at a private showing of the picture. Mr. Merwin expressed himself as completely satisfied and surprised with the result. Writing from his Massachusetts home after the showing, Mr. Merwin said:

"You did a fine piece of work with 'The Passionate Pilgrim,' and I want you to feel that, at least, you have pleased the author."

Stewart to Make New Kind of Western

The West minus the traditional gun-fight, low-catering dance hall and hard-riding sheriff is to be presented by Roy Stewart in a series of features, the production of which starts this month under the sponsorship of Robert Brunton. In his new pictures Mr. Stewart, it is stated, will demonstrate that he can handle himself as well in evening clothes as in the chaps of the cow-puncher.

Mabel Normand Starts East for Rest

Mabel Normand has finished her new picture, "Head Over Heels," produced under the direction of Victor Schertzinger, and based on Mitzi Hajos' successful stellar vehicle on the legitimate stage a few years ago. Miss Normand is due to arrive in New York shortly for several weeks vacation.



A scene from "Great Scott," a Mack Sennett-Paramount comedy starring Charles Murray and Ford Sterling

Predict Success for "Kismet"

Robertson-Cole Sure Otis Skinner Picture Will Win

"KISMET," Robertson-Cole's forthcoming production, is described by the producers as a screen production which brings also is it true of the unusual quality. Not only is it true regarding the merit of the play and the star, but also is it true of the unusual quality of the production itself, a production in which neither time, money or brains has been spared to make it a literal triumph of the modern motion picture supreme.

Exhibitors, therefore, it is believed, will receive with interest the information that the screen adaptation of the famous play with Otis Skinner, the foremost romantic actor on the American stage today, in the leading role through which he made the stage play the dramatic wonder success it was, is nearing completion in California. Robertson-Cole will release it in October as another of the super-special attractions to which this distributing organization is now giving exclusive attention.

Mr. Skinner agreed with the press, which declared "Kismet" to be the crowning success of his career, and chose for his initial ap-



Otis Skinner in his world famous characterization in "Kismet," a forthcoming Robertson-Cole special

pearance before the camera the role which has added more laurels to his name than any other. It is interesting to note that Mr. Skinner has announced he will never again play "Kismet" after having his work

in the drama immortalized through the medium of the screen.

Backed by large capital and directed with minute care by Gasnier, "Kismet" is regarded as a finished product, and is expected to fire the imagination and thrill the blasé movie "fan" into a realization of the endless possibilities of the screen as the newest expression of dramatic art. And this fact, coupled with Mr. Skinner's popularity, won through years of work on the legitimate stage, should spell success for this picture.

And according to the reports from the coast which have reached the home office of Robertson-Cole, Mr. Skinner is putting into "Kismet" every ounce of the ability which won him a distinguished place in American drama. Gasnier, his director, is "enthusiastic" over the easy manner in which Mr. Skinner has adapted himself to the necessities of screen technique.

Since its initial announcement that it would release "Kismet" with Otis Skinner in the leading role, Robertson-Cole has received hundreds of letters from exhibitors, motion picture critics, literary workers and just plain "fans" asking eagerly as to the time of release, and for details of the production. This is taken as proof of the interest which the public has in Mr. Skinner and this role and as a prediction of its reception everywhere.

Strong Cast for Ibanez Film

THE all-star cast for the Metro production of "The Four Horsemen of the Apocalypse" has been virtually completed after weeks of careful selection by Rex Ingram, who is to direct the picture, and June Mathis, who adapted it for the screen. According to present plans, filming will start next week at Metro's west coast studios in Hollywood, California.

The Metro announcement setting forth the names of the players who have been cast for this production read as follows:

Rudolph Valentino has been summoned from New York to play the part of the hero, the son of the rich South American, Julio Desnoyers, who develops into a tango king in Paris in the dance frenzy that preceded the opening of the war in 1914. Mr. Valentino was selected from Miss Mathis's recollection of his playing with Marjorie Rambeau in "The Eyes of Youth"; he realized her ideal of the youthful Julio—a poetic, dreamy Latin type of twenty-three years.

"Alice Terry, one of Metro's newest featured players, will have the role of Marguerite Laurier, the young wife who falls in love with the fascinating Julio. Miss Terry's youthful beauty and intense dramatic fire have won for her golden opinions, particularly in the new Metro production, 'Hearts Are Trumps.'

"The role of Madariago, the old landowner of the South American plains, whose primitive love affairs form some of the most memorable passages of the novel, falls to Pomeroy Cannon, whose big

Metro Publishes Cast of Players; Work to Start Next Week

physique realizes the impression of brute strength that lies in the character. He was for years with Frohman and Belasco on the stage before going into pictures.

"Joseph Swickard has been engaged to play Marcelo Desnoyers, who brings the family from South America to France and is there caught in the maelstrom of war. Mr. Swickard formerly played in the Metro productions of 'Treasure of the Sea' and 'Making Good.'

"Brinsley Shaw, who was co-star with Margaret Wycherly in Australia in 'The Great Divide' and 'The Thirteenth Chair,' has been cast for Celendonio, the hanger-on at Julio's Paris apartment.

"Alan Hale, remembered on the New York stage for his work in 'Friendly Enemies,' and long a popular leading man on the screen, will play Karl Von Hartrott; Sturat Holmes, celebrated 'heavy' has been selected to play Captain Van Hartrott, and Prof. Von Hartrott, the representative of the German scientific idea as applied to war, will be played by Jean Hersholt, the Swedish actor.

"Mabel Van Buren, a popular leading woman in New York stock companies before starting her successful career in leading roles on the screen, has been cast for Elena, and Bridgetta Clark for the part of her sister, Dona Luisa.

"The Russian, Tchernoff, in whose vision the Four Horsemen are again unleashed upon the world at the start of the war, is to be played by Nigel De Brulier, and Smoke Turner will be seen as Argensola.

Laurier, the faithful husband makes his wife at last see the path of duty, will be played by John Sain Polis. Derrick Ghent has been cast for the youthful Rene Lacour, and Virginia Warwick will play the fiery young Chichi."

Will Rogers Company on Frisco Location

Will Rogers, his director, Clarence G. Badger, and a company of twenty-five players left on Friday of last week for San Francisco where three weeks will be spent in making scenes for the star's next picture, "The Guile of Woman," based upon a story by Peter Clarke McFarlane.

Train Scenes Featured in "Blackmail"

One of the striking scenes in Metro's forthcoming production, "Blackmail," starring Viola Dana, is the interior of a New York-to-Chicago flyer. In the filming of this scene recently, a special motor-generator outfit and lighting equipment was installed in a line of coaches, and after the action started under the direction of Dallas M. Fitzgerald more than one-hundred persons, according to Metro, participated in the scenes that were taken.



Is this a double exposure of Faith Hope? She will be seen in Pathe's "The Velvet Finger"

Wm. Farnum on Broadway Tucker Picture Soon Ready

"If I Were King" With Fox Star
Playing in New York Theatre

WILLIAM FARNUM returned to Broadway in the William Fox special production of Justin Huntly McCarthy's stage play and novel "If I Were King," which opened at the Lyric theatre, West 42nd street, on Monday, August 9th.

Last season Mr. Farnum held the stage of the Central theatre in the Zane Grey story, "The Last of the Duanes."

"If I Were King" is an adaptation of a play made famous by E. H. Southern and of a novel that has been widely read. The role of Francois Villon is said to fit Farnum like a glove. The cast sup-

porting Mr. Farnum includes some of the best known among screen artists, chief among these is Fritz Leiber, of Shakespearean fame, who enacts the role of Louis XI with ability. Betty Ross Clarke appears as Katherine, originally played by Cecelia Loftus in the stage version and brings to the part an irresistible charm. Others who will be favorably remembered are Walter Law as Thibault, Claude Payton as Montigny, and Renita Johnston as Hugette.

J. Gordon Edwards has handled the direction with infinite care, adding many touches to heighten the color and to make this the crowning achievement of his career.

Woody Finds Prosperity

Realart Manager Finds Middle
West Does Big Summer Business

EXHIBITORS throughout the Middle West are enjoying the most prosperous summer season ever known in the business, according to J. S. Woody, general manager of Realart, who returned recently from an extended trip that carried him to the leading exchange centers of Chicago, Minneapolis, St. Louis, Kansas City and Omaha. Mr. Woody made the trip to inspect the Realart offices in these cities.

Mr. Woody made Chicago his first stop on the trip. Prevailing cool weather there had been accountable for the exceptional business reported by exhibitors. He was informed that every house in the city had reached a new high mark for summer business and that exhibitors were in the midst of a prosperity wholly unexpected and unprecedented.

During his stay there Mr. Woody met a large number of exhibitors in Chicago and surrounding cities. He held important conferences with

Harry Lubliner of Lubliner and Trintz, Max Ascher of Ascher Brothers, Sam Katz of Balaban and Katz and William Dineen of the Moir Theatrical Enterprises. All stated that the summer business was a record breaker from every angle and that next year would undoubtedly eclipse anything the motion picture industry had ever known.

"Dynamite" is Second Episode of Serial

Though singled out by the critics as a refreshing novelty because of the rich vein of humor running through its plot, "Pirate Gold," which is Pathe's newest serial, is not devoid of the thrills that have made the serial one of the photoplay's most popular forms. Thrill action has its place even in such a rollicking sort of play. "Dynamite" is the title of the second episode.

Goldwyn, Ltd. Progresses

Distributing Company for Great
Britain Working Up Big Business

THE service that Goldwyn Limited, distributors of Goldwyn Pictures in Great Britain, is giving to the British exhibitors has brought a stream of fine business into the offices of the recently organized concern, says a statement from Goldwyn's New York headquarters. A message received by the Goldwyn offices in New York from Charles Tapworth, secretary and manager of promotion of Goldwyn, Limited, states that at the first staff dinner and convention just held in London the reports of sales made justified the highest hopes of the business that awaits Goldwyn products in the British Isles.

The new company is well established in its new offices at 35-36 Little Newport Street, W. C. 2, the centre of the film district in Soho.

A. George Smith has been appointed managing-director with Mr. Lapworth as secretary and publicity director. Four trade showings have been held, and the resulting business up and down the country by the various territorial exchanges has greatly exceeded the sanguine expectations of the Goldwyn Limited officials.

The sales personnel, with Percy Paphal as sales-manager and F. A. Enders as supervisor, is stated to be made up of some of the best known and keenest men in the British film industry. They have gone after the business, and by showing the exhibitors the high quality of pictures and of service which Goldwyn Limited can supply to them these men have put the organization on a firm footing.

"Ladies Must Live" to Be Paramount Picture; No Date Named

ALTHOUGH secrecy is being maintained regarding the activities of George Loane Tucker, word from the West Coast indicates that this cinema master is progressing rapidly with the cutting on "Ladies Must Live," and it is intimated that the print may be ready for shipment to Mayflower's New York office within the next fortnight.

Speculation has been rife in the trade as to who will release the second Tucker offering. Many exhibitors are laboring under the impression that this feature will be handled by First National along with the other Mayflower presented pictures which Associated First National recently contracted to distribute.

To set at rest all rumors con-

cerning the handling of the Tucker productions, Mayflower announced late this week, that because of a previous contract, all of Tucker's films would be handled through Paramount, who released "The Miracle Man."

Through a cooperative arrangement between Mayflower and the Paramount organization, the widest sort of publicity and advertising will be accorded the Tucker productions. John W. McKay, Mayflower's general manager, called in his "Flying Squadron" of exploitation men and conferences are now being field with the idea of working out special campaigns calculated to boost receipts for exhibitors. As yet no release date for "Ladies Must Live" has been marked down on Mayflower's schedule.

Fox Has A Large Art Insert

Forty Pages in National Trade
Journals Announce 273 Pictures

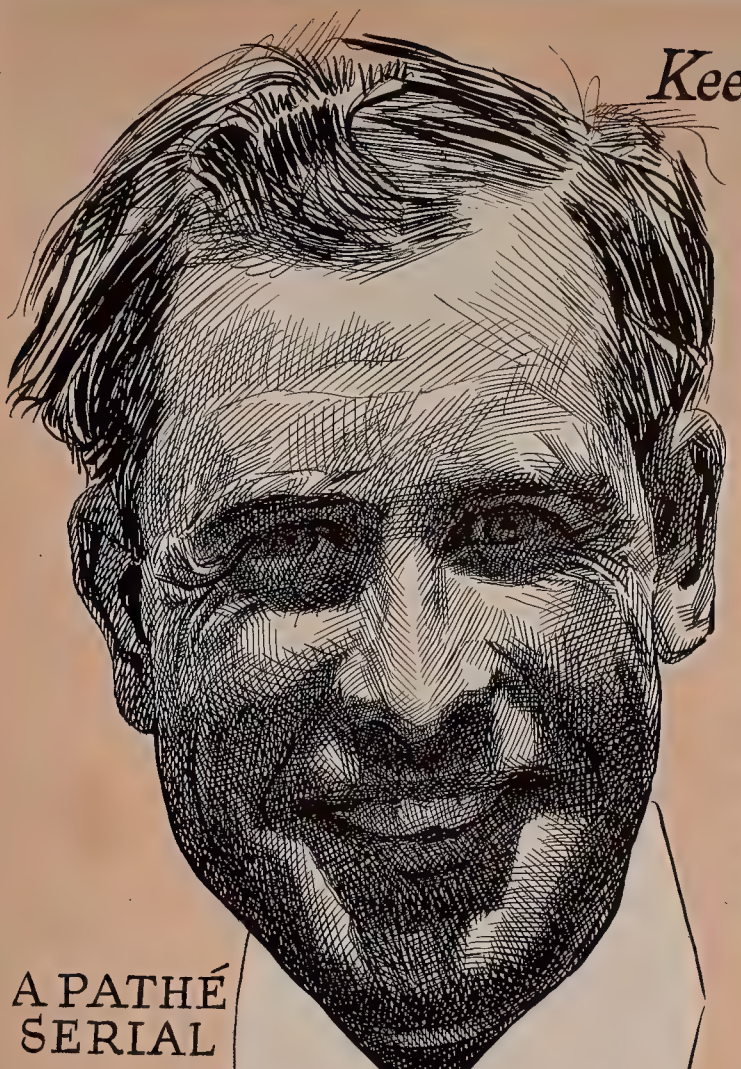
THE largest art insert ever published in the history of the motion picture industry is claimed by William Fox in announcing his "success and profit" season of 1920-1921 for motion picture exhibitors throughout the world. This art insert covers forty pages and will be read by exhibitors in the pages of the national trade organs.

The forty pages tell of the output that will be released during the coming season. This is said to be the greatest output ever planned by any picture organization in the world, consisting of 273 Fox Enterprises, which include super-productions, special features, star series, 26 Twentieth Century Brand productions, a six-reel special Fox Sunshine Comedy, a series of Fox Sunshine comedies presenting the famous Clyde Cook. The general

Fox Sunshine comedies, Mutt and Jeff, Fox News, and the big serial "Bride 13," in making which the United States Navy took an active part.

This splendid output is claimed as a credit to the industry, and more than proves Mr. Fox's contention that the coming year will be the largest the industry has experienced. Believing this, and believing also in the more distant future, he has given the exhibitors of the world a notable list of showmen's pictures.

"Fox Film Corporation," reads the opening announcement, "enters upon its seventh season with the emphatic statement that greater productions and bigger profits are coming to the exhibitors who are users of its pictures during the season of 1920-1921."



*Keep your eye on
Mr. Seitz!*

Only about a year ago Pathé introduced Mr. Seitz as a serial star. He had written and directed many of Pathé's greatest serial successes but as an actor he was new and unproven.

Mr. Seitz made good, with a bang!

"Who is this fellow Seitz?" wrote the exhibitors. "He's great. He's got our people asking for him. He does better stunts than ----- He's got a better personality. He's *there!*"

Mr. Seitz is *there*.

Keep your eye on him. Watch him in this adventurous, dashing and fascinating serial. You'll spot him as a man bound to make a great big mark.

A PATHÉ
SERIAL

GEORGE B. SEITZ
in PIRATE GOLD

with Marguerite Courtot
Produced and directed by Geo. B. Seitz

Written by Frank Leon Smith



*You'll look good and long before
as enthusiastic as this! -*

Exciting Mystery
Jesse D. Hampton Photoplay in Six Parts Released Through Pathe. Story by Mansfield Scott. Scenario by Fred Myton. Directed by Henry King. Cameraman, Victor Milner. Running Time, 65 Minutes.
One of the most interesting, exciting and suspenseful pictures with color to light thus far. It is a story of a directed feature with a superior

[illegible]

Excellent Mystery Story Very Well Produced
Ideal material for photoplay purposes
Available or at least possible

[illegible]

Settings, camera work, photography
the feature are fully up to standard - Length, 5 reels.

[illegible][illegible]

WARNER BEFORE DAWN

you find reviewer praise

From the book by
Mansfield Scott
Directed by
Henry King

From Evening Sun, July 12, 1920

Mr. Warner is one of our best screen actors. He has carried much of the whimsical charm and suavity of manner which he employed so successfully on the stage to his screen work. In his latest picture he has a mystery story to deal with, and handles it in his usual clever manner.

The development of the plot concerns the search for a murderer. Warner in the role of a man who has been commanded while in the hypnotic state to kill the murdered man is the suspect.

The film finds Warner at his best and is excellent entertainment.

From N. Y. Tribune, July 12, 1920

**"ONE HOUR BEFORE DAWN" IS STRONG
PICTURE, WITH H. B. WARNER
AT HIS BEST**

Only a superficial analysis is needed to determine the ingredients that have been used to make "ONE HOUR BEFORE DAWN," in which H. B. Warner is starring at the Capitol Theatre this week, a picture which thrills and interests. The film physician probably prescribed as follows: large dose of hypnotic suggestion, the triangle, one woman and two men this time, dinner party of the upper set, mystery murder, skillful detective work, and the clearing of the hero after all the evidence at hand points to him as the murderer.

A less experienced actor than H. B. Warner might easily have overacted the role of George Clayton. It is a full and difficult role and Mr. Warner's work—especially his facial expressions—is good. Anna Q. Nilsson also plays well.

From Evening Mail, July 12, 1920

"ONE HOUR BEFORE DAWN," the feature at the Capitol this week, is a drama of the intense variety which one expects when H. B. Warner is cast for the leading role. The swiftly moving, absorbing story is played by the entire cast with a zeal that leaves no dull moments from beginning to end.

H. B. Warner, as George Clayton, the author, scores a real success. It

is in the drama that demands the expression of vital personal power that Warner is at his best and "ONE HOUR BEFORE DAWN" offers him an ideal vehicle.

"ONE HOUR BEFORE DAWN" has a psychic background with the saving grace of plausibility. The cast supporting Mr. Warner is excellent, including Anna Q. Nilsson, Augustus Phillips, Howard Davies and Lillian Rich.

From The Illustrated News, July 13, 1920

**MURDER MYSTERY PUZZLES
AUDIENCE AT CAPITOL**

You know, when we received notice that the Capitol Theatre had scheduled a mystery yarn for this week's entertainment we had quite made up our minds that we were going to be bored, but were pleasurably surprised as we watched the unwinding of the plot of "ONE HOUR BEFORE DAWN."

Harrison Kirke was stabbed to death "ONE HOUR BEFORE DAWN," and George Clayton thinks that he committed the murder under hypnotic influence, having awakened from a nightmare in which he saw himself murder Kirke.

We can't tell the public anything about H. B. Warner that they don't know. Suffice it to say that there couldn't be a better choice for the sort of picture "ONE HOUR BEFORE DAWN" is.

From Evening Telegram, July 12, 1920

One of the best all-around bills yet offered the Capitol clientele was shown at the popular playhouse yesterday. The sterling legitimate actor, H. B. Warner, was the bright particular star in a tense detective drama entitled "ONE HOUR BEFORE DAWN." The story is a film version of the novel of Mansfield Scott entitled "Behind Red Curtains," and from the very first moment the reel starts unwinding it grips with a grip of steel. . . . The star is fortunate in having one of those parts particularly suited to his style, and his support is excellent throughout the entire length of the reel.

*Played at New York's Capitol Theatre
Week of July 11*



Pathe
Distributors



RUTH ROL

favorite serial star of the world, in

"RUTH OF THE RO

from the novel "Broadway Bab"

by Johnston McCulley

Produced by

Ruth Roland Serials, Inc.



A
PATHÉ
SERIAL

AND CKIES"



A real audience-grabbing attraction, as swift in action and as eye-dominating as the charge of a cavalry brigade!

It breathes the untamed spirit of the measureless plains and the snow-capped mountains of the West.

It presents in fifteen stirring episodes the girl who has proved her box-office value in eight thousand theatres in the United States alone.

It starts off with a rush and a roar and ends in a way that will have them fanning for air.

Get it while the getting is good.

 **Pathe** 
Distributors



Edgar Lewis
Productions, Inc.
presents

LAHOMA

*A story of early days
in Oklahoma*

*from the novel by
John Breckinridge Ellis*

*personally directed by
Edgar Lewis*

Edgar Lewis has achieved another distinctive success with this picture of mighty men and brave women in the struggle on the last frontier.

The romance and adventure of our own great West are unequalled in history as "Lahoma" is unequalled in picture presentation of it.

VICTOR
BEALS



 **Pathe** 
Distributors



Five players in Goldwyn's picturization of Basil King's story, "Earthbound." From left to right: Lawson Butt (photo by C. S. Bull); Mahlon Hamilton, Billie Cotton, Wyndham Standing, and Flora Revals

Claire Whitney Cast in Important Role

Claire Whitney has been engaged by Metro Pictures Corporation to enact the highly important role of Jane Reynolds in the picture-production of Eugene Walter's stage drama, "Fine Feathers." Coincident with the issuance of information regarding the engagement of Miss Whitney Metro made known the fact that June Elvidge also has been added to the all-star cast which will enact the play, and which already includes, besides the two actresses just mentioned, Eugene Pallette.

Both Maxwell Karger, director general of Metro, and Eugene Walter, author of the play and one of Metro's staff of playwrights, regard the most difficult problem of casting "Fine Feathers" solved by the signing of Claire Whitney and June Elvidge. For the part of Jane Reynolds, to be acted by Miss Whitney, Director General Karger had made more than twenty screen test of well-known screen actresses, it is stated.

Eminent Authors' Features on Schedule

The next two Eminent Authors' Productions to be released by Goldwyn and Rex Beach are by two of the most widely read of American novelists—Basil King and Gouverneur Morris. One of the productions is Basil King's story of mortal and immortal life, "Earthbound," which on Wednesday, August 11, was offered by Goldwyn at the Astor Theatre, New York and at the Playhouse, Chicago.

The second, Gouverneur Morris' novel of San Francisco's famed Barbary Coast, "The Penalty," will receive its pre-release showing at the Capitol Theatre.

Clyde Cook Coming in Sunshine Comedy

After having built up the reputation on the vaudeville stages of London, Paris, Australia and America, Clyde Cook is to make his debut as a star of Fox Sunshine Comedies. "Kiss Me Quick" is the title of Mr. Cook's opening comedy.

"Earthbound" Receives Praise

GOLDWYN announces that it is the recipient of the most unusual telegrams of praise from such authorities as George Loane Tucker, Maurice Tournier, Gertrude Atherton, and Gouverneur Morris commenting on Basil King's "Earthbound," produced by Goldwyn. One telegram read "Dignity, power, passion, drama. . . No great work of art has ever held me more spellbound."

George Loane Tucker wired as follows: "Have just attended a review of 'Earthbound.' You have done the right thing in producing such a picture. There is a message in 'Earthbound' that the wide world is greatly and deeply interested in. It is difficult to find words with which to congratulate you on the far-sighted courage that must have been necessary before you undertook this costly and difficult production, and also for the exquisite care with which it has been produced. I sincerely hope that everyone who liked my production of 'The Miracle Man' will go to see 'Earthbound.'"

Maurice Tournier, who also stands in the front rank of his profession, telegraphed: "Have just attended the review of Basil King's 'Earthbound' and want to sincerely congratulate you on what I consider an artistic triumph in the presentation of the most interesting subject that has ever been screened. The production of 'Earthbound' makes a distinct advance in the art of motion pictures."

Gertrude Atherton, whose success as an author for the screen promises to duplicate her success as a novelist, wired: "I dislike so the roughly uplift and religious matters being brought into fiction that I never go to see plays or read books of which either is the theme. I went to see 'Earthbound' prepared to be bored or disgusted, but as a matter of fact I was enthralled, not only because the story itself is intensely interesting, but because it is unique. Nothing of the kind has ever been done and you have a unique idea presented with the most perfect artistry. I am positive that as this play combines a fascinating story, originality and unusual beauty of production,

Authors and Producers Comment on Goldwyn Picture

'Earthbound' cannot fail to attract not only one public but all publics. I thought that your idea of raising the standard of pictures by the co-operation of authors was perhaps a little altruistic, as the novelists talent is so entirely different from the more modern kind in the motion picture writer's brain. But your great idea is certainly justified in 'Earthbound.'"

Gouverneur Morris telegraphed:

"That astounding drama which yesterday passed with unutterable dignity before our astounded eyes!"

In keeping with the unusual character and importance of the photodrama, Goldwyn sought new channels for its first public presentation. A legitimate theatre was engaged in our two largest cities—the Astor in New York and the Playhouse in Chicago—where indefinite runs of the picture started on Wednesday, August 11. An invitation presentation was made on Tuesday evening attended by men and women eminent in the fields of art, literature, the stage and motion pictures.

Salesgirl Beauty Is Found

Mayflower to Select Winner of 10,000 Entrants for Walsh Film

ANNOUCEMENT has just been made by the Mayflower Photoplay Corporation that the "National Sales Girls' Beauty Contest" which this organization has been conducting through the Newspaper Enterprise Association in fifty cities throughout the United States, will come to a close the latter part of this week. The winner will probably be announced early next week. This contest, arranged by Mark Larkin, publicity director for Mayflower, has attracted attention for two months. It is estimated that ten thousand sales girls entered from every branch of the merchandising business.

The purpose of the contest was to find the most beautiful sales girl in the United States. This was accomplished by having papers served by the Newspaper Enterprise Association discover the most beautiful sales girl in each of the important cities. Photographs of the winners from the various cities were then judged in New York City by a national committee made up of Neysa McMein, artist; Alfred Cheney Johnston, photographer; Florenz Ziegfeld, connoisseur of feminine beauty; James Quirk, editor of Photoplay, and R. A. Walsh. The girl winning the title of

"Most beautiful sales girl in America" will be brought to New York City, chaperoned by her mother, by Mayflower, and given six weeks' work in an R. A. Walsh production. Following her film engagement, she will then be given six weeks in one of the Ziegfeld shows, probably "The Follies."

Vitagraph is Filming "Black Beauty"

"Black Beauty," the famous classic known to readers in every civilized language, is being filmed by Vitagraph, according to an announcement this week by Albert E. Smith, president of that company.

David Smith, whose artistry in his powerful production of James Oliver Curwood's novel, "The Courage of Marge O'Doone," established him among the leaders in his profession, is directing Anne Sewell's appealing story. A period of about four weeks was occupied with the animal continuity with which the picture opens and closes—Black Beauty's life story as told by himself. In the midst of this autobiography of a horse, the simple, homely characters of the English countryside, described in the book, are introduced.



The newly completed Hal E. Roach studios (insert Mr. Roach) at Culver City, Cal., where Rolin comedies, the new "girl" comedies and the Lloyd productions are being made

Lloyd Praised at Review

Los Angeles Public Are Shown Star in "Get Out and Get Under"

FOLLOWING out a custom established with the first of the two-reel series, Hal E. Roach, producer of the Harold Lloyd comedy specials, recently gave a preview showing of "Get Out and Get Under" in a theatre near Los Angeles. This is the second of the new series of Lloyd specials, which are being distributed by Pathe. Mr. Roach selected a regular audience with which to try out the new Lloyd laughterbolt, and the reception it won rivalled that given "High and Dizzy" when it was first shown in Pasadena. The producer's theory is to exhibit each new Lloyd feature before an audience that is natural—not a hypocritical gathering of judges or studio employees.

When "High and Dizzy" was shown for the first time, it was found that too much footage fol-

lowed the great climax, where Lloyd almost falls off the ledge of the hotel. The finish did not get the laughs it would have commanded without such uproarious and thrilling preceding incidents. Consequently Mr. Roach forestalled any lagging at the finish, by cutting the action and snapping up the closing scenes with the result that "High and Dizzy" was a veritable "knockout."

According to the information reaching the Pathe Home Office "Get Out and Get Under" was found practically faultless at its preview showing. Laugh followed laugh in such volume as to leave no doubt, according to the West Coast message, that the new comedy special will be proclaimed the finest Lloyd picture to date.

Fast Work at Metro Plant

Three Specials Have Been Turned Out Since New York Studio Opened

THE results realized at Metro's Sixty-first Street studios in New York since their opening approximately three months ago and the part that Maxwell Karger, director-general has taken in the developments are emphasized in a statement just issued from the New York offices of the Metro Pictures Corporation. The statement follows:

"Despite the obstacle of generating momentum, of overcoming the inertia of a new production unit; and despite unremitting attention to every detail which would make for artistically satisfying photoplay, Metro's director-general has in the brief space of time since May supervised, until completion, three all-star features: 'Love Honor and Obey,' 'The Marriages of Mayfair' and 'Clothes.' Since the last camera 'shots' of these

were taken and the cutting and assembling done, Mr. Karger has driven well into the task of three other productions no less ambitious: 'The Misleading Lady,' starring Bert Lytell; 'Fine Feathers,' an all-star screen production of Eugene Walter's powerful stage drama; and 'Polly With A Past,' which brings the Belasco theatrical star, Ina Claire, before the camera in a role she made famous before the footlights.

"When Maxwell Karger came from the West Coast to superintend all Metro pictures made in the East it was expected that on account of the job of putting the studio in running order he would not find time to do more than lend a helping hand in this or that picture when individual directors found themselves confronted with an unusually knotty scene."

Tradition in the Discard

By J. S. Dickerson

ANOTHER step upward toward the goal the motion-picture will eventually achieve, that of being the greatest of educators and providing the most comprehensive medium of expression, has been accomplished.

A recognized director has brought forth a picture which forsakes tradition almost entirely, eliminates the youthful romance, has no hero character such as we have insisted all photoplays must possess, no sweet young thing to be wooed and won, no deep dyed villain, no intricate carefully builded plot, and substitutes for all these one time motion picture virtues, a character study story of no particular value dramatically but rich in its incident and truthful in its delineation.

A distributor famous for its ability to pick box office attractions is presenting the feature without apologies and with perfect confidence that it will meet with success.

We refer to King Vidor's "The Jack Knife Man."

To discuss the merits of the production would be to write a review. To dilate upon the feature's importance as a production in so far as it departs from tradition is a duty.

There is no reason in the world why a motion picture should be arbitrarily confined or made subsidiary to the eternal love story. There is no reason why the motion picture should not have as wide a field of endeavor as fiction. Our greatest stories are character studies quite often with no hint of romance. Our greatest plays, most of them, have followed along the same lines. Why should the photoplay be limited in its scope? Tradition and no other reason. A tradition that should have been outlived long ago. A tradition that had its foundation with the opinions and wishes of the old-time picture fan who for the most part long since ceased to exist.

There is more than an acknowledgment of the discovery that the picture public of today does not demand the time-worn eternal romance as the basis of its motion picture fare to be reckoned with in a discussion of this subject. There is the definite knowledge that this public is positively demanding something new in the way of picture stories. How then is the something new to be provided if writers and directors are to be confined to the narrow lines laid down by tradition? What sort of fiction would authors turn out who were thus handicapped? The ancient Greeks had certain definite rules by which their drama must be constructed. What sort of plays would our present day dramatists bring forth if they were compelled to abide by an arbitrary decision as to what could and what could not go to make up a play?

There are still other thoughts to be considered in a discussion of Mr. Vidor's picture and others like it. One is the particular problem of the exhibitor. When the producer departs from tradition and makes a picture like "The Jack Knife Man" in the hope of broad-

ening the scope of the photoplay, is it not the duty of the exhibitor to do his share by making an extra effort to carry that production to success, even if he may still feel that his personal interests for the immediate future lie in letting some one else be the pathfinder and moulder of public opinion?

We have been told innumerable times by the foremost exhibitors of the country that their greatest problem today is securing good pictures, pictures that are different, pictures that have something new in them.

There is just one way to remedy the faults that are being found in our productions, and that is to go into new fields for material from which to make them. There is just one way that producers can be expected to be induced to make such pictures, and that is for the exhibitors to play them.

Before the public as a whole decides that it entirely approves of stories like "The Jack Knife Man," the exhibitor may be compelled to do some missionary work. It may take a little time, possibly mean the loss of some profits that could have been made by substituting a production with a popular star in a traditional vehicle, and some hard work in the way of exploitation. But in the end everyone is going to be benefited.

Thirty years ago popular fiction was written pretty much along narrow lines as we have been using for picture production. Masterpieces like Irvin S. Cobb's "Judge Priest" stories and Octavus Roy Cohen's character sketches of the Southern negro were unheard of. May the time soon come when the "Judge Priest's" and the "Pop Eyed Parson's" will be considered legitimate leading characters for picture purposes. Then and only then will the motion picture come into its own.

Paul Chase Goes from Hallmark to Stoll

Announcement is made of the resignation of Paul A. Chase as the assistant-treasurer and comptroller of the Hallmark Pictures Corporation. The resignation became effective on August 5th, but he will continue to give Hallmark some of his time until his successor is named. The reason for Mr. Chase's resignation is his engagement by the Stoll Films, Ltd., of London, which is contemplating an extensive distributing program for the United States and Canada. Mr. Chase's association with Stoll Films, Ltd., will not require his departure from America.

Vola Vale to Appear in New Metro Picture

Vola Vale will enact one of the featured roles in Metro's forthcoming all-star production of "Someone in the House," which John E. Ince is directing at the company's west coast studios in Hollywood. Miss Vale signed her contract the other day.

Jury to Select Titles for Walsh Pictures

Recognizing the title as one of the most important factors in the exploitation of a picture, R. A. Walsh, whose productions are presented by the Mayflower Photoplay Corporation, has inaugurated a system whereby the selection of a name for his future offerings will be made by a jury of six expert showmen. This innovation will be put into effect with Walsh's second independent subject which is now being filmed and which will be presented by Mayflower as a First National attraction.

"It will be the duty of the title jury," said Walsh, "to select for my productions titles best adapted to use in exploitation. It is my plan to show each production to the jury and have them submit a list of titles, which in their estimation not only fit the story but also lend themselves to unusual publicity campaigns. The titles submitted by the individual members of the jury will be put through the process of elimination, and one will be selected by a majority vote."

Exhibitors Laud Prints Done by Rothacker

The excellence of the laboratory work revealed in Norma Talmadge's latest starring vehicle, "Yes or No," has brought to the offices of the Rothacker Film Mfg. Company a number of letters from prominent exhibitors throughout the country, in which liberal praise is bestowed on the Rothacker Company for its part in enhancing the studio values of the production. The following letter from Floyd Brown of Indianapolis is typical of the other commendatory epistles received:

"An agreeable surprise awaits those who have not yet viewed 'Yes or No.' The excellent studio work has been greatly enhanced by the Rothacker laboratory work."

A number of other releases besides the "Yes and No" come in for special praise on the character of the laboratory work done on them.

Walsh Picture to Be Finished Soon

Work is progressing rapidly on R. A. Walsh's second independent production to be presented by Mayflower as a First National attraction. If the present rate of progress is maintained, Walsh announced that all scenes will be finished within two weeks. In order to make time on this feature, the producer has been operating at two studios, the Biograph studio in New York City and the Paragon studio in Fort Lee, New Jersey.

After the scenes have been completed, the producer expects to spend at least two weeks cutting and titling, thus bringing the production up to its maximum of dramatic value. As yet, Walsh has not given a name to this picture.

Pathe News Has Polish Pictures

"Red" War Scenes to Be Shows in News Reel

WHILE newspapers throughout the country are devoting columns to the Polish debacle in the war waged with the Russian Bolsheviks, the Pathe News claims another triumph by obtaining motion pictures of the scenes attending the new European warfare. Through M. Georges Ercole, the French cinematographer, Pathe News has obtained a series of pictures on the new "front." The first of the series is contained in Pathe News No. 63.

Ercole has been with the Polish army since it started its march of triumph to Moscow, and is still with it while the Reds are driving toward Warsaw. During the great war, Mr. Ercole travelled over virtually every foot of the country where the Reds and Poles are waging their fight. Early in the war he was designated by the Czar to accompany one of the main Russian armies to photograph its progress, for publicity purposes. He was wounded several times and for his "notably meritorious service" was decorated with the Cross of St. George.

Despite the reputation of the PATHE NEWS cameraman, it was only with difficulty that he received a permit to accompany the Polish troops. After several weeks endeavor, he was permitted to move up to the front line, and is said to be the only photographer to get this permission.

The pictures of the Polish-Bolshevik War are published by PATHE NEWS following a series of other big events covered first by this organization, according to reports. It is only a few weeks ago that the PATHE NEWS presented the first news reel pictures of the Mexi-



"Russian Reds" captured by Poles—Georges Ercole, Pathe camera man at the camera

can revolution. These followed a series of national and international events, which were given to the screen by PATHE NEWS. Among these were the German revolution; the occupation of Fiume by D'Annunzio; the French invasion of Frankfurt; the San Remo Conference, and a number of other events of similar magnitude.

Ercole has been engaged in war cinematography since 1914. Pathe sent him to Belgium when the war began, and he was at Mons when the Old Contemptibles made their great stand. In those days Kitchener was the man at the wheel and he thought the proper place for war correspondents and all their tribe was anywhere but the front. They did not want films then, and none of the Belgian pictures saw the light.

Other ideas prevailed in St.

Petersburg, as it was then when the Russian Government asked Messrs. Pathe Freres for a cinematograph operator they despatched Mr. Ercole. He was first sent down to Przemyśl and during the siege he filmed war in many respects. Then the steam roller rolled forward to Tarnow when it was almost within sight of Germany, and this was the high-water mark of the advance. He was wounded here as the result of an explosion of a 42-centimetre shell which dropped a piece of wood on his shoulder. A second wound was sustained at Vladova during the great retreat which ended at Brestlitovsk.

He was commissioned to join the Black Sea Fleet and he filmed the bombardment of the Bosphorus Forts. Another adventure of great interest was his march with the army of the Caucasus to Trebizond.

Read's New Picture Praised

HIGH tribute has been paid J. Parker Read, Jr., by his fellow producers in the "Big Seven" in the announcement just made by President Oscar A. Price and General Manager Fred B. Warren of the distributing organization that "The Leopard Woman," Read's initial Associate Producers' offering would be the first release of the new corporation.

September 12 has been set as release date for this Louise Glaum vehicle which bears the "personally supervised" stamp of J. Parker Read, Jr., and which probably will be published in seven reels.

"The Leopard Woman" is said to be Stewart Edward White's "pet novel." In the cast in support of Louise Glaum will be seen House Peters who is soon to launch his own producing company; Noble Johnson and several hundred Africans, Egyptians and others.

According to reports from the Coast, Hunter P. Lovelace, assistant to General Manager Fred B. War-

ren, viewed the "rushes" of "The Leopard Woman" which is drawing to the final stages of filming, and wired New York that he was confident that "The Leopard Woman" will make "screen history and prove a commercial and artistic success of the first water." Lovelace especially praised the settings and general mounting of the production.

Read already has been eight weeks making "The Leopard Woman" with Wesley Ruggles at the directorial helm. Charles J. Stumar has been at the head of the camera staff, with Doran Cox and Frank Gereghy, two well known directorial assistants, acting as aides to Ruggles.

Lovelace claims that "The Leopard Woman" will reveal Louise Glaum as the histrionic queen of the screen. "There has never been any doubt in the exhibitor mind," says Mr. Lovelace "of the ability of Louise Glaum to charm and fascinate her audiences, but in 'The Leopard Woman' she is so vivid,

so chameleon-like in her moods, so compelling, that I am certain this piece of work will stamp her as the leading actress of the screen today. As an emotional artist I can think of no equal to her—she is the very incarnation of Stewart Edward White's heroine and J. Parker Read, Jr., has produced the story with a very fine regard for the original.

Although J. Parker Read, Jr., has not evidenced any desire to make public the cost of his initial Associated Producers' offering it is said that by completion the production will have cost him close to \$200,000. Nearly 200,000 feet of film have been shot on the production, it is said, and the company of 125 spent a week on the desert beyond Palm Springs, California, in taking some scenes.

Charles J. Kyson and W. G. Heywood are responsible for the architectural work in the picture and these men together with Mr. Read's art title staff will be credited with their work on the screen.

Orchestra Missing in Flint Theatres

Orchestras are missing in all the larger Flint, Michigan theatres, including every picture house in the city which has employed union musicians. Theatre managers are unanimous in declaring they will not employ musicians for orchestras again at what they declare to be exorbitant rates.

Contracts between the musicians' union in Flint and all the theatre managers expired Saturday, July 31. Efforts had been made by the business agent and other representatives of the union to get the theatre managers to grant a new scale effective August 1 which would pay leaders \$75 per week and side men \$50 per week. The old scale was \$35 and \$37.50 for side men and \$50 for leaders. The theatre men declare they did not feel that they could pay the big increases demanded and then have to pass them on to their patrons.

Neither the theatre owners nor the union men will admit that there is a strike. The theatre men simply say that the contracts expired and they refused to renege on the union men at the new scale.

Veiller Does Original Story for Metro

Bayard Veiller has completed his first original story for Metro. It is a melodrama and will be called "He Tried to Be King." Albert Shelby Le Vain is at present adapting it for the screen, and it will be filmed as an all-star production.

In addition to acting as director of the Metro West Coast production unit, Bayard Veiller is to write five original stories a year. The title of his second story will be "To Catch a Thief," which will be a drama of the underworld, while the third will be "Twice One is Two" which is a comedy.

Hodkinson Will Handle Hutton Productions

A statement from the W. W. Hodkinson Corporation announces that F. Laws Hutton, who is interested in the picture-producing firm of Hutton & Frothingham, was in conference with Mr. Hodkinson on Friday, August 6. Mr. Hutton is quoted by the Hodkinson statement as saying that "all future productions in which he was interested would be released by the W. W. Hodkinson Corporation." The firm of Hutton & Frothingham will release in the near future "The Broken Gate," starring Bessie Barriscale.

Chas. Miles Has First Run on "King Spruce"

Charles Miles, an exhibitor of Cleveland, has just placed a first-run contract on "King Spruce," a Dial Film production, starring Mitchell Lewis and released by the W. W. Hodkinson Corporation.

"Madame X" Release Is Set

Listed on September Schedule; Has Pauline Frederick in Leading Role



Pauline Frederick, as she will look in "Madame X," presented by Goldwyn

THE Goldwyn Pictures Corporation has named the coming months of September the "X" month. The reason for the appellation is the release during this month of "Madame X," Goldwyn's screen production based on Alexandre Bisson's celebrated emotional drama of the same name. Pauline Frederick plays the title role in the photoplay.

"Madame X" on the stage has proved to be one of the greatest

sensations of the decade. With Sarah Bernhardt in the leading role its French version scored repeated success in Paris, London and on tour in the United States. In the English version, Dorothy Donnelly in the titular role gave the most remarkable performance of her career. With Pauline Frederick as the star of the screen production, the Goldwyn officials anticipate for the photoplay, "Madame X," a measure of success commensurate with that of the stage-play. The following statement has been issued from the Goldwyn offices in connection with their forthcoming release:

"The pictured version was directed by Frank Lloyd, one of the most imaginative, sensitive and skilled directors of the day. In the supporting cast are William Courtleigh, known for years to theatre-goers of the country as a thoroughly skilful artist, in the role of the husband; Casson Ferguson as the son who defends his unknown mother against the charge of murder; Hardee Kirkland as the family physician; Sydney Ainsworth as the murdered blackmailer; beautiful Corrae Kirkham as the son's fiancée; and Lionel Belmore and Willard Lewis as two Parisians who fatten on their knowledge of the skeletons in the family closets of the wealthy."

Canadian Exchanges Open

Educational Completes Details of New Canadian Distributing System

EDUCATIONAL Films Corporation announces that it has completed arrangements for establishing its exchange system throughout Canada. Offices will be opened in St. John, Montreal, Toronto, Winnipeg, Calgary and Vancouver, the six distributing centers. From the beginning of its plans for the establishment of its own exchange system, Educational has planned to have its own branches throughout the Dominion, and for that reason it is said to have declined a number of financially flattering offers for the Canadian rights to its product.

A separate organization is now being formed to handle the Canadian distribution under the name of the Canadian Educational Film Exchanges, Inc. This organization expects to have its own offices opened in a few weeks, fully equipped with a supply of prints and a full line of accessories and exploitation aids.

In the control of the Canadian company, Educational will be associated with the Allen Theatrical Enterprises, the dominant exhibitor interests of the Dominion. According to the announced plans, there will be a thorough sales covering of Canada from each of the six offices. Physical distribution of pictures will be handled by the Monarch Film Company, a subsidiary of Allen Enterprises, which also has offices in the six cities mentioned.

Much of the product distributed by Educational has long been popu-

lar in Canada, states Educational's home office in New York. The Allens have controlled the Canadian rights to the Christie Comedies and Chester-Outing scenes for some time and have distributed Bruce Scenics Beautiful and other Educational releases.

Educational further reports that the trade-paper advertising has brought in scores of inquiries from Canadian exhibitors as to how the product might be obtained and that there are bright prospects for the Dominion organization starting off with a sales record. Arrangements for Canadian distribution were completed this week at a conference between E. W. Hammons, president of Educational Film Exchanges, Inc., and Louis Rosenfeld, general sales manager for the Allen interests.

Pathe to Make Serial From Popular Novel

Pathe has acquired the motion picture rights to "The Fortieth Door," the novel by Mary Hastings Bradley, and will produce it as a fifteen episode serial starring Charles Hutchison. Contracts for the filming as a serial of this work of fiction were closed this week by Pathe with the author and Robert Brunton, who will produce "The Fortieth Door" at his Los Angeles studio.

Road Show to Exploit Its Productions

The Motion Picture Producing Company of America, Inc., which is making the King Cole Comedies and which controls the world rights to the "high speed" pictures made by the Stereospeed camera, has hit on a unique method of introducing its pictures to the movie fans about the country. A traveling road film company has been organized to visit all the large cities of the country. Theatres or halls are being engaged.

The traveling show is made up of King Cole Comedies and Stereospeed pictures. In addition there is a special lecturer who accompanies the show and an operator. No admission fee is charged anywhere, entrance to the theatre or hall being by invitation only. The invitations are to be so distributed as to secure as representative an audience as the city can offer.

Fox Film Has Birth Day on the Continent

Welcome to France and Belgium—continued success to the Fox Film company. Fox Film Societe Anonyme in Paris recently gave a dinner to celebrate the first anniversary of this offspring of the Fox Film Corporation of New York. The dinner came at the conclusion of the convention of the Fox French and Belgian branch managers held June 26, 27, 28 and 29. The guests of honor included Sir Charles Valadier, Pierre Veber, the distinguished French author and critic; Marcel Allain author of the "Fantomas" detective stories which Fox Film Corporation has purchased and which will be filmed shortly; the Duke of Richelieu and M. de Simone, director of "Scenario," the film magazine.

Edward Earle to Play Opposite Doraldina

Edward Earle, whose similarity to the common conception of the typical American has won him the sobriquet of "The O. Henry Man," has been chosen by the casting director of the Metro studios in Hollywood for the leading male role in the cast of Doraldina's forthcoming production, "The Passion Fruit," which has been made into screen drama from the story by Carey Wilson.



Dorothy Dalton in "Guilty of Love," a Paramount picture from the Avery Hopwood play, "This Woman—This Man"

Russell-Grevier Form New Chicago Firm

Announcement is made of the formation of the company of Russell-Grevier-Russell, 8 South Dearborn street, Chicago, Illinois, for the purpose of acting as producers' agents in the marketing of motion picture film.

This company will act as representative of the Doubleday Production Company of Los Angeles, Cal., now making a single-reel comedy weekly known as the Tucson Comedy, and a two-reel western released bi-monthly. The United States territory on this commodity has been sold to the Capital Film Company of Chicago.

The Russell-Grevier-Russell will also produce, preparations now being under way for the production of a picture to be released via the state-right market.

Foreign Sales on Hall Room Boys Comedies

The Hall Room Boys Comedies, the series of which were recently acquired by the Inter-Ocean Film Corporation for exclusive foreign distribution covering a period of three years, have been disposed of in a number of choice territories, according to a statement issued the early part of the week by Gus Schlesinger, manager of the department of foreign film sales of Inter-Ocean Film Corporation.

Contracts just closed provide for the physical distribution of the entire first year's output throughout Great Britain and also the Japanese Empire. One of the largest film renters in South America has also bought the first year's output for distribution throughout Argentina, Uruguay and Paraguay.

Japanese Star Visits Pauline Frederick

Masao Inoyue, a prominent actor of Japan, professor Hiyoishio Masumoto, studio master, and A. Susuki, New York representative of the International Motion Picture Company of Tokio, called upon Pauline Frederick, Robertson-Cole star, at her studio last week, bearing a message of the high regard in which she is held in the land of cherry blossoms.

Masao Inoyue made a brief speech, lauding the star and her work, and then presented her with a kimono of pastel colors, beautifully embroidered in gold and silver. Miss Frederick conducted the visitors on a three-hour tour of her studio.

Chester Conklin Signed by Special Pictures

Carrying on its policy of signing up nationally known stars and directors of the comedy field, the Special Pictures Corporation this week secured the signature of Chester Conklin to a long term contract, which carries with it a salary that it said, will make the former Mack Sennett star one of the highest paid mirth makers in the business. According to the contract the comedian agrees to deliver to Special Pictures Corporation twelve two reel comedy specials a year.

Activities of the Independents

STATE RIGHTS—EXPORT

Neal Hart Series Sell Fast

Seventy Percent of Territory Is Disposed of; Rest Going Quickly

SEVENTY per cent of the territory has already been sold on the Neal Hart Pinnacle productions, announces Eddy Eckals, general manager of the Independent Films Association, Chicago; and inquiries from unsold territories make immediate deals for them certain, it is stated.

E. J. Farrell signed for the entire Neal Hart series last week, which means that the Major Film Corporation of Boston, Mass., will handle the distribution of all Pinnacle productions for the New England States. Upper New York State has been closed with the Dooley Exchange, Inc., with exchanges in Syracuse and Buffalo. While Greater New York and Northern New Jersey goes to the Commonwealth Film Corporation of New York City.

The rights for Maryland, District of Columbia and Virginia have been purchased by Abe Dresner of the Exhibitors Film Exchange, Washington, D. C. western Pennsylvania and West Virginia go to the S. & S. Film & Supply Co., of Pittsburgh Pa., the deal having been closed by Messrs. Sanial and Steinberg.

Dave Warner of the Warner Film Attractions, Cleveland, Ohio, will distribute all Pinnacle productions for Northern Ohio. The State of Michigan goes to Dave Mundstuck

of the Strand Features Inc., Detroit.

The Iowa and Nebraska rights have been purchased by C. C. Bridwell of the Magnet Film Co., with exchanges in Davenport and Omaha. Al Kahn of the Crescent Film Co., Kansas City, is already exploiting these independent specials for Kansas and Western Missouri.

In the South, the entire series was purchased by the R. D. Lewis Film Co., Dallas, Texas. These rights include the states of Texas, Oklahoma and Arkansas.

Concentrated distribution will be given the State of Tennessee and Southern Kentucky by general manager Abe Kaufman of Kaufman Specials at Memphis Tenn. The same may be said of Minneapolis, North and South Dakota, arrangements for this territory having been made with the Elliott Film Corporation, Minneapolis.

Woman Untamed Sold in New York State

Ben Fitner, exchangeman from Northern New York State has purchased Elmer J. McGovern's "The Woman Untamed" for that territory. Mr. Fitner is a new comer in the ranks of the independents and will open offices at Albany and Buffalo.

Reports Many Bids for "Whispering Devils"

Sam Zierler of the Commonwealth Film, who purchased the territorial rights on "Whispering Devils" from the Equity Pictures Corporation for New York and New Jersey, has decided not to open the picture for his territory before the fall. The reason for his delay, according to Equity, is that Mr. Zierler believes that this picture is of a calibre suitable to serve as a "season-opener." Other state right buyers who have closed with Equity for this production, are adopting the same policy, states Equity.

Bids on the open territory are coming in rapidly, but Equity prefers to wait and afford more buyers the opportunity of bidding. A statement from the Equity offices says that with the bids on hand it is in a position to dispose of all the rights with ease.

"Nobody's Girl" Will Be Issued Aug. 15

Federated Film Exchanges of America announces that "Nobody's Girl," starring Billie Rhodes, will be released at all Federated exchanges on August 15th. An excellent cast headed by Melbourne McDowell and Mary Alden supports Miss Rhodes. The taking of a robbers' rendezvous on a lonely island by revenue officers under the guidance of the heroine is said to make an unusually thrilling scene. Exceptional exploitation possibilities are claimed for the production. A sixteen-page press-book is available for users of the picture. Advertising aids, lithographs, slides, cuts and music cues are also available.

Screenplays Agent Goes to Eastern Asia

J. F. Newman has been appointed by the Screenplays Productions Inc., as its representative for eastern Asia. He will leave shortly to open an office at Shanghai. Mr. Newman, it is said, has been decorated by the Chinese government with the order of the "Literary Tiger" for his work in directing an army of Chinese coolies in the devastated regions of France.

Mr. Newman is already on his way to the Orient in the interests of Screenplays Productions Inc., which company is handling the Bryant Washburn independent features, the first of which Mr. Washburn is about to start work on in Europe. Mr. Newman's oriental field will cover China, Japan, Indo-China, the Philippines, Dutch East Indies, Straits Settlement and India.

Comic Strip Will Aid Neal Hart Series

In the exploitation of the Neal Hart series of Pinnacle Productions the Independent Films Association is putting out a cartoon comic strip along the "daffodil" type, which is said to be different.

The Neal Hart cartoon is by Joseph Fischer, whose comic strips have made many people laugh through the various newspaper syndicates throughout the country.



Scenes from the third episode of "The Son of Tarzan," produced by National Film Corporation



Monte Banks in "A Bedroom Scandal," a new comedy to be distributed by Federated Exchanges

David Howells Leaves on European Trip

David P. Howells, International film distributor, of 729 Seventh Avenue, New York, will sail for Europe shortly on the steamer Kaiserin Augusta Victoria.

This is Mr. Howells' regular trip of inspection of his foreign offices, one of which is located in London and the other in Paris. He expects soon to establish another office which will take care of the business of all continental Europe and the near east. If time permits he will visit the continent and look over the situation in the Latin countries with special attention paid to Italy, Spain, and Portugal.

Joe Brandt Helps Cut Arrow Serial

Joe Brandt, eastern representative of the Berrilla Film Corporation, has arrived at the West Coast to supervise the cutting of the first five episodes of "Thunderbolt Jack," the new Arrow serial starring Jack Hoxie, now being produced by Berrilla. Mr. Brandt will also assist in writing the unfinished episodes of this serial, and arrange for the purchase and continuity of Jack Hoxie's next vehicle.

Federal Service Closes for Gumps' Cartoons

The Federal Service of Washington, D. C., has closed a contract for the Gumps' Cartoons for the District of Columbia, Maryland, Delaware and Virginia. M. J. Mintz of Celebrated Players, Chicago, which are the owners of these popular pictures, states that with the closing of this contract a hundred per cent distribution in the United States has been reached.

Harry Cohn En Route to Hollywood Studios

Harry Cohn, of Jack & Harry Cohn, producers of the Hallroom Boys Comedies, who has been East for the past two months, in conference with his brother regarding plans for 1921, left New York Saturday for the coast. He will stop off in Chicago and then proceed directly to the Hollywood studios.

Mason in Hemmer Cast

Stage Player Featured in Initial Production Released About Sept. 1

SIDNEY MASON, who played in "Stop Thief" on the legitimate stage and who has also appeared as a "heavy" and co-star in a number of screen productions, has joined the cast of the Hemmer Superior Productions, Inc.; of which Edward Hemmer is president and director. The initial production of the Hemmer Company has been completed and will be ready for release by September 1st. The picture is now in the cutting room where Elmer McGovern is taking charge of the editing of the production.

The following statement has been issued by the Hemmer Superior Productions regarding its initial release:

"Mr. Hemmer surrounded himself with an all-star cast for the first production, and so carefully has the play been whipped into shape that all identified with the picture, including not only the director, but

also artists, technical men, stage and property hands expect that it will enjoy wide vogue.

While Mr. Mason is featured, Maud Sylvester, the new screen find of Mr. Hemmer, is cast in the ingenue lead, Henry Sedley, widely known star of both stage and screen, fills a prominent role. There are also scores of children, including three year old Peggie Parnel, baby vamp, and Milton Berlinger, 11 year old impersonator of Al Jolson, Flora Finch, whom it will be recalled starred some years ago with John Bunny, famous screen comedian of another day, will be seen in a human-interest role. Then there are also Mabel Wright, Bessie Stinson, Louis Arnold, Pete Raymond, veteran of the stage of twenty-eight years experience; Opie Reid, Margaret Beecher, granddaughter of Henry Ward Beecher; John Hanna and many others.



"Doc" A. C. Willatt, general manager of National Film Studios, and Enrique Molina, premier Spanish bulb fighter, at the Hollywood studios

Equity's Press-Book on "Keep to the Right"

The Equity Pictures Corporation announces that it has available for distribution an elaborate press-book for its current offering to the state right trade, "Keep to the Right," starring Edith Taliaferro. The campaign is a twenty-two page publication containing reproductions of the cuts, mats and posters to be used in connection with this picture; press readers of varying lengths and subject-matter; publicity stories and catch lines. The feature of the exploitation suggestions is a tie-up with the local authorities in the matter of traffic regulations with "Keep to the Right" as the slogan.

"Fickle Women" Bought for Oklahoma

The D. N. Schwab Productions, Inc., report the sale of state rights on "Fickle Women" for Oklahoma to Tucker Bros. of Oklahoma City. This is their first production and is to be released very shortly. They have also sold the southern rights to the Southern States Film Co.; New York State, New Jersey and Southern California to the First National Exchanges; Philadelphia to the Metro Exchange; New England to the Klein Distribution Co.; and the foreign rights to D. P. Howells.

Legend Film to Start Two-Reelers Soon

The Legend Film Company, which announces its intention of specializing in original two-reel comedies, featuring John Junior and Edna Shipman, will commence operations upon the return of Edna Shipman from Winnipeg, Canada, where she is working in "The Foreigner" Company under the direction of Henry MacRae.

Harry Stone Leaves the Photo Products

Harry S. Stone, who for the past four years has been affiliated with the Photo Products Export Co., as general manager, has announced his resignation from that organization, effective August 7th.

Triple Exposure Is Used

Revier Gets Over Delicate Idea in Filming "The Son of Tarzan"

BY triple-exposure alone, without a cutback or subtitle, Harry J. Revier, directing "The Son of Tarzan," feature serial at the studios of the National Film Corporation of America, at Hollywood, Cal., has overcome, single handed, one of the great difficulties of photoplay direction—the "planting" of a single inherited instinct around which the entire plot of "The Son of Tarzan" is constructed. So successfully did Mr. Revier handle the incident in the first episode where the boy son of Tarzan of the Apes suddenly is transformed from a studious and normal lad to a combative and jabbering half-beast seeking trouble, that Edgar Rice Burroughs, the author of "The Son of Tarzan"

warmly congratulated the director when Mr. Burroughs witnessed the studio preview.

"By some miracle, Harry," exclaimed Mr. Burroughs, "you have recorded for all time an incident, or rather laid the ground work, for the rest of the serial in such a manner as to make it a pronounced success. With your camera and film you have succeeded in demonstrating young Tarzan's mental action in three days what it took me several weeks to construct in writing. I have never witnessed a situation as gripping and awe-inspiring as when Lord Greystoke's son, without warning, becomes so imbued with the jungle-lust that he undertakes to whip his tutor, twice his size."

Road Show as Exploitation

"Before the White Man Came" to Be Advertised by Real Indians

WHAT is expected to be an innovation in the manner of presenting a motion picture will be inaugurated when the Arrow release "Before the White Man Came" is shown in the New England territory, according to an announcement made this week from the Arrow offices.

Herman Hirsch, president of the Lightning Photoplays Company of Boston, was a visitor at the Arrow office during the latter part of last week and contracted for the rights to the all-Indian picture in the New England territory. He announced after viewing the picture that he would use it as a special road show and would take along a number of full-blooded Crow Indians for advertising and exploitation purposes. In statements issued before regarding this picture, Arrow has called attention to the fact that this is

purely a showman's picture and that it should be handled accordingly. Given sufficient exploitation, the Arrow statement says, this picture should reap an unusual harvest for the exhibitor.

The press book on this picture is now ready and contains innumerable exploitation ideas of which, it is said, can be used effectively.

Doraldina Picture Sold to Signet Films

Elmer J. McGovern, who is presenting Doraldina in "The Woman Untamed," announces that New York City and Northern New Jersey territorial rights for "The Woman Untamed" have been sold to the Signet Films, Inc., of New York City.



Three scenes from "Voices," the special feature directed by Chester De Vonde and sponsored by Victor Kremer

Kremer Specializes on Exploitation

Special care is being taken by Victor Kremer, Inc., with the exploitation campaign for "Voices" presenting an all star cast composed of: Diana Allen, Gladys Coburn, Corliss Giles, Henry Sedley, for the reason that this is the first of the Kremer Company's special attractions.

The cry for more and better exploitation than has been reaching the industry for years and that has been the demand of State Right buyers and exhibitors, is said to be more than satisfied with the press book issued on "Voices."

Radin Back From Tour of Exchange Centers

Matthias Radin, head of Radin Pictures, has returned to New York after a tour of the principal exchange centers which he visited disposing of territorial rights on "Thru Eyes of Men," the Frank Mayo feature, "The Weakly Indigestion" series being produced by A. Lincoln Miller, the single reel "Zip Comedies," and the two-part "Real Star Dramas."

Standard Film to Advertise Heavily

The Standard Film Service Co. of Ohio, distributors in several Middle-Western states for Charles Urban's "Movie Chats," has written to the Kineto Company of America of their extensive plans for advertising this release in their Autumn campaign. Their plans include intensive circularization among the exhibitors in their territory besides heavy advertising campaigns in all the regional trade publications in the States they serve.

Foreign Rights Sold on Screen Snapshots

Jack Cohn, producer of Screen Snapshots, announces that he has just sold the foreign rights for this single reel, bi-monthly all-star feature, to David P. Howells, who will handle the international distribution of it. Mr. Cohn reports that Louis Lewyn, who is handling the Coast production end of Screen Snapshots, is shipping in a steady supply of very interesting and newsy material for this reel.

First Fox Serial Is Screened

A LARGE number of officers of the United States Navy and others prominent in the public life of the Nation, State and city attended a screening of "Bride 13," the first serial produced by William Fox, at the Palace theatre, New York, on August 3. It was fitting that in the audience was a large representation of Navy men, because the serial was made with the active co-operation of the Navy—an entire fleet of warships and aircraft having contributed to the action of the picture.

Fifty former members of the Army and Navy—employees of Fox Film Corporation and members of the S. Rankin Post of the American Legion—were at the theatre to meet the officers. An orchestra, under the direction of Louis Rubenstein, Fox musical director, played an especially prepared score for the picture. In the lobby of the Keith play-house were stationed two demure misses dressed as brides, with sashes bearing in gilt letters "Bride 13."

There were two outstanding points of interest regarding this screening. Primarily "Bride 13" being the first serial produced by William Fox, the guests were naturally eager to witness the effects of Mr. Fox's experience and success

"Bride 13" Shown to Naval Officers in New York

as a producer of feature pictures applied to what for him was an entirely new field. In the second place, for probably the first time, ships, officers and men of the Navy had taken active part in the filming of a serial picture.

Having in mind the motive that prompted the Navy Department in granting to Mr. Fox the opportunity of utilizing an entire fleet of war vessels—the wish to acquaint the American people with the peace-time pursuits of the service—the Navy officers were interested in the results. The fact that "Bride 13" met with the approval of officers of high rank was gratifying to the producer.

All in the audience were thrilled by the speedy action of the serial, by its hair-raising stunts and its desperate encounters. At the conclusion of the screening one heard it said many times that "there isn't a dull moment in it anywhere; every scene is full of speed and action."

A point that especially gratified the officers was the absolute fidelity to Naval procedure in all scenes in

which the ships and Navy men appeared. The warships, aircraft and men that took part in the filming were under direct command of a Naval officer—Commander A. L. Bristol. Every move was in accordance with his orders after he had conferred with Director Richard Stanton as to the requirements of the scenario.

"Bride 13" discloses the sea forces of Uncle Sam in a role hitherto untouched on the screen. It is not a war picture; it does not concern disputes between nations. It does portray the Navy in the heroic role of a great rescuing force, protecting the shores of the United States against the depredations of a band of Tripolitan pirates that descends upon the coast, kidnaps thirteen wealthy brides and holds them for millions in ransom. The Navy is appealed to for help by the distracted families, and it gives aid with a generous hand.

Tribute was paid by the guests to the excellence of the performance by the leading woman, Marguerite Clayton; the leading man, John O'Brien, and the others conspicuous in the cast including Greta Hartman, Mary Christensen, William Lawrence, Lyster Chambers, Edward F. Roseman, Frank Beemish and Arthur Earle.

Victor Kremer Reveals His Plans

IN line with the recent statements made by Victor Kremer, president of Victor Kremer, Inc., further developments of the company's plans are fast taking shape. "Voices," the first big feature production, is selling fast and will be released in the New York territory by the Independent Master Films, Inc., on or about September 1st.

Another feature production starring a most famous actress, whose art, as well as personal beauty is proverbial, will be released on or about October 1st. Selling campaign for the second picture will be initiated before the end of this month.

The tone of determination in the statements made by Mr. Kremer in behalf of his company, since the early part of June, is the outstanding mark of said statements, and having contracted for large product

of superior quality, Mr. Kremer is now preparing for a trip throughout the country not merely for the purpose of marketing present product but to make equitable arrangement for future distribution of his company's output. Mr. Kremer will leave no stone unturned to see to it that the product of his company shall be distributed from every State Right centre.

The courtesy and consideration reputed to be shown in all dealings of Mr. Kremer with the various exchanges that have released his reissues in the past, will stand in good stead in his aim to properly distribute the new product of the company, and he is said to be assured of a hearty welcome by the many who have been notified of his forthcoming momentous trip.

In his absence from New York, Curt Kremer, his only son, has been taken into the firm of Victor

Kremer, Inc., where as treasurer and general supervisor, supported by a staff of experts, he quickly is accumulating the knowledge to act in Mr. Victor Kremer's behalf during his absence from headquarters.

Any exchange dealing with Victor Kremer, Inc., will, it is said, be able to depend upon regular output of at least eight big dramatic features, the same number of rip-roaring five reel Westerns, and a complete year's run of two reel comedies. All new stories, directors and stars are carefully selected so that the company's trade mark, "V. K. stands for O. K." will become a proverb in the industry.

DEAD MEN TELL NO TALES



David Butler, starred in "Fickle Women" produced by D. N. Schwab Productions, Inc.

Urban Science Pictures to Get B'way Run

Charles Urban has just sent to the Rivoli theatre three more subjects from his Science Series. They will appear separately, in all probability, very shortly on the Rivoli or Rialto program.

The subjects, though educational in purpose, are said to be as interesting as those of a dramatic character. "Getting Close to the Spider," revealing the courtship of a spider; "The Bell Animalculas," a study in botany; and "The Germination of Plants," showing the possibilities of plant culture, are the titles of the pictures scheduled for the Rivoli or the Rialto.

Harry S. Stone Enters State Right Field

Harry S. Stone announces his resignation as general manager of the Photo Products Export Co., which position he has held since the formation of that company, four years ago. He will enter the state right and foreign field under the firm name of "Film Sales Company," with offices at 158-160 West 45th street. He has contracted for the release of the "Funful Comedies," featuring Billy Ruge and his "Bevy of Bathing Buds" on a state right basis.

C. B. C. Film Sales to Make Westerns

The C. B. C. Film Sales, in which Joe Brandt and Jack Cohn are associated, has undertaken to produce and distribute a series of twenty-six two-reel lively westerns but have not as yet announced with whom the deal has been closed. Mr. Brandt will make an extensive statement as soon as he is settled in his new quarters at the Berwillia studios.

Exploitation Aids Opening

"Stunts" Precede Showing of "Up in Mary's Attic" in Philadelphia

THE part that exploitation played in putting over "Up in Mary's Attic" at the Metropolitan Opera House in Philadelphia this week is described in detail in the course of a statement just issued by the Fine Arts Pictures, Inc., which is releasing this comedy-drama. The production is billed at the Metropolitan Opera House for an indefinite run. The statement from the Fine Arts offices follows:

"A week preceding the opening, Donn McElwaine, director of publicity for Fine Arts Pictures, who handled the national campaign and who had charge of the advertising and publicity for the New York premiere at the Broadway theatre, arranged for a complete exploitation and advertising campaign for the Philadelphia showing.

"By securing the cooperation of the United States Recruiting Service, McElwaine arranged for the use of half a dozen navy aeroplanes for exploitation purposes. On the day of the opening one of the

planes, carrying one of the bathing girls from 'Up in Mary's Attic' flew over the city. As they passed over the main thoroughfares of the city, the girl in the plane dropped passes good only for the opening showing.

"And then came the real benefit of the stunt. Just as the crowd was about to break up a huge scenery truck with an attic on top with a sign calling attention to the showing at the Metropolitan Opera House was pulled down the street by the 'strong man' of the Navy who donated his services for the occasion.

"The Navy recruiting service further cooperated by donation of the services of its band to aid in exploiting the picture. Every day, about two hours preceding the time for the matinee opening, the band will march through the main streets of the city ahead of the scenery truck advertising the picture. In addition the band will march up the theatre just preceding time for the opening every evening."



"Bud" Duncan, of the "Ham and Bud" team, who is to appear in a new series for Reelcraft pictures

Duncan Returns to Screen

"Bud," of "Ham and Bud" Fame to Make One Reelers for Reelcraft

LITTLE "Bud" Duncan, the Bud of "Ham and Bud" fame is coming back to the screen, as a star for the Reelcraft Pictures Corporation, in a series of one reel comedies, to be known as "Bud and His Buddies." Needless to state that the "Buddies" will be mostly girls.

Bud Duncan first attained fame as an actor on the legitimate stage, and entered into picture prominence in 1914 when he joined "Ham" Hamilton, forming the comedy team of "Ham and Bud." That the combination was successful is best proven by the fact that they continued making comedies during 1914, 1915, 1916, and a part of 1917. It is claimed that these comedies have played in every country on the

globe. In the United States, the old General Film Company booked the series into nearly every theatre in the United States at that time.

A "Bud Comedy Company" has been duly formed and organized, and the little comedian expects to leave New York about the end of August for Hollywood, where his representatives have already arranged a studio for his company. The producing staff is now being selected and will be ready to commence work on September first.

Reelcraft will give this new addition to its Exclusive Short Subject program an extensive advertising campaign in the national trade papers, and will have an extra number of advertising accessories.

Exporters Sell Film in Far East

The division of films of Bech, Van Siclen and Co., of New York, announce the sale of the Japanese rights of "Deliverance," "Trooper 44," "Atonement," "Dollars and Destiny," "An Adventuress," "Romance of the Underworld," "Twilight," "Wild Honey," "Hidden Code," "Calibre 38." They have sold for India "Dollars and Destiny," "Atonement," "Adeles," "Playthings of Passion," and "When Love Drives."

Copperhead Series Out About Aug. 15th

The Photo Products Export Co., of 220 West 42nd street, N. Y. C., who are marketing the copperhead series of dramas, give the approximate date of release as August 15th, when a sufficient number of pictures will be ready for shipment. There are to be twelve pictures in all; at present six of them are cut and titled.

"The Wrong Woman" at International

Ivan Abramson is at present producing "The Wrong Woman" at the International studios. Unusual elements of pathos and humor are said to be embodied in this new production. The all-star cast is headed by Montague Love and Olive Tell and also includes Regina Quinn, Guy Coombs, Jack Crosby and Wilfred Lytell.

Doraldina Picture is Impressionistic

There is said to be nothing of the overdrawn, sensational or lurid in the Doraldina picture, "The Woman Untamed" which is being distributed on the States Rights de-market by Elmer J. McGovern, despite the fact that it interprets the life, cruelties and savagery of cannibals.

The director is said to have portrayed the effect of superstition upon the savage mind admirably in one instance particularly. It will, it is said, leave a lasting impression upon all who view it.

Columnist Enters Movies

Pioneer to Release "Film-osophy" by Famous Luke McLuke in Sept.

THE "movies" have captured Luke McLuke, who, under this nom-de-plume, has for the past fifteen years conducted a humorous column in more than 250 daily newspapers throughout the United States and Canada. The Pioneer Film Corporation, through its general manager and vice president, M. H. Hoffman, has consummated arrangements with H. Serkovich, president of the McLuke Pictures Co., for the world rights of Luke McLuke's "Film-osophy."

J. S. Hastings is Luke's real name. He has been characterized as the dean of column conductors and Pioneer is confident of the success his feature will achieve. It

was in commenting on the deal yesterday that Mr. Hoffman, speaking for Pioneer, said among other things that Luke McLuke's "Film-osophy" will fill a long felt want inasmuch as it guarantees nothing but laughs. "We're mighty enthusiastic over this Luke McLuke capture," said Mr. Hoffman. "His name is known where newspapers are read and his style of humor is unsurpassed."

Pioneer exchanges in twenty-three of the largest cities in this country, will distribute the Luke McLuke laugh-provoking velluoid next month to the exhibitors in their respective territories.

**DEAD MEN
TELL NO
TALES**



—Offered as the Highest Class
State Right Production on the Market

"WHISPERING DEVILS" written by Henry Arthur Jones and played by CONWAY TEARLE, Rosemary Theby and brilliant supporting cast is offered by EQUITY PICTURES CORPORATION as the highest class State Right production on the market.

Its highly dramatic elements register it as a vastly superior production to the usual so called State Right picture. The theme of the drama throws the opposing forces of Minister, young girl and married woman in the most tense and gripping situations ever portrayed on the screen, yet the story is fine, big, sweet and splendid.

A very special and unusually elaborate advertising campaign book with complete Exhibitors' materials is available. A complete list of exhibitors is forwarded to any State Right Buyer, Independent or Exhibitor, upon request. Communicate with us for terms, territories, prices. Quotations are subject to change without notice.

EQUITY PICTURES
CORPORATION

1 SHEET



THE full run of paper includes, the 24-sheet as shown, two one-sheets, two three-sheets, one six-sheet and one window card. Paper of this sensational character will bring sensational results.

COMPLETE advertising accessories all ready prepared and shown in the Advertising Campaign Book, a copy of which will be forwarded to any State Right Buyer, Independent or Exhibitor

EQUITY PICTURES CORPORATION

THESE reproductions do not begin to do justice to the exceptional paper on "WHISPERING DEVILS." Six to eight colors are used on the lithographs, which by virtue of the sensational designs and title can be rightly called extraordinary.

WE advise a most lavish use of this paper than ever before, as it represents the very maximum of pulling power. A full showing on your boards will bring you capacity returns.

1 SHEET



24 SHEET

Sensational Posters for "Whispering Devils"

First of Monte Banks Series Ready Aug. 15

When the Board of Directors of the Federated Film Exchanges met in Pittsburgh last week they were given a private showing of the first five Monte Banks comedies, a new series of two-reel pictures made by Warner Brothers and released by Federated.

W. E. Shallenberger, general manager of the Federated, states that after seeing these comedies all of the members of the board of directors were most enthusiastic over them and felt that they had in the Monte Banks comedies a series that was the equal if not the superior of any comedy in the market.

Monte Banks' humor is clean cut and free from the usual "custard pie" type of slap stick, says Federated. The first comedy will be released August 15th, and prints are already at all Federated exchanges where they may be seen.

"Heritage" Selling on States Right Market

William L. Roubert of the Matty Roubert Productions, Inc., reports many inquiries concerning "Heritage," featuring the juvenile actor, Matty Roubert. The story was written for the young actor by William Mack, the author of "Tiger Rose" and numerous other big stage and picture successes.

The picture has been elaborately staged, and well played by a large cast of screen favorites, among whom are Herbert Standing, Augusta Perry, Joseph Burke, Philip Sanford, and Adelaide Fitzallen. William L. Roubert was responsible for the direction. Negotiations are now pending for many of the territories of the United States. Sydney Garrett, Inc., has purchased all foreign rights for this picture.

Jans Manager Leaves on Selling Trip

F. E. Backer, general manager of Jans Pictures, Inc., will leave for a flying trip through the West in the interests of his organization within the next few days. Mr. Backer will give special attention to closing contracts for the little territory now remaining on "A Woman's Business" and "Wings of Pride," the two Olive Tell-Jans features.



Charles Murray, appearing in Mack-Sennett comedies



Scene from "The Passionate Pilgrim," a Cosmopolitan production in which Matt Moore and other well known players appear

West Coast Theatre Developments

- July 21—San Diego: Lulu M. Malaby, Pickwick Theatre, to Dwight L. Hill, 506 United States National Bank Bldg.
- Colton, Cal.: F. T. Thomas and Floyd Humphries, Argonne Theatre, sold.
- Los Angeles: Westmoreland, T. L. Laerman, will erect building.
- July 23—Long Beach, Cal.: Fairland Theatre, 223 E. Seaside, sold to J. M. Donley, who will erect new theatre.
- July 24—Jerome, Ariz.: Phil Pecharich, Liberty Theatre, leased to John D. Johnson for 5 years at monthly rental of \$400.00.
- July 27—Ventura, Cal.: Berryman & Weaver, Liberty Theatre sold to Flodden & Langham, who will make improvements.
- July 28—Miami, Ariz.: Chicory Sawaia theatre burned; loss \$25,000; insurance, \$9,000.
- Santa Barbara, Cal.: California Theatre sold to Edward Johnson.
- July 30—Santa Barbara, Cal.: California Theatre Co., capital, \$250,000; Richards, Heaney & Price.
- July 31—Safford, Ariz.: Larson Bros. Liberty Theatre, sold to Marshall & Merrill.
- Ventura, Cal.: J. B. Flodder Liberty Theatre, Chat. Mtg. certain equip., \$400 to W. A. Weaver.
- Aug. 3.—Los Angeles, Cal.: A. I. Hall will erect theatre on Hollywood Blvd.
- Pictures Press—Chas. M. Coleman, Pres.; L. D. Walker, Sec.-Treas.

New Coast Motion Picture Firms

- July 21—Los Angeles: Chester Fairbanks Production, cap. \$100,000; Chester Fairbanks, Myron Cronick, Geo. Reider, G. E. Roberts, I. McDowell.
- July 23—Los Angeles: Master Products Corporation, cap. \$500,000; L. F. Caswell, L. H. Palmer, C. Apablasco, et al.
- July 24—Los Angeles: Ramona Film Corporation, 231 Markham Bldg., Hollywood; application for change of name to Rockwood Film Corporation.
- July 28—Los Angeles: Sylvanite Production Co., motion picture productions; style filed by R. A. Sullivan & Alvin J. Neitz.
- July 31—Los Angeles: Bernhard Studios, Inc., cap. \$25,000; H. A. Bernhard, B. H. Rothwell, Benj. A. Englander, Harry Lichtig; L. Wright, attorney; studio supplies.
- Aug. 2—Los Angeles: The Renco Film Co., cap. \$1,000,000; Stuart M. Salisbury, 735 Van Nuys Bldg.
- Las Vegas, Nev.: Atlas Film Co. of America, cap. \$100,000; H. H. Kremp, H. T. Anderson, Frances Studer Van Vlack.
- Aug. 3—Los Angeles: Navarra Productions, Inc.; cap. \$100,000; Natasha Navarra, Dudley Chambers, Frederick Herbst, Roger Heman, Percy V. Hammon; B. F. Gray, notary.
- Aug. 4—Los Angeles: Wharton James Productions, Inc., cap. \$200,000; T. W. Chatburn, James Wharton Jones and Victor P. Showers, atty.

Lewis Sales Director for Peerless

Jerome Lewis is now acting as director of sales for the Peerless Pictures Co., with offices at 117 West 46th street, where they are offering to the independent exchanges a drama entitled "The Heart of a Woman." Several territories have already been closed. The second release under the Peerless banner is a five reel comedy now nearing completion and entitled "A Husband's Folly."

Critic Makes Debut as Scenario Writer

The debut of Burns Mantle, dramatic critic of the New York Evening Mail, as a scenario writer was noted with interest by his fellow critics on the metropolitan dailies when "A Dark Lantern," starring Alice Brady, and for which he wrote the continuity, was presented on the screen of the Rivoli theatre last week.

Cannibal Picture Does Heavy Business

"Shipwrecked Among Cannibals," the feature filmed by two Universal cameramen in the wilds of New Guinea, has proved to be one of the film sensations of the season, according to reports that have been coming into the Universal headquarters.

In the Columbia theatre, Pittsburgh, the picture played to more than 4,500 paid admissions on its opening day.

Matty Roubert Series Selling Fast

Reelcraft reports the sale of the Matty Roubert series to the Equitable Film Corporation; the R. D. Marson Attractions, of Boston; and the Electric Theatre Supply Company of Philadelphia, and the Productions of Merit, Inc., of New Orleans.

Seventy per cent of the territory in the United States has now been sold, according to Reelcraft, on both the Matty Roubert series and the Royal Comedy series.

Doraldina Picture Sold to Signet Film

Elmer J. McGovern, who is presenting Doraldina in "The Woman Untamed," announces that Greater New York City and Northern New Jersey territorial rights for "The Woman Untamed" have been sold to the Signet Films Inc.

David Solomon, president of the Signet Films Inc., closed the deal which gave his concern the rights on this production immediately after viewing the picture on the screen.

Arrow Feature Sold in New England States

"The Golden Trail" Arrow's feature fall release has been sold in the New England territory to Samuel Grand, manager of the Arrow Film Corporation of New England. Mr. Grand announced that the production would open for at least two weeks in one of the down town theatres of Boston early in September.

SIMPLEX NOTES

An interested visitor at the Simplex Plant recently was Mr. Floyd Stewart, Purchasing Agent for the Southern Enterprises, whose theatre interests in the Southwest are nationally known. Mr. Stewart, accompanied by his wife, took occasion to make their New York trip one of pleasure and business combined.

Mr. Stewart, after going thru the many departments at the Simplex factory expressed his surprise at the great number of interesting machines and processes that go to make the Simplex Projector, and he also expressed the wish that every user of the Simplex Projector throughout his circuit might take a similar trip in order to get first hand knowledge of the care and workmanship that is built into the Simplex.

Mr. Stewart informed the Simplex officials that there are no less than fifty (50) Simplex Projectors being used by the Southern Enterprises, thirty (30) of them having been installed since last October. Prominent among the Simplex theatres on the Southern Enterprises' circuit are those located in Ranger, Abilene, San Angelo, Temple, Waco, Austin, San Antonio, Beaumont, Galveston, Houston, Dallas, Fort Worth, Corsicana, Dennison, Greenville and Palestine.

Universal to Replace African Data

Technical data on the Johannesburg gold mines, lost in the train wreck in which William Stowell and Dr. J. F. Armstrong of the Universal African expedition lost their lives, is being replaced by Gus S. Holmes, Jr.

The motion picture negatives of the mills, dumps, shaft heads, and other details of the Johannesburg mines escaped destruction in the wreck in which Stowell was killed, as did the thousands of feet of scenic African subjects that had already been filmed.

Legion Commander at Goldwyn Studios

Col. Franklin D'Olier, national commander of the American Legion, accompanied by his staff, visited the Goldwyn studios recently as guests of Abraham Lehr, vice-president in charge of production. He expressed his amazement at the magnitude of the Goldwyn Culver City studios and the advancement made by Goldwyn in motion-picture production. The visitors were particularly interested in the Goldwyn property room where hundreds of ancient implements of war are stored for use when occasion may arise.

**Dead Men
Tell No
Tales**

Washburn Company Sails

Director, Assistant and Technical Experts to Meet Star in London

THE producing unit of Screenplays Productions, Inc., which is to handle the production of Bryant Washburn's first independent feature, sailed on August 10th, and immediately on their arrival in Europe the actual work of filming "The Road to London" will begin. Mr. Washburn has already completed arrangements for the use of a studio and in addition to filming scenes in the exact locations called for in the story, interiors will also be photographed on the other side.

In the party that sailed last Tuesday were Eugene Mullin, director; Jack Evans, assistant director; C. N. Nichols, Bryant Washburn's personal representative; Charles Davis, cameraman; Richard Pietchman, electrician and Dwight Cleveland who will write scenarios and

while abroad comb Europe for suitable stories for the star. Twenty-five specially built cases containing electrical equipment enough for two studios was also shipped.

Jack Evans, who will assist Eugene Mullin, was associated with him on previous occasions and so the two work particularly well together. Charles Davis, the cameraman of the outfit, has photographed all over the world and with the assistance of electrician Pietchman declares that he will be able to produce excellent photographic work.

Mr. Washburn will meet his producing staff on their arrival and it is said will have a surprise in store for them when he announces the name of his leading lady.

Dancer Signed for Picture

Dorothy Dickson Will Appear in Next Geo. Fitzmaurice Production

DOROTHY DICKSON, featured dancer in many Broadway productions, has been engaged to play a leading role in "Money Mad," a special to be directed by George Fitzmaurice for Paramount, according to an announcement made by Jesse L. Lasky, first vice president of Famous Players-Lasky Corporation.

Miss Dickson has refused offers to appear in pictures and her engagement for a part in the new Fitzmaurice production is said to be the result of the persuasive efforts of Mr. Fitzmaurice himself. In her he saw the personification of the character about which the action of "Money Mad" revolves and he was not satisfied until she had consented to play the part.

"Money Mad" is an original story by Ouida Bergere, who adapted "On With the Dance" and "The Right to Love," two of Mr. Fitzmaurice's recent productions for Paramount, for the screen, and who is the author of "Idols of Clay," the latest picture which he has completed.

Miss Dickson has many theatrical successes to her credit. This season she has been appearing in "Lassie," the musical play with a Scotch setting which has proved one of the most popular productions of the year. Although well-known for her dancing in hotel ball-rooms, it was not until she appeared in "Oh Boy" that Miss Dickson became a stage favorite.

Marsh Picture Is Started

"Shooting" Begins with Arrival of Benoit; John Adolfs Directs

WITH the arrival of George Benoit, the camera man, at Hollywood this week, the work of "shooting" the new Robertson-Cole super-special in which Mae Marsh is starred, was begun. John G. Adolfs, the director, who is behind the megaphone for the new picture, arrived on the scenes last week. It is expected the film will be ready for distribution in the fall.

This is not the first time that Adolfs and Benoit have worked together for Robertson-Cole. "The Wonder Man," starring Georges Carpentier, the French idol, was an example of their work.

Mr. Adolfs is first of all an actor. Acting was his first love and he remains close to "the profession." As a progressive actor John G. Adolfs became a director and he is a director with vision.

Mr. Benoit is one of the best known camera men in the moving

picture business. He learned his art in France when "movies" were in their infancy. In the United States he has photographed many of the great spectacular productions.

Betty Compson's Photo on Booklet Cover

The Los Angeles Chamber of Commerce has paid Betty Compson a tribute by illustrating the cover of its pamphlet, "Motion Picture Making in Los Angeles," with a specially-posed photograph of Miss Compson, showing her at work before the camera on an exterior of "Prisoners of Love" the first of her pictures to be released by Goldwyn. The pamphlet is being sent broadcast over the world in response to inquiries concerning motion-picture production in Los Angeles.

Cotter Made Manager of Foreign Branch

Frank J. Cotter, a well-known newspaper and magazine man, has been selected as the permanent head of Universal's Australian Branch. He already has taken up his duties in Sydney, having been in the Universal employ in this part of the world for several months, as assistant to James V. Bryson, the former Australian manager. Universal's Australian branch is only a few months old, it having been established by Mr. Bryson this Spring after he had made a comprehensive study of Australian conditions.

Cotter is better known in the newspaper world as Pat O'Cotter, which is the name he has used for the last twenty years in his writing.

Cast of Arbuckle Picture Now Complete

By a switch in roles, Fred Huntley, recently engaged to play the role of Grandfather, Ingram in "Brewster's Millions," the new Roscoe (Fatty) Arbuckle picture being directed for Paramount by Joseph Henabery, the scenario by Walter Woods, has been assigned to the role of Grandfather Brewster while James Corrigan has been engaged for the other part.

Arrow Adds New Picture to Lists

A recent addition to the Arrow's list of feature pictures for the coming year, was made last week when Arrow arranged for the distribution for the dramatic picture entitled "The Penny Philanthropist." This picture is presented by the Arthur S. Hyman Attractions and was adapted from the widely read novel by Clara G. Laughlin. Peggy O'Neil and Ralph Morgan are featured in the picture.

Templer Saxe Writes Guy Empey Story

Templer Saxe, well known character actor, has turned author successfully. His "A Long Distance Hero" will be produced by Guy Empey Productions with Arthur Guy Empey in the principal role and the author in the chief character part. "A Long Distance Hero" will be the second of the series of comedy drama being produced by the Empey company of which "Oil," now ready for release, was the first.

"Riders of the Dawn" Does Big Business

According to reports from the W. W. Hodkinson offices, Benjamin B. Hampton's production, "Riders of the Dawn," is showing marked vitality in the matter of bookings. After playing to capacity houses in the Kinema, Los Angeles, says Hodkinson, the picture is now being booked by the same managers for their Alhambra house in the same city. Reports of continued bookings on this Hodkinson release are being received at the home-offices of the Hodkinson Corporation.

GOLDWYN

SEVERAL changes are announced from the west coast Goldwyn studios. One is that Reginald Barker has been selected to direct the all star production of the Scotch comedy drama "Buntz Pulls the Strings" and that Russell Simpson has been engaged to play the part of Buntz's father. Barker recently completed the filming of "The Black Pawl" with Simpson in the title role.

Wallace Worsley is on his way to the coast after directing a feature starring Madge Kennedy and he will be entrusted with the direction of an original screen play by Gertrude Atherton.

E. Mason Hopper, who directed the Rinehart play, "It's a Great Life" and is responsible for the filming of the first six of the Edgar stories has completed the sixth, titled "Edgar Camps Out" and is now to direct Tom Moore in the Ben Ames Williams story, "Canavan." Naomi Childers and Sylvia Ashton have been selected as principal supports for Moore. At the same time it is announced that Mason A. Litson, who has been connected with the production department, is now to direct the Edgar series and will immediately begin the filming of "An African Interlude."

Will Rogers, director Clarence Badger and company of twenty-five have gone to San Francisco for exteriors for the "Gule of Woman," where they will remain for several weeks. The "Santa Barbara," one of the largest lumber schooners plying west coast waters, together with its cargo of 650,000 feet of lumber, has been leased for several days for the making of many scenes for the Rogers play. A big set is to be erected on the top of one of San Francisco's office buildings overlooking the harbor and many scenes will be taken there. Doris Pawn, Lionel Belmore, Bert Sprotte and Nick Cogley are among the members of this cast.

Victor Schertzinger has completed all scenes for Mabel Normand's picture, "Head Over Heels" and Miss Normand has gone to New York for a vacation of a month.

Colonel Franklin D'Olier, National Commander of American Legions, together with his entire staff, who are on a trip to the coast, were guests of vice-president Abram Lehr at the Goldwyn studios this week.

An out of the ordinary preview was given by Abram Lehr, vice-president and director of production of Goldwyn studios Friday evening, when he invited all consuls of foreign lands in Los Angeles to witness the showing of "Earthbound" as his guests. The nations represented were Belgium, Bolivia, Columbia, Costa Rica, Cuba, Denmark, England, Sweden, Honduras, Norway, Spain, Japan and Mexico.

CHESTER

The C. O. Chester organization this week shipped two Chester comedies featuring Snookie the humaneze. The one to be released first is titled "The Big Show" and following this will be "A Trayfull of Trouble." Both subjects were

News Notes from the West Coast

By J. C. J E S S E N

filmed under the direction of William S. Campbell.

This organization has also completed four other subjects, which will be released as Chester Outings and Screenies. The titles for these are "Monkey Hits and Woolly Bits," "South Sea Naiads," "Too Much Overhead" and "Igagu the Exquisite." All of these subjects are for release by Educational Film Corporation.

1st NATIONAL

THE first Charles Ray release for First National "Forty-Five Minutes From Broadway" was given its first initial preview this week when it was shown for Sol Lesser, Western First National representative and Colonel Fred Levy of Louisville, Kentucky. Both men are very enthusiastic about the results obtained by Ray and his organization in this production and they state it is their belief the subject will prove as big a success as any previous Ray release.

It is also learned the Ray organization will next film "Nineteen and Phyllis" from a story of the same title which will be made under the direction of Joseph de Grass responsible for the filming of Ray's first release. The cast for "Forty Five Minutes From Broadway" is composed of Dorothy Devore, McDonald, Harry Myers, Eugene

Besserer, Hazel Howell, May Foster and William Courtright.

When Anita Stewart returns from her summer vacation it will be for the filming of the Harold McGrath novel, "Drums of Jeopardy." Plans for the filming of this are now being made at the Louis B. Mayer studio. This will serve as the release to follow "Sowing the Wind" which was recently completed by Director John Stall. James Morrison, who played with Miss Stewart in many subjects during her Vitagraph engagement, appears in the leading role with the star. Another story purchased for Miss Stewart is "Judith of Blue Lake Ranch."

Complete cast for the next Katherine MacDonald production, "The Second Latchkey," is announced by president Sam Rork to consist of Edmund Lowe, Claire Du Brey, Thomas Jefferson, Howard Gaye, Helena Phillips, Lenore Lynard, and continuity for this photoplay was written by Finis Fox with Metro.

All scenes for the de Haven comedy "Twin Beds" have been taken by director Lloyd Ingraham and as soon as the editing is completed Mr. and Mrs. de Haven will take the comedy to New York. The role of Signora Monti in this film is taken by Helen Raymond, who played this part on the stage for five consecutive years. Ross Fisher is responsible for the camera work. Work has been started at the Al

Kaufman studios on the production of "Parrot and Company" from the Harold McGrath novel by Director Sidney Franklin. Sylvia Breamer will play the leading role in this and other members of the cast will be Herbert Prior and Lloyd Whitlock. David Abel is camera man, Willard Webb, assistant director, and Ben Carré is art director of this unit.

Allan Holubar, in the making of the first Dorothy Phillips subject for First National "Man, Woman and Marriage" has been using a great number of extra players for the past two weeks. A big ball scene was filmed which required several days. On another occasion more than fifty classic dancers from a local school danced before the Holubar camera and on other days a great number of extras as c o l i e s were in evidence on the Holubar sets. The complete cast for the subject supporting Miss Phillips includes Emily Chichester, J. Barney Sherry, James Kirkwood, Robert Cain, Shannon Day, Margaret Mann and Jean Calhoun.

METRO

THE big Metro plant is alive with activity as a result of several new productions being started this week. The all star feature from the Luther Reed original story "White Ashes" to be directed by Philip Rosen now has a complete cast. Garret Hughes and William Conklin will play the leading masculine roles and Cleo Madison and Helen Weer are cast for the feminine parts. Conklin has been playing in Thomas H. Ince and J. Parker Reid Productions.

John Ince has been selected to direct the making of "All Men Are Valiant" from the Ben Ames Williams story prepared for the screen by Edward Lowe, Jr. and Edmund Lowe and Vola Vale will take the principal parts. This drama is to have settings in the New England coast and the South Sea Islands, together with several episodes aboard ship.

Frank Elliott, who has played in a number of Metro productions and had the leading role in the "Drury Lane" melodrama "The Hope," has been cast to play with May Allison in "The Marriage of William Ashe." The cast for this picture has now been completely selected and includes Wyndham Standing as leading man together with Robert Bolder, Lydia Titus, William Courtright and Clarissa Selwyn. The production is to be made under the direction of Edward Sloman.

Alice Lake's picture "Body and Soul" directed by Charles Swickard is nearing completion with a cast that includes William Lawrence, Stuart Holmes, Fontaine La Rue and William Orlamond.

Another Metro cast selected is that to support Viola Dana in "Cinderella's Twin," another Luther Reed original story. Wallace McDonald will be leading man and Ruth Stonehouse will have one of the crook roles as well as Edward Cecil and Edward Connelly. Others in the cast are Gertrude Shart, Irene Hunt, Victory Bateman, Gilbert Clayton and Calvert Carter. Dallas Fitzgerald is in charge of direction.

Director A. Smallwood has completed all work for Nazimova's "Madam Peacock" and is on vacation.



The Victoria theatre, Camden, New Jersey, which is managed by Benjamin Shindler

The Hannah Hinsdale story "The Turning of the Worm" recently purchased by Metro is being adapted for the screen by A. P. Younger and will be known as "Don't Nag Your Husband." Miss Hinsdale was formerly correspondent for the Motion Picture News at Spokane, Washington.

Wyndham Standing has been placed under contract to appear exclusively in Metro subjects for a term of years. The contract was signed this week. This makes a total of four stock players under contract by Metro besides stars.

F. P. LASKY

THE Sinclair Lewis story which ran serially in a weekly magazine and has since been published in book form titled "Free Air" is being adapted for the screen by Biron Morgan and is to serve as the next play for Wallace Reid upon the completion of his present subject "Always Audacious." James Cruze is to continue as director for Reid.

Benish Marie Dix is now at work on the continuity for "Easy Street" which is to star Thomas Meighan who is now on his way to the coast following the completion of work in

"Civilian Clothes" at the Eastern Famous Players-Lasky studios.

The largest palatial yacht of the Pacific coast has been leased for use in the making of the marine scenes for the next Roscoe Arbuckle comedy feature "Brewster's Millions" and the company is to leave shortly for a cruise on the Pacific to take these scenes.

Milton Sills has been selected to play name role in the film version of the William Vaughn Moody play "The Faith Healer" under the direction of George Melford.

BRUNTON

ROBERT BRUNTON will begin the production of the first Dustin Farnum subject "The Trail of the Axe" by Richard Cullen about August 15th and the Ruth Roland serial "The Avenging Arrow" to be made for Pathe by Brunton will be started August 16th. No casts for these pictures have been announced.

The Charles Hutchinson serial company making the "Double Adventure" under the direction of W. S. Van Dyke is this week making marine scenes between Los Angeles and San Diego.

Louis F. Gottschalk who has prepared the incidental musical scores for a great number of photoplays has been engaged by Mayflower to arrange music for the Dwan picture "The Sin of Martha Qued."

A series of Western dramas to be known as Roy Stewart productions are to be made by Robert Brunton and information is given out that these Westerns will have an entirely new garb eliminating the gun fights, dance halls, typical Western sheriffs, etc.

With "The Barbarian" in the final finishing stages Monroe Salisbury Players are making arrangements for the filming of the second subject which will be "Ethan of the Mountain" from the Sarah Waters story. This story gives Salisbury an entirely new out of door type role and will be directed by Donald Crisp.

VITAGRAPH

THE Vitagraph Company has made a new contract with Antonio Moreno, which provides this serial star shall continue with this organization for the next three years. Moreno is now at work on the 9th episode of the serial "The Veiled Mystery," and in as much

as the contract does not stipulate what class of production he shall continue in, it is intimated at the studio that he will be seen in feature productions as soon as the present serial is completed.

The Earle Williams company, directed by Chester Bennett, continues at work on the exteriors for "The Romance Promoters" at Santa Barbara.

Construction work on new stages at Vitagraph is progressing rapidly and plans provide that the enclosed stages will be ready for use early in September, which will make possible the doubling of filming capacity for this plant.

TOURNEUR

MAURICE TOURNEUR has assembled the cast for his first A. P. release "The Last of the Mohicans" which will consist of Barbara Bedford, Henry Woodward, Albert Roscoe, Lillian Hall, Wallace Berry, Jack McDonald and Omar Whitehead, together with more than five hundred extras as Indians and soldiers. Producer Tourneur is taking his entire company to a mountainous valley more than one hundred miles from Los Angeles where ideal lake, stream and mountainous scenes can be secured. He plans to spend about two months on the making of this film.

UNIVERSAL

VACATION period is on for three producing units of the Universal. Eddie Lyons and Lee Moran have made final scenes for "Once a Plumber" from the Edgar Franklyn story and with their wives have gone to Del Mar where they will vacation and prepare the script for their next play "Fixed by George" also an Edgar Franklyn story. The "Once a Plumber" film is being edited in their absence by their co-director Eugene De Rue.

Other productions finished during the week are "Sundown Slim" starring Harry Carey and "Out of the Sky" the circus story directed by Reeves Eason and co-starring Gladys Walton and Jack Perin.

Director Rolin Surgeon this week put in production the second of the Carmel Myers features which is to be titled "The Gilded Dream" from the story of the same name by Catherine Leiser Robbins. Other productions in the making are "Outside the Law," Priscilla Dean picture directed by Tod Browning, "Foolish Wives" a Stroheim special, "Black Friday" being directed by Frederick Thompson, "White Youth" directed by Norman Dawn and "Kate Plus Ten" which is being directed by Stewart Paton.

Of the short subject companies Hoot Gibson has finished "The Shootin' Fool" with Dorothy Woods playing opposite and director Jacques Jaccard is doing the final cutting on several pictures made in Bear Lake Valley.

Announcement is made that Director Jaccard will in the future



Our Motto: All the News, If it's News, When it's News

Jesse Lasky is again in our midst.

Priscilla Dean drinks iced tea.

Mrs. William Vaughn Moody has joined our colony.

Mary McLaren is on a pleasure trip to New York.

Nazimova has been given a beautiful Japanese kimono.

Fritzie Burnett wants to run Babe Ruth for president.

Hoot Gibson has tuled his next picture "In Wrong Right."

Alice Terry is learning to do the tango for "The Four Horsemen."

Howard Gay has moved his make-up box and dress suit to the Katherine MacDonald studio.

Marshall Neilan flew from San Francisco to Los Angeles with Earl Cooper this week.

Mary Allison, a little girl had thousands of freckles and molasses colored hair.

A trick belt did not work in a hanging scene for "Convict 13" and Eddie Cline proved the hero. He saved the man's life.

Margaret de la Motte is said to be an emotional actress but reports reach this office that she has charming eyes.

Ruth Clifford wanted to be with 90% of the film stars and so she has come back to the coast.

Buster Keaton has sent us his biography in verse form, 10 verses in all which we claim is too long a biography for a comedian.

Frank Borzage is knocking them dead with a wonderful looking car. Competition in the matter of exclusive designs is very keen in our city.

Director Jack Conway sometimes known as Hugh Ryan Conway, finds a moving set more pleasant during the

enough days and so is using a complete Pullman train.

Zasu Pitts eloped with her lending man, Tom Gallery.

Any one upon a Tom Time was a newspaper man which is enough to say for him.

Joe Dowling wears a make-up and smokes a cigar just like Uncle Joe Canon, which leads some to think that Dowling is a namesake of Canon, but that isn't important.

John Ince claims to be all at sea these days because he is making pawnshop scenes and doesn't know anything about the atmosphere that should exist.

Tom Gibson has found the successful way to beat the gasoline shortage by putting his Mercedes in the moth balls and heating it for New York.

Dorland can buy two complete gowns for \$1.80 which is a tip to the exhibitors not to buy any great big prices for Dorland's pictures.

William J. Burns visited Universal city last week and rested for counterfeiting which may or may not be appreciation of hospitality.

The Chicago star humiliate, (meaning a champagne) which is being directed by Bill S. Campbell has learned how to open a beer bottle since Jan. 16th.

Sam Warner being English can never remember the name of his favorite brand of cigars, and repeatedly asks for "Fortunate Hits" when he really wants "Lucky Strikes."

When a local paper heard that the Four Horsemen of the Apocalypse was to be filmed, the managing editor sent the cub out to see if Bill Hart, Tom Mix, Harry Carey and

Neil Hart had created another merger.

The rugs have been taken from the Alexandria floor so that film people will not fall in their rush to get out at each of the "slight tremors."

Incidentally it may be added that our hotel has now red plush furniture with gold trimming.

Metro has taken on 10,000 sheep as extras and while we are on this subject Dave Thompson, Metro's production manager, suggests a whip instead of a megaphone for Rex Ingram in the making of "The Four Horsemen."

Scenario writers claim the Screen Writers' Guild is not a labor union, for none of its members ever labor. After this fact becomes known there is expected to be a rush for membership.

George Loan Tucker shot 149,000 feet of negative for "Ladies Must Love" and he insists upon seeing every foot of the film every time he uses the shears in editing. It may be expected that all the ladies of this generation will be too old to live before the film is released.

Carbon copy before us tells us that Harry Carey sprang a new where on the watermelon and why it had water in it. Of course nobody in this day and age ever heard of it being planted in the spring.

When Noah heard that joke he kicked two windows out of the ark.

Los Angeles is fast becoming the paradise for the crap shooter. In recent weeks it has not been necessary for even rattle the bones, but for old mother earth has been doing it for him. A chuck luck game here would need no attendant except to take in

the money, for these slight tremors as our local papers say, have been coming at almost regular intervals.

Outside of cracking a few window panes, the falling of several chimneys and other minor occurrences, no damage has been done save some of the native sons going to the back yard and shooting themselves for fear the world was coming to an end. Many who do not receive the fabulous salaries paid to film stars have inwardly congratulated themselves that tourists and easterners have been leaving in droves, for it is predicted that if the castward rush keeps up many of the landlords will be hunting for tenants instead of trying to find a way to boost their rentals. So far none of the weekly men have kept their heads during the shake-ups and so we do not have a film record of what has been happening. Recommendation is made to the officers of the American Society of Cinematographers that a camera be equipped with shock absorbers and balancing pendulum setting so a camera still during the next shake-up and a film record can be made of what goes on in front of the camera's eye. Hokuma office is in a disturbed condition with photographs badly off centered. Bill Farnum appears to be doing Ben Turpin fall and dignified. Pauline Fredericks has the appearance of having too much tea. Chaplin is standing up well under the strain, but Charles Ray is as badly scared as if he of his love making episodes, while Theda Bara is promising to do a lot of straightening up.

Live Notes of the Players : : :



The Grand theatre, at 7th and Snyder, Philadelphia. A. D. Resnick is the manager

direct feature productions, the first of them will be "The Throw Back," an original story by Jacard laid in the big out-doors. It is probable Frank Mayo will be starred in this subject.

The "Lightning Eye" serial company directed by Robert Hill and headed by Elmo Lincoln is now on its fourteenth episode and director J. P. McGowan has resumed work at the U studio after a trip to Denver where Eddie Polo played in a number of scenes in and about the Robinson shows for the serial "The King of the Circus." Production work on the "Queen of Diamonds" is being delayed because of the injury sustained by Eileen Sedgwick who is being starred.

HERE AND THERE

Edward Bowes of the Capitol theatre, New York, is in Los Angeles for a stay of two weeks to visit studios and become acquainted with production activities of the several companies.

H. D. H. Cornick, chairman of the finance committee of Famous Players-Lasky corporation is in Los Angeles for a short stay.

Frank Elliott, Western representative of the Sun-Light Arc Corporation has returned to Los Angeles after attending the annual meeting of the corporation at its New York office. The supply of lumps for the coast territory is to be greatly increased according to statements by Mr. Elliott and shortly the company will be in position to fill all orders, condition which heretofore has not existed.

Sam E. Rork, president, and B. P. Fineman, vice-president, of Katherine MacDonald Pictures Corporation, left Los Angeles August 3rd for New York. They expect to be in the east but a short time on matters pertaining to the Katherine MacDonald corporation and also the newly formed Rork-Roth Productions, Inc.

The screen is to lose a favorite player. Vincent Coleman, having finished his work opposite Constance Talmadge in "Good Reference," having accepted an engagement for the legitimate stage in "Self Defense," which opens in Chicago on August 30.

June Walker, who comes to the screen after a successful career on the stage, will play opposite Bobby Harrison in "Coincidence," directed by Chet Withey, to be released through Metro.

Helen Ferguson has been engaged to play the lead opposite Earle Williams in "The Romance Promoters," Vitagraph.

Ann May, selected by Cecil B. DeMille on the strength of her work in "Wanted, a Blemish" with Bryant Washburn, has completed her work in the special part introduced for her in the DeMille production.

Rod LaRoque has been engaged to play the leading masculine role in the next George Fitzmaurice production, the distinction heretofore allotted David Powell.

"Bill Bailey" is what he is called. But he has earned the dignity of being addressed as William N. Bailey, having been selected for a second time to play opposite the Pathe star, Juanita Hansen, in the leading masculine role. To meet with the approval of the daring Juanita, a leading man must look as good as he can act and act as good as he looks, which entitles "Bill" to his correct moniker.

Anne Sutherland will enact the role of "Paula" in the screen play of "The Foreigner," with Gaston Glass in the title role and opposite Wilton Lackaye.

The casting for two additional productions of the Dominion Film Corporation, using stories by Ralph Connor, who is in real life Major, the Rev. Doctor Gordon, D.D., is under way.

Betty Blythe has been engaged for the leading role in "Truant Husbands," screen version of the story of the same title by Albert Payson Terhune, under the producing auspices of Rockett Brothers. Miss Blythe's recent work has been for First National, following an association with Robertson-Cole releases.

"The Witching Hour" will be prepared for the screen under the direction of William Desmond Taylor, Realart, in which Eddie Sutherland will portray the leading juvenile role. Sutherland won attention for his work in support of Roscoe Arbuckle in "The Round-Up," and also appeared in "The Sea Wolf," a recent Paramount-Lasky production.

In the cast of "Twin Beds," the Carter de Haven comedy production which Lloyd Ingraham has



Peggy North, who has scored in important roles in many recent productions for the larger companies

directed, William Desmond, the well known star, maintains his reputation as a light comedy actor to high advantage.

After long resisting the temptations held out by the motion picture, George Arliss, one of the most distinguished actors of the stage, has succumbed. He will be presented by Andrew J. Callaghan Productions in an elaborate film version of "The Devil." In this stage play Arliss scored his first great success. Callaghan Productions is the company which is presenting Bessie Love in a new brace of pretentious film features.

William Lawrence was engaged this week by Metro to play opposite Alice Lake in her new picture, "Body and Soul," now being filmed at Metro's studios in Hollywood, California.

Miss Ann and Master Michael Cudahy, children of the noted Cudahy family of packers, have done so well in Monroe Salisbury's new play, that they may be exploited as stars under his guidance.

Fatty Arbuckle, having finished "The Traveling Salesman," will next be the pivot of a film version of "Brewster's Millions," with Betty Ross Clark as leading woman.

At the conclusion of his current contract with Vitagraph, Larry Semon will probably form his own producing organization and release his pictures through First National or United Artists (the Big Four).

Included in the support of Justice Johnstone's initial starring vehicle under Famous Players banner, are Jess Arnold and Grace Parker.

Virginia Warwick, a former bathing beauty has been selected by Rex Ingram to enact the part of Chichi, the little Spanish girl in "The

Four Horsemen of the Apocalypse." This is Miss Warwick's first dramatic role and Mr. Ingram is highly pleased with her work.

Wyndham Standing, at present playing the leading role opposite Viola Dana in the forthcoming production of "Blackmail," this week signed a contract under which he will appear exclusively in Metro pictures for a term of years.

Tully Marshall has been signed by Metro to play an old South Sea Islands leper in the forthcoming production of "Passion Fruit," in which Doraldina will star.

Edmund Lowe, who is the nimble fingered thief in Metro's "Someone in the House," has been weaned away from the legitimate stage through this, his first screen engagement in several years. He has announced that he will remain in Southern California instead of returning to New York, as was his intention when engaged by Metro to appear in the all-star cast for this production.

New Rochelle Mansion Carefully Rebuilt

One of the settings in the forthcoming starring production of Charles Ray, "Forty-five Minutes From Broadway," that shows the extreme care that the young star is taking to make his picture an assured success, is the "Castleton Mansion at New Rochelle." The mansion in all its details—broad verandas, stately columns, French windows—has found its exact counterpart in the huge set erected on the new "lot" recently opened by Charles Ray at Hollywood, Cal.

The star himself, his director, Joseph de Grasse; Wesley G. Gilmore, the studio manager—all contributed suggestions in the preparation of the "mansion" set for the new picture. The details were handled by George E. McCormack, chief of the electrical department, and Robert Bennett and Clarence DeWitt, in charge of the technical and art direction of the production.

Betty Compson's First Picture a Success

Following the declaration of George Loane Tucker and Samuel Goldwyn that Betty Compson's stellar characterization in her first independent picture, "Prisoners of Love," will surpass her performance in Mr. Tucker's production of "The Miracle Man," Miss Compson stated that she attributed her success to her desire to produce a character equal to "Ro-cin" in "The Miracle Man."

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Dead Men Tell No Tales

ABOUT DIRECTORS

At the August meeting of the Motion Picture Directors' Association, which was well attended for this season of the year, it was announced by Director Perry N. Vekroff that he would transfer his membership to the coast lodge, since on September 1 he is moving his family and effects to Hollywood, California. Among Mr. Vekroff's recent work is the Pathe serial, co-starring Frankie Mann and Stuart Holmes in "Trailed by Three," and "Cynthia of the Minute," Hodgkinson release.

Travers Vale, the former Rex, Reliance, Biograph, Universal, World director, is about to complete the cutting of "Life," screen dramatization of the famous play, under the producing activities of William A. Brady. His next engagement has not yet been decided upon.

Jack Dillon expects to be five weeks more on the first Justine Johnstone picture for Famous Players, the locations having already been filmed.

Director R. William Neill is now cutting and assembling the seventh of Constance Talmadge's First National pictures, "Good References," by E. J. Rath, adapted for the screen by Dorothy Farnum, and at present running in five installments in the All-Story Magazine. Vincent Coleman will be seen as Miss Talmadge's leading man, and others who have important roles are: Ned A. Sparks, Nellie Parker Spaulding, Mona Lisa, Matthew L. Betz, Arnold Lucy and Dorothy Walters.

Thomas Heffron will direct the Rockett productions, for which space has been leased at Universal City, California, where the work is already under way.

While visiting another studio Henry King, director for H. B. Warner, watched an aeroplane dive into a church spire. He declared he would never ask his players to take such a risk. The next morning Warner was to fight with a villain in the sea. "Hold him under until he stops struggling!" shouted Henry to his star.

Jack Dillon expects to be five weeks more on "Blackbirds," which he is directing for Famous Players, starring Justine Johnstone, supported by a carefully selected cast.

John Joseph Harvey, known to his fellow directors as "Jack" has been engaged to direct a feature production for Weiss Brothers. The producers hail from California.

"By Golly" Has Long Run Two-Reeler Stays at Theatre for Four Weeks Chas. Murray Director

CHARLIE MURRAY'S success as a director under Mack Sennett's supervision, has created much comment among picture-folk, and his achievement in "By Golly" has developed something like a sensation.

For what is claimed to be the first time in the history of motion-picture-making, a two-reel comedy has remained at the same theatre for four consecutive weeks. "By Golly" accomplished that record at the Criterion and might have stayed on had not other bookings, previously arranged for, rendered a longer stay at the Criterion impossible.

"By Golly" is the first of what promises to be a series of comedies produced by Mack Sennett with Murray not only as star but as director. Much significance was attached managerially to the fate of "By Golly," and Murray's vindication is the more important and complete since "By Golly" was ab-

solutely the first motion-picture over which he ever waved the megaphone.

Following the recent signing by Murray of a contract providing for the seventh consecutive year of his service at the Mack Sennett studios. It was announced by Mack Sennett that Murray would be given a chance to see whether he was as effective a director of screen-comedy as he used to be when he was the directing genius of the musical comedy-productions of Murray and Mack.

The results betrayed by "By Golly" are proof, says Mr. Murray, that he is right when he says that directing motion-pictures is an easy job compared with directing a musical comedy organization where every member of the chorus is a prima donna out of place and temperamental eruptions disturb the peace uninterruptedly.

Company Off for Bahamas Final Scenes of "Fathoms Deep" Will Be Filmed in West Indies

C. E. WILLIAMSON of the Submarine Film Corporation left for Miami, Fla., last Saturday night, heading a producing company of nineteen that will proceed from Miami to the Bahamas to complete work on the latest Williamson submarine feature, tentatively and probably permanently entitled "Fathoms Deep."

Williamson was enthusiastic about the prospects for this, his latest novelty picture and said that he was sure it would develop into the best picture he and his company have ever made. "Our pictures have always been financial successes," said Williamson just before leaving for the south, "because of the great novelty of the under sea scenes. We have always managed to get something 'bigger and better than ever' in each suc-

cessive picture. At times we have slipped upon production and direction details but in the present instance all such slips are guarded against by our director—Ralph Ince."

"Mr. Ince, incidentally, regards 'Fathoms Deep' as one of the biggest opportunities he has had in the producing field. He is so confident as to the picture's success that we are all confident with him."

Mr. Ince is also making the present trip. The story for "Fathoms Deep" was written by Williamson himself and its author claims that as far as under sea stuff goes he has gone himself, one, two, three times considerably better than ever before.

Releasing arrangements for the present picture have not as yet been completed.

New Company in West to Make Comedies

A recently organized producing company of Los Angeles is making Nuart comedies, featuring Paddie McGuire, formerly of Sunshine and Sennett comedies. Production is in charge of Robert McKinzie, and the supporting players of the first subject include three-year old Fay McKinzie, who will be billed as the youngest leading woman of films; Helen Howell, who previously played in "Bill" Parsons Capital comedies; and Frank Hayes whose face is familiar in comedy. This company proposes to make comedies at the rate of one two-reel subject every three weeks which are to be distributed by the California Motion Picture Enterprises conducted by Ernest E. Gaemon.

Withey's Production Nears Completion

Chet Withey, who has been busily engaged in directing "Coincidence," announces that it is soon to be complete and is in the final stages of cutting and titling. Release is scheduled during the latter part of October.

Director Withey believes that this picture will make an especial appeal to those who are tired of sex and problem plays. It is taken from the Morton Macy story which appeared in the Cosmopolitan magazine, remembered for its interpersions of lively action, amusing comedy situations and love interest.

Mr. Withey has been meeting with success in his recent pictures, and especially so in "Romance."

Director Predicts Re- turn of Two-Reeler

"In five years—I am willing to stake my reputation on it—the two-reeler will have returned to its own in serious drama," declares Frank Borzage, director of Cosmopolitan's famous "Humoresque" production from the story by Fanny Hurst.

"I do not mean that pictures are going to be made that will be deliberately limited to the two-reel length. What I do mean is that the limit will be removed entirely and the number of reels will depend upon the demands of the story—not the length of the story upon the number of reels, as it is today."

Felix Orman With J. Stuart Blackton

Felix Orman, a writer well-known in magazine, newspaper and theatrical circles, has become associated with Commodore J. Stuart Blackton, and is located at the Brooklyn studios of the Blackton Feature Pictures, Inc. Mr. Orman for years has written extensively on the theatre, the opera and the motion picture.

Title of Mrs. Chaplin's Picture Announced

The title of the new production, starring Mildred Harris Chaplin, is announced to be "The Woman in His House."



Robert Anderson and Dixie Lamont in Universal comedies. Wm. Watson is directing

**DEAD MEN
TELL NO
TALES**

Travel Aids Director Says Richard Stanton

DIRECTOR RICHARD STANTON, who will shortly leave for Europe, announces that he is going on business, believing it is the duty of every director to study foreign people and conditions, if he is to attain true realism in picturing foreign life. He will spend several months in Italy, France, Ireland, Belgium and England, and expects to meet Marshal Foch and ex-Premier Clemenceau.

Mr. Stanton also believes that progress towards internationalism can be greatly advanced through the medium of the motion pictures. In an effort to faithfully depict the peoples of foreign countries in his future productions and believing that the screen will reach its greatest usefulness in spreading the doctrine of the brotherhood of man, Mr. Stanton is taking his trip abroad. He is confident that an international perspective will necessarily aid him in his work.

In Italy the director will visit Rome and Pompeii in order to study the Latin temperament.

Lewis Abandons Plans to Work in East

Because of the scope of the plans arranged for him by Pathe Exchange, Inc., Edgar Lewis has been obliged to give up his preparations for working in the East, and has returned to Los Angeles. Soon after his arrival he will resume his production activities, staging "The Sage Hen," a play he has been waiting to produce for two years. He had planned to make "The Hangers On" in a New York studio, but, after a consultation with Elmer R. Pearson, Director of Exchanges, he decided the picture would not be of the magnitude Pathe desired, and the switch to "The Sage Hen" followed. "The Sage Hen" is only a tentative title.

Schenck Announces New Talmadge Picture

Joseph M. Schenck has purchased "The Chessboard," a short story recently published in Young's Magazine, by Madeline Sharp, for Constance Talmadge's next picture, to follow "Good References." The name of the magazine story has been changed to "Dangerous Business," and R. William Neill, is now directing Constance in this picture. Kenneth Harlan and George Fawcett will be seen in the principal roles in support of Miss Talmadge, and Matilda Brundage, Nina Cassavani, Florida Kingsley and Jack Raymond all have important parts. "Dangerous Business" is replete with humorous situations, and is one of the peppiest vehicles in Constance's series of First National lively comedies.

Miss Talmadge is working both day and night, in order to finish this story in time to sail on the "Imperator" for Europe on August 12th.

Stanton Directing New Fox Special

To combine drama with thrilling spectacle in one production, to convey a lesson by means of action alone, without a hint of preaching—these are the aims of "The Face at Your Window," a William Fox special all-star feature which is to be released shortly.

The author is Max Marcin, author of "Eyes of Youth," "Cheating Cheaters," "The House of Glass" and other Broadway successes. The director is Richard Stanton, who made "Checkers," "The Spy" and other William Fox screen classics, and the cast includes Gina Rely, celebrated Parisian actress, who came to America specially to play in "The Face at Your Window," Earl Metcalf, Diana Allen, Frank Farrington, William Corbett, Edward Roseman, Robert Cummings, William McEwen and Henry Arnetta.

Nebraskan Exhibitors Appreciate Farce

That Nebraskan exhibitors are susceptible to a good farce is the report of S. MacIntyre, Metro branch manager at Omaha, Neb., to William E. Atkinson, general manager of the corporation in New York. Mr. MacIntyre states that the ten or twelve showmen who were present at the private showing laughed continuously throughout "Parlor, Bedroom and Bath," the all-star screen version of the A. H. Woods stage hit by C. W. Bell and Mark Swan.

Russell Feature to be Released Soon

"The Man Who Dared," William Russell's latest Fox production, from the pen of Julius G. Furthman, is to be released at the end of August. It is a story of the giant redwood lumber country of California, and the action takes place amid the great forests. It is said to afford the live-wire exhibitor unlimited scope for advertising and supplies him with the means for an effective and inexpensive lobby and stage exploitation medium.



Geraldine Farrar, her supporting cast and Edward Jose, her director, in "The Riddle: Woman," Miss Farrar's first production for Associated Exhibitors to be distributed by Pathe

Churchill Novel Picturized Hampton Produces "The Dwelling Place of Light"; Released Shortly

THE W. W. HODKINSON Corporation announces that Winston Churchill's novel, "The Dwelling Place of Light," has been converted into a photoplay production by Benjamin B. Hampton. Commenting on the results achieved by the producer in his treatment of Churchill's story, Hodkinson writes as follows:

"He has made from the Churchill novel a photoplay with all the action and conflict needed in shadowland, but with something more—with the very heart of the great novelist's message to his public retained in the unfolding of the powerful, dramatic story." "The Dwelling Place of Light" will be released by the Hodkinson organization in September.

Believing that Mr. Churchill's authorship of the story will add additional force to the production turned out by Benjamin Hampton under the original title of "The

Dwelling Place of Light," the W. W. Hodkinson Corporation has devoted some space in a statement, just issued, to the literary achievements of this American novelist. The salient points of this statement are submitted as follows:

"Mr. Churchill is a most painstaking writer as his novel, 'Richard Carvel,' illustrates. He rewrote the manuscript of that novel five times in order to get the characters of John Paul Jones, Charles Fox and other historical personages just right, and he spent many weeks visiting the localities associated with the life and exploits of the great American seamen so that his descriptions might be accurate.

True Characterization in Browning Pictures

Great care has been taken in the production of Tod Browning's melodrama of the 'Frisco underworld in order to insure against any anachronisms. The picture, which stars Priscilla Dean, is entitled "Outside the Law," and is being made for Universal. "Mr. Browning has kept in close touch with Thomas H. Gubbins, son of the American vice-consul at Shanghai, who will see to it that the characterization of the Chinese parties are true to the most minute detail.

Rialto Bills Christie Comedy as Feature

"Out for the Night," the third of the new two reel Christie Comedies released through Educational Exchanges, has a prominent place on the bill at the Rivoli theatre this week and is featured in the electric lights. "Out for the Night" features Eddie Barry with the cast including Neal Burns, Charlotte Merriam and Margaret Collington FitzRoy and the Follies Girls. This is the third of the new Christies that Dr. Hugo Riesenfeld has selected for his theatres in four weeks.



A scene from "Coincidence," a Chet Withey production to be released in October by Metro

DEAD MEN TELL NO TALES

DETROIT

The LaSalle Garden theatre, possessing a seating capacity of 2,500, is rapidly nearing completion, and is scheduled to open in the latter part of this month. The theatre proper is built on the rear of lots facing two streets, and is connected with the street entrance by a lobby 36 feet wide and 124 feet long. The theatre will offer a combination of vaudeville features and photoplays at prices ranging from 25 to 30 cents. The LaSalle Garden Theatre Co., capitalized at \$275,000, will operate the house.

A safe containing \$3,476, was removed from the office of the Orpheum theatre some time between midnight Saturday and Sunday afternoon. The money represents the Saturday receipts. How the job was accomplished has not yet been ascertained.

The Princess theatre, South Haven, has been purchased by Burrell Tipp, of Alligau, who recently opened the new Center theatre in South Haven.

INDIANAPOLIS

A company for the production of child drama movies exclusively has been formed in Indianapolis. Cortlandt J. Van Dusen, former director and actor in several big companies, is the president of the enterprise, which is named The Cortlandt Picture Corporation, and which is capitalized at \$250,000. Stock is being sold in Indianapolis.

Other officers, all of Indianapolis, are: Alvah J. Ruckelshaus, president and general counsel; C. R. Hamilton, secretary; Otto L. Klaus, treasurer; James A. Collins, George V. Collin and J. F. Wild, Jr., directors.

The strike of musicians in Indianapolis theatres, which began July 21, was still in progress this week, all managers, excepting one, continuing to refuse to grant an increase in wages to \$1.50 per hour with double time for Sunday. The Park, a burlesque house, made an agreement with its orchestra in order that the opening of the fall season on August 9 might not be delayed.

Movie houses continued to use pipe organs, phonographs and patent orchestras in lieu of musicians.

The Citizen's Theatre Company of Brazil, Ind., will erect a new motion picture house on the site of the present Sourvine theatre. The cost and size have not been determined. Directors of the company are: A. C. Miller, president; A. B. Cooper, vice-president; William Seigelin, secretary-treasurer; William Zeller, Sr., Simon Zeller, M. M. Doyle, Carl Cutshall, J. A. Morgan and A. W. Knight.

SPOKANE

Favorable conditions for a new cinema theatre to cost at least \$750,000 were found in Spokane by Frederick Frisk, manager of the United States Exchange of San Francisco, who recently spent two weeks here in the vicinity of the city in consultation with men representing local capital, and locations and specifications were discussed. Uncertainty of building conditions prevented the immediate procedure with this plan, it was stated by friends of Mr. Frisk today. It is understood Mr. Frisk intends to build a new theatre partly with local and partly with California money, a large part being already pledged.

The newly organized division of general college extension of Washington State college at Pullman, south of Spokane, will operate in four principal departments, one of which is that of educational moving picture films and stereoscopic slides. The films, which are in circulation approximately 40 miles of films, to which additions are being made weekly. The films picture industrial processes, scientific experiments and demonstrations, travel, public service and social welfare work. The films and stereoscopic slides will be circulated among schools, churches and other organizations free of charge.

Breezy Items from Many Cities

GET THE HOME NEWS

Robert Fisher, who has been playing with Mack Sennett in Keystone comedies for the last four years, is in Spokane to take part in the first of a series of ten comedies to be produced by the Hilaris film company of New York at the Playtist studio at Minnehaha park during the summer. Mr. Fisher was during the summer. Mr. Fisher was with Komaine Fielding for two years and has just completed an engagement with Burton King in New York. He will take an important part in "His Home Town Girl," the first of the comedies, on which work will begin August 1. Ralph Neely, a Spokane boy, will have an important part in this comedy, also.

The Playtist studios at Minnehaha park served as the scene of an attractive ball recently when motion picture manufacturers and exhibitors of the city joined in the affair. The whole plant was lighted and both the out-of-door stage and the studio proper were used for dancing. Flags in every form were employed in the decorative scheme. A set was up showing the interior of a ranch house with a stone fireplace, and there one of the orchestras was stationed. Shaded searchlights were in each corner, and there were also searchlights that threw all the colors of the spectrum on the dancers. Mr. and Mrs. Wellington Playtist, members of the board of directors of the company and the various officers of the organization were present.

Bert Lytell in "Alias Jimmy Valentine" proved a big drawing card at the hotel recently when motion picture theatres had a repertoire of big stars, the Casino showing Sessue Hayakawa in "Li Tung Lang" and the Lyric in Douglas Fairbanks picture, "Arizona." The Majestic showed Geraldine Farrar in "The Flame of the Desert" and Class A had a William Fox production, "What Would You Do," starring Madeline Travers.

BUFFALO

T. R. Gardiner of the Gardiner Pictures, Inc., has sold the Abbott and Costo theatre in the South Park district. The Abbott goes to Paul W. Smith and the Costo to James Wallingford.

John Stevens, formerly with Stevens Attracts, Inc., has been named manager of the Marlboro theatre by Harry Marsey, president of General Theatres, Inc., who has also shifted Billy West from the Circle to the Allendale, and Art Ames from the Allendale to the Circle.

Niagara Falls is in the midst of a building boom. Loew, Inc., has filed plans for a \$1,000,000 house on Third street, Charlie Hayman, Joseph Schuchman, Falls street. J. M. Brothers \$250,000 house at Suspension Bridge in the north end of the city and a plan to remodel the International theatre on Falls street is under consideration.

Fred W. Zimmerman, president of Nu-

Art, has returned from his vacation in the Thousand Island district. He has purchased the Olver theatre property in North Tonawanda. B. S. Wallenstein, former manager of the Broadway theatre, has been engaged to cover the small towns in the territory. H. C. Bissell has taken upon himself a bride, and "Hub" Taylor reports the arrival of a bouncing eight-pound baby boy at his domus. All are happy at Nu-Art.

P. H. Smith, Robertson-Cole; Hugh Rennie and Eddie Hayes, First National; J. H. Greenwald, Fox; J. E. Kimberly, Pathe; Harry E. Lotz, Realar; A. Lawlor, Nu-Art; A. W. Moses, Select; Bill Allen, Vitagraph; John Sitterly and W. A. Chase, Universal; Howard Brink, Dooley; Dan Savage, Empire State Sales; Hauer Howard, Nonaal Theatres and Bob Murphy, Pioneer, were members of the exchange-men's expedition that advanced on Rochester, Tuesday and Wednesday, August 2 and 3 to sign up contracts for fall business with Rochester exhibitors. Ed Fay of Providence was in town and conferred with the men.

Hugh Rennie, manager of the First National office, reports the sign-up of contracts for the showing of the company's big specials at the Elmwood, Victoria and Regent theatres. J. E. Dickson, formerly with Robertson-Cole, has joined the F. N. sales staff. Hugh Rennie and Murray Hawkins toured the territory the week of August 9.

E. O. Weinberg of the Strand theatre had a bunched presentation of Wanda Hawley in "Miss Hobbs," for the Rain bow club of the Kemmore Y. W. C. A. on Friday evening, August 6, which drew a capacity audience.

George W. King, owner of the Lyric theatre, Binghamton, has purchased the Laurel theatre in the same city. The Laurel was owned by Timothy E. Carroll, who leased it to Louis W. Goodman, proprietor of the Court theatre. Mr. King will take possession of the house September 1.

The musicians at the Winter Garden and Mozart theatres in Jamestown, N. Y., are on strike. The scale demanded is \$49 a week. It is reported that the managers of these houses made a compromise offer which was rejected.

S. W. McKelvey is the president of the new producing company formed in Bolivar, N. Y., to produce C. M. Van Curen's new book "The Wolf of Wall Street." The company is capitalized at \$100,000. Mr. Van Curen and Arthur Los Angeles to aid in the direction of the production.

Robins speed indicators have been installed in the screening room and the orchestra pit of Shea's Hippodrome, which enables the management to get perfect synchronization of music accompanying the films. The instruments are also being installed in the Shea Criterion.

Frank Scully, former manager of the New Haven branch for Famous Players-

Lasky and Louis Wiener, formerly with the Kinemacolor company in Boston, have been engaged by Manager Allan S. Moritz as members of the F. P. L. sales staff.

Harry E. Lotz, manager of the Real-art office has signed a contract with Potter and Newton for the showing of Real-art subjects in the Andrews theatre, Salamanca, Columbia and Majestic theatres, Erie, Pa., and Columbia and Library theatres, Warren, Pa.

T. W. Brady, local representative for Associated Producers, toured the territory the week of August 9 renewing acquaintances with exhibitors and explaining the A. P. plan.

CLEVELAND

George P. Jacobs, manager of the Masterpiece Film Exchange, Cleveland, just returned from New York and announces that he has bought for distribution in Ohio the third Olive Tell production, "Wings of Pride;" "Blind Love," featuring Lucille Cotton; a seven-reel spectacular feature, called "A Common Level;" and the Harry Carey two-reel re-issues; and some startling features to be announced later.

Mr. Jacobs says that it looks like a big year for the independents, and the wise exhibitors and the exhibitors will keep dates open for the big things that are on the way.

The Ohio Film Classics, an independent motion picture exchange with headquarters in Cleveland, has recently been reorganized with Fred G. Scram, W. B. Papineau and V. L. Scram at the helm. Instead of devoting all their time to the exploitation of one big feature production at a time as heretofore, Ohio Film Classics will go into the feature distribution on a much larger scale and will start the season with a full line of products to be announced later.

Shorty Hamilton has just completed his six weeks' engagement in Ohio, where he has been making personal appearances at the motion picture theatres under the auspices of the Ohio Film Classics. He has left for the coast to make a series of two-reel western pictures for Victor Krenner Film Features.

H. A. Bandy, in charge of the local fortunes of Associated Producers, Inc., is temporarily located at 318 Slone Bldg., until the new Slone and Film Building is completed in the fall.

Sheldon Lewis saw himself as the featured member of the cast in "The Silent Barrier" for the first time last Friday night, when the picture was screened privately at the Hippodrome, Cleveland, before several hundred invited guests, through the courtesy of the W. W. Hodgkinson Corporation. Mr. Lewis was appearing at the Hippodrome last week in a sketch with Miss Virginia Pearson. This was the first time he had seen the picture completed and he was delighted with the result. So were the exhibitors present, all of whom had a good word to say for the picture. Mr. Lewis met many of the exhibitors who were anxious to congratulate him upon his successful screen work.

SAN DIEGO

The Ocean Beach theatre has been re-opened after being closed for a long time. It will be conducted again as a motion picture house under the management of J. E. Brink of Armstrong & Brink.

R. E. Hicks, owner and manager of the Cabrill theatre, has inaugurated a 16-piece orchestra, with Emmett Robert Gader as organist and musical director. Mr. Gader was for some years director of the orchestra at the Michigan theatre in Chicago. Manager Hicks also has established a new schedule of prices, of admission, including his matinee prices of 15, 30 and 40 cents for front, middle and rear sections respectively, and evening prices at 30, 40 and 55 cents, war tax included in each case. His former prices were 15, 25 and 35 for matinee and 25, 35 and 50 for evening, with war tax extra.

Projection — Camera — Music Hints and Ideas About
“New Theatres”

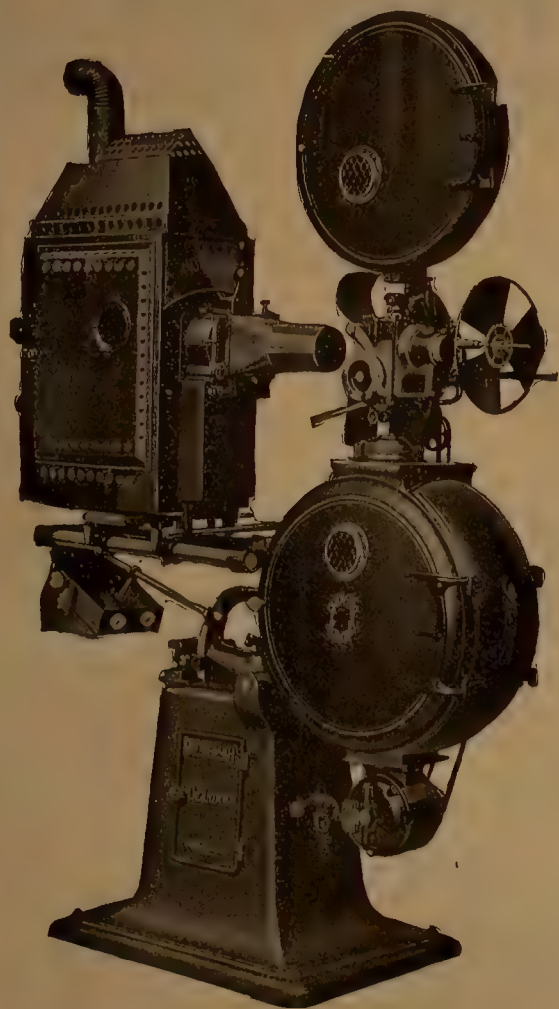
Pages 1551-1574



Architects Drawing of New Hollywood, Cal., Theatre

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Chicago's Handsome Panacea to Have Excellent Ventilation

Importance of Fresh Air Appreciated in Design of This Theatre

CHICAGO, not to be outdone in theatre construction by other large cities in the country, has constructed and is now constructing some of the handsomest theatres in the United States, and the most recent of these is the Panacea theatre, owned and operated by Lubliner and Trinz of Chicago, who expect to have the structure complete in time for opening in the early fall.

The Panacea theatre, with its large seating capacity of about 4,000 seats, was planned and designed by Mr. Walter W. Ahlschlager, one of Chicago's foremost architects, and it can truthfully be stated that Mr. Ahlschlager, in his plans, has left nothing to be desired in the way of modern equipment for the comfort of Chicago's moving picture public.

One of the most important items to be considered in the equipment of the Panacea was the cooling, heating and ventilation, and after careful consideration of the various systems on the market, it was decided to install the Typhoon System, manufactured by the Typhoon Fan Co., New York City. Cooperating with Mr. Ahlschlager, the Typhoon engineering department laid out a complete system that will thoroughly cool and ventilate the entire

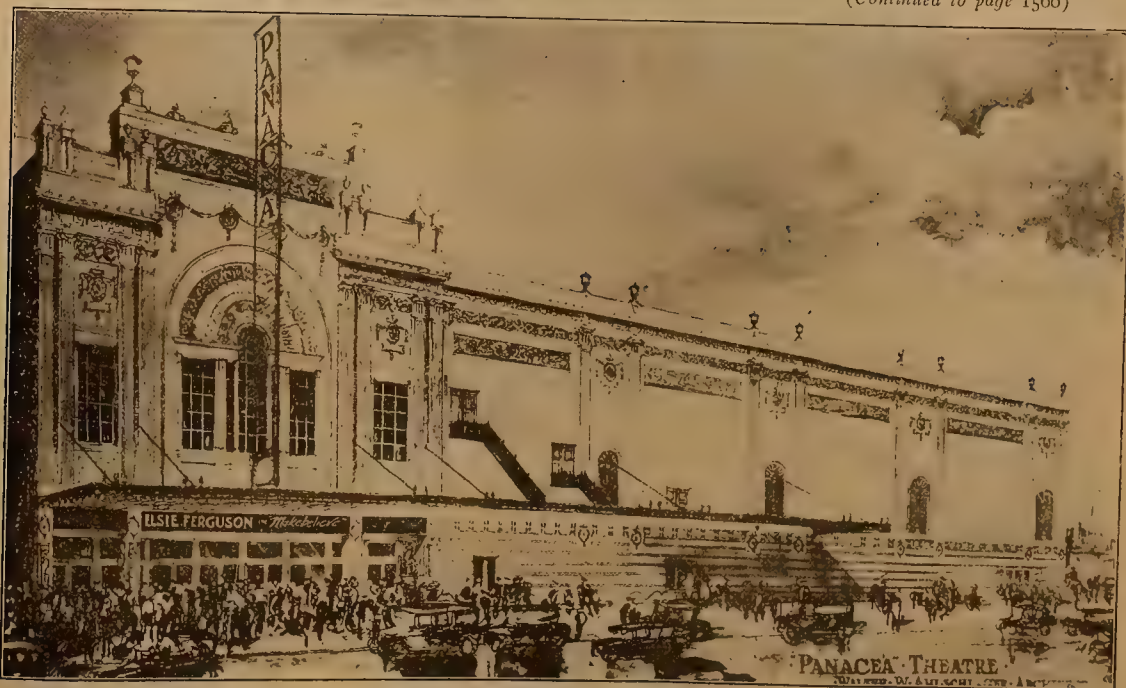
house during the warm weather, while at the same time, the system also provides for the heating and ventilation during the winter months.

The Typhoon System is based on a common sense principle. Instead of small high-powered fans operating at high speed, as is used by other systems, the Typhoon System uses fans of large diameter, running at comparatively low speed. All the duct work is entirely done away with, thus securing a considerable saving not only in the cost of installation, but also in the cost of operation. The primary idea underlying the duct system has always been to secure a smooth, even distribution of air. It required, in addition to a heavy outlay for the ducts themselves, a high-pressure fan with a motor powerful enough to counteract the resistance which the ducts offered to the passage of the air. Not a little of the electric current consumed by the duct system has been due directly to this resistance. The Typhoon installation in the Panacea theatre consists of two No. 112 Typhoon Single Sets, one No. 212 Typhoon Twin Set, four No. 19 Typhoon Single Sets, and one No. 28 Typhoon Twin Set.

For heating purposes during the winter months, the two No. 112 Typhoon Single Sets, which are located in special chambers in the attic space, draw the air through 5,244 square feet of vento heaters and discharge this air in the theatre through grilles located on each side of the stage. This equipment will blow seventeen and a half millions of cubic feet of fresh heated air per hour into the theatre. To heat the theatre before opening up, the air can be recirculated through the auditorium by the No. 28 Typhoon Twin Set, located in a specially constructed chamber on the roof of the theatre at the back of the balcony. This No. 28 Typhoon Twin set takes the air from the grilles located underneath the balcony, and the grilles located in the ceiling in the lounging room, and returns the air to the No. 112 Heating Typhoons, located in the attic space on each side of the stage. Thus, by this recirculating, a considerable saving in consumption of fuel is obtained.

By a simple damper arrangement, this same No. 28 Typhoon Twin Set is made to exhaust the air when necessary. For the cooling and ventilation of the Panacea,

(Continued to page 1560)



Entrance of the beautiful Panacea Theatre now under construction

Directory of New Theatres

ARIZONA

Tucson—The Rialto theatre erected by Rickards & Nace, of Phoenix, will open soon. The theatre will have a seating capacity of 1,000. William Curlett & Sons, of Los Angeles, are the architects.

Miami—Holdberg & Burdick have begun the construction of a 25 x 100 foot motion picture theatre in this town.

ARKANSAS

Hampton—Mr. A. D. Dunn is remodeling a store building here, and will operate a motion picture theatre in its place.

CALIFORNIA

San Francisco—Baldwin & Howell announce that a thoroughly up-to-date moving picture house with a seating capacity of 1,000 will shortly be constructed at Westwood Park.

Madera—A. C. H. Chamberlain announces the construction of a new \$100,000 motion picture theatre, to have a seating capacity of 1,200 people. This theatre will have a special heating and cooling system. A \$10,000 organ is to be installed in the orchestra pit.

Dorsey—Mr. Ed Vandegrift opened his new theatre, the "El Teatro," a few weeks ago.

Hollywood—J. B. Zeller, owner of the Iris theatre in Hollywood, announces the site of his new motion picture theatre as being on Santa Monica Boulevard, near Northwestern avenue. Frank F. Rasche is the architect. The building will cost \$75,000, and will be finished in September.

Hollywood—The owners of the Kinema theatre are to erect a half-million dollar motion picture theatre, with a seating capacity of 2,500.

DELAWARE

Wilmington—The new Wilmington theatre now in construction on the east side of Market street above Eighth street will cost about \$250,000 exclusive of equipment. Samuel Greenbaum is president of the company and Charles B. Evans, secretary. The company has been chartered under the name of the Wilmington Motion Picture Corporation.

FLORIDA

Key West—Karl Thompson will erect a theatre in the business section to cost approximately \$30,000. The building will be 50 by 113 feet and will be constructed of concrete. This theatre will be equipped with one of the latest ventilating systems. The South Florida Contracting and Engineering Company will do the construction work.

ILLINOIS

Clinton—J. C. Wilson, proprietor of the Star theatre, has purchased property on Washington street, between Center and Monroe streets, on which he intends to

erect a new theatre building. The new theatre will be fireproof and up-to-date in every respect and will have a seating capacity of 1,200.

Elgin—Manager William Newman, of the Grand theatre, announces reconstruction which will take place at a cost of about \$100,000.

INDIANA

Fort Wayne—Negotiations are under way for the erection of a \$2,000,000 hotel and moving picture theatre in this city. The building will be constructed at the corner of Wayne and Calhoun streets.

IOWA

Des Moines—The Unique theatre on Locust street between Sixth and Seventh is reported as leased to Abe Frankel and A. H. Blank. The lease provides for the erection of a theatre building costing not less than \$125,000.

KENTUCKY

Bowling Green—The Crescent Amusement Company, through its local manager, J. P. Masters, has made application for a building permit for the erection of a

Crump Theatre in Columbus, Ind., to be Remodelled and Enlarged to 2000 Seat Capacity Over \$40,000 to Be Expended by C. E. Rogers in Endeavor to Make Theatre Best in Indiana

R EPORTS are often received that tell of alterations that increase a theatre's seating capacity fifty to a hundred per cent, but it is unusual to find a case where the seats have been tripled. This, however, is the plain fact in the Crump theatre, which has a capacity of 976 but which with alterations completed will be able to accommodate nearly 2,500. Just how C. E. Rogers, the manager, intends to carry out these changes may be of some interest to other officials who are thinking of enlarging their own theatres.

As the theatre now stands, it has 976 seats and is equipped with a stage 60 feet wide, 33 feet deep and 55 feet high, a stage that has been found ample in size for any show traveling that territory. Inasmuch as at one time 68 people, 5 horses and two carloads of scenery were taken care of on the stage it was felt by Mr. Rogers that this part of the theatre needed but little attention. He did feel sure, however, that the seating capacity should be materially increased.

To gain this, he is removing two store rooms in front as well as the two apartments on the second floor front, and is also shortening his present lobby, which is 59 feet long, to 49 feet. With these removals and changes the entire building will be devoted exclusively to the theatre. When the alterations have been finished the capacity

\$125,000 theatre building. The new theatre will be located on Main street, and includes the building now occupied by the Elite theatre. The theatre will have a seating capacity of 1,500.

LOUISIANA

Lake Charles—Arthur Taylor announces plans for a modern moving picture theatre in the building of the Lake Charles Jewelry Company. Knapp & East, local contractors, will do the work of remodeling the building.

New Orleans—The town of Opelousa is to get a \$60,000 motion picture theatre, to be built by a corporation headed by Adolphe Jacobs and Alex. Bloomenstiel, of Donaldville.

Eunice—It is reported that a new theatre to cost \$100,000, will be started soon in this town.

MASSACHUSETTS

Boston—The Fleischman Construction Company, of New York, has started work on the foundation of Loew's theatre building at the corner of Massachusetts avenue and Norway street. The theatre will have a seating capacity of about 4,000.

will be close to 2,500 and Columbus will boast a first class house. There will not be a post on the floor. All the beams will be of reinforced concrete with the floors of the same material and with the latest conveniences for its patrons. A mezzanine floor of unusual beauty will be added. There will be a large, roomy fireproof projection room with two machines having a direct throw to the screen of 120 feet.

One feature of the new house will be that the crowd leaving will not come into contact with the entering throng. The entering patrons will come into the foyer at the center of the building and directed from there to the different locations. When leaving, the audience on the main floor leave at either of the front corners of the theatre, while those in the balcony leave by a special exit.

About \$30,000 will be expended for the alterations, exclusive of the plumbing, heating and electrical wiring. With the latter the total cost will approximate \$40,000.

Pennsylvania Showman to Erect New House

Max Stahl, Pennsylvania exhibitor, recently announced ground would shortly be broken for a new \$75,000 house in Farrell.

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Extension Reel for General Use

THERE are a multitude of places about the theatre, studio and laboratory where flexible cord extensions have to be used for lighting up dark places, for locating trouble or for emergency illumination. On account of the hard usage to which the insulated cord on these extensions are placed the cord deteriorates rapidly, until within a short time the covering is gone and the protection from electrical shock becomes nil. An entirely new cord is then necessary.

To overcome this evil, an Ohio manufacturer has devised an automatic extension reel which has already found wide use in other industries. Believing that his invention is applicable to the motion picture field he is making a special appeal to the purchasers in that industry.

The illustration shows the method of working. The reel, which is nine inches in diameter and two inches wide, is simple in construction and durable. It is equipped with twenty-five feet of reinforced weatherproof cord. The swivel head allows the reel to swing in any direction and when the lamp has been carried to the desired place an automatic lock takes effect and holds the reel from further action. To release the reel, a slight pull removes the lock and the cord is automatically rewound on the reel.

This reel should be especially adapted to



Automatic Reel

"back stage" work where the ordinary cord has short life. It should also find wide usage in laboratories since the automatic feature would prevent the cord from lying on the damp floor through the carelessness of employees.

Shea Acquires New Theatre

THE Shea Amusement Company of Buffalo has acquired control of the new house being built by W. F. MacDonald at Hertel and North Park avenues and will name the house Shea's North Park theatre, according to an announcement by Harold B. Franklin, managing director of Shea's Hippodrome. The house will be operated in conjunction with other theatrical interests in Buffalo which will be announced at a later date.

The house when completed will cost \$200,000 and will have a seating capacity of 1,600 on one floor. The proprietors will be the Shea Amusement Company and the owners, the Hertel Avenue Theatre Company. Henry L. Spann, 52 West Chippewa street, is the architect. The theatre will open about November 15.

The outside dimensions of the house will be 150 by 85 feet and the inside measurements practically the same. The interior color scheme will be old ivory and rose and there will be a large stage adaptable for scenic sets, such as are put on at Shea's Hippodrome by Mr. Franklin. There will also be dressing rooms for soloists and other entertainers who will appear from time to time.

The seats will be arranged on one floor with five aisles and a composition floor covering and carpets will be used. The lighting will be direct and indirect. The projection room, which will be 15 by 30

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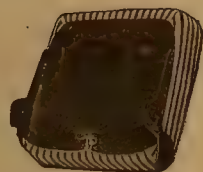
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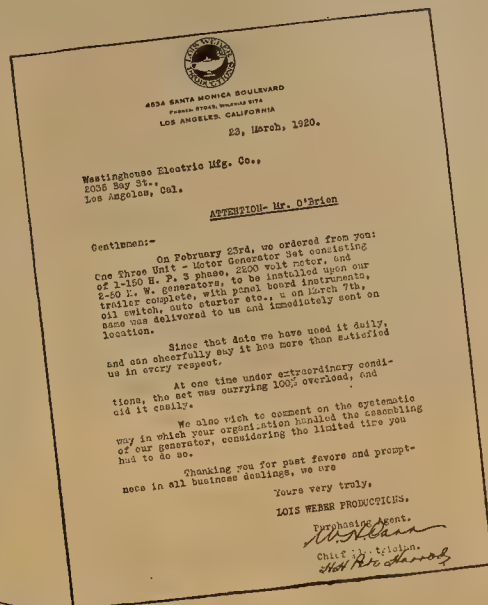
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feet, will be in the rear over the mezzanine. The equipment will include Simplex projection machines, Klugel spot-lights and a transverters. The size of the picture, when projected on the screen, which will be of local make, will be 12.8 by 18.6.

The lobby of the North Park will be 20 by 40 feet and the decorations will include rich tapestries and panels in gray and gold. The ticket office will be of glass and marble and will be equipped with an Automatic ticket selling machine. Included in the special equipment of the house will be dictaphones, aisle lights, exit lights and special scenic effects on stage. There will be a full stage equipment with lighting on dimmers. The heating will be of the direct and indirect system and the typhoon cooling system will be used. The front will be of terra cotta brick. There will be a large marquee with monogram letters. A large electric light will be used in front. It will be of upright style and nitrogen lamps, similar to those on the Criterion, New York, will be used.

The entire house on Hertel avenue will be wired on the three circuit plan, which will permit the diffusion of colors and the carrying out of an appropriate atmosphere in keeping with the theatre. Only the best in motion pictures will be shown at the North Park, the policy being to maintain the same high standard set by other Shea theatres.

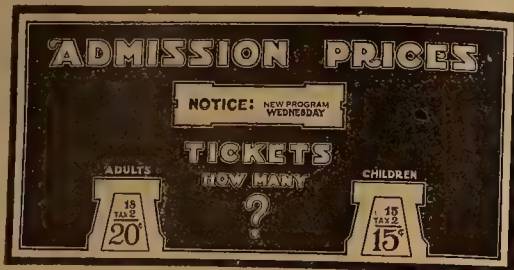
The North Park is in the midst of the rapidly growing Hertel avenue district and on the edge of the high-class Central Park residential section, so that the house will cater to a select patronage. The town of Kenmore, nearby, will also furnish a large number of patrons.

Five Buffalo theatres are now under control of the Shea company and another is building. It is the big Metropolitan in Main street, near the Hippodrome. Among the houses under control of the Shea interests are the Court street vaudeville house, the Hippodrome, the Majestic and the Gayety.

The THOMPSON Admission Price Sign

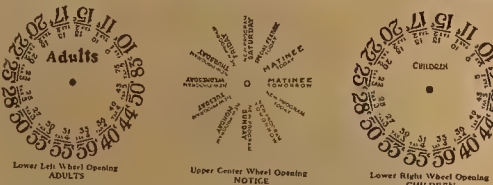
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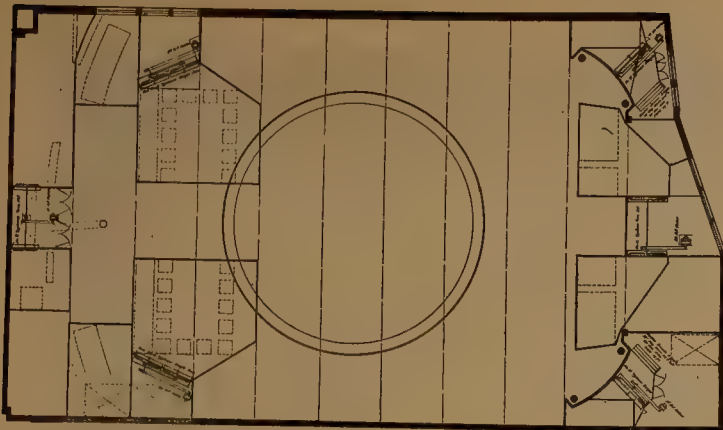
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F A B R I K O I D



(Continued from page 1553)

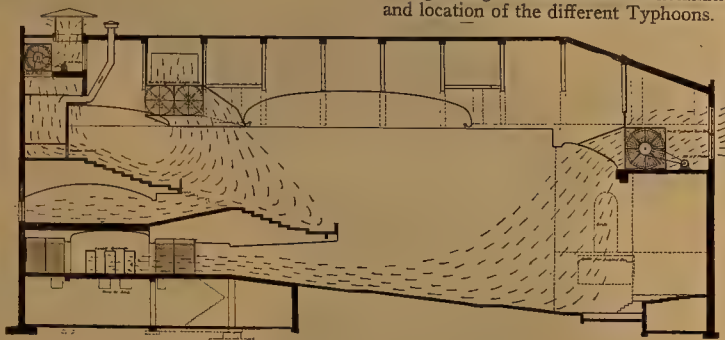
during the summer months, the cooling equipment consists also of the two No. 112 Typhoon Single Sets (in summer the heating stacks being cut down and by-passed), and in addition there is also used the No. 212 Typhoon Twin Set, located in a specially constructed chamber over the stage. This equipment takes fresh air from high above the street and blows it into the theatre through grilles located at the proscenium arch, and on each side of the stage.

Above the balcony there is also located in addition to the above equipment in a specially constructed chamber in the attic

space, the four No. 19 Typhoon Single Sets. These are arranged in pairs and also blow large volumes of fresh air directly into the theatre through circular grilles located just over the balcony. The air is blown out of the theatre through the entrance doors and through the grilles located in the ceiling in the back of the balcony, assisted by a No. 28 Typhoon Twin Set which, during the summer, is used for exhausting purposes.

Through the use of the entire Typhoon Cooling System there is blown into the Panacea every hour, fifty-six million cubic feet of pure fresh air, creating a steady refreshing breeze throughout the entire theatre without draft.

Owing to the fact that the theatre is not yet completed, we are unable to reproduce actual photographs. However, the accompanying cuts will show a reproduction of the architect's drawing of the exterior of the Panacea. The line cuts herewith will give a general idea of the installation and location of the different Typhoons.



These two illustrations show the scheme of ventilation as worked out for the Panacea.

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Equipment
Operating

Projection

Questions
AnsweredScreen Illumination and Elements
of Condenser Design

A Paper by Dr. H. P. Gage, of the Corning Glass Works*

Dimensions of Elements
Objective

The equivalent focus of the objective is fixed by the size of the picture which it is desired to project and the distance to the screen (throw). The necessary focus can be found in any of the numerous tables which are published on the subject. For a given theatre, the focus is fixed by the condition in that theatre.

The diameter of the objective should be as large as can be obtained in order to utilize as much of the light passing through the aperture as is possible. When using the arc lamp as an illuminant, experience has shown that it is much easier to obtain an even screen illumination free from shadows and dark corners with a large than with a small objective. With the incandescent lamp the entire area of the objective is utilized to image each point of the picture, hence a large objective will give a more brilliantly illuminated screen than will a small one. See Figs. 10 and 11. Objectives are regularly manufactured with free diameter as great as 27/16 in. and equivalent foci of 5.62 in. or greater. The objectives studied in the preparation of this article has an equivalent focus of 5.62 in. One had a free diameter of 27/16 in. and the other 15/8 in., i. e., photographing speaking they had a speed of $f/2.3$ and $f/3.6$ respectively. It is possible to make an objective of even greater speed than this and at least

LESSONS ON PRACTICAL ELECTRICITY

The series of valuable lessons on this subject has been suspended for this issue only. They will be resumed in next week's Projection Department.

one has been made up on special order with a speed of as great as $f/2.0$ which worked successfully with motion pictures. The head of some machines will not take these large-sized objectives. This is unfortunate as it imposes a limitation upon such machines which will be increasingly felt in the future. In general, the largest commercial objectives of 5 3/4 in. focus or greater have a free diameter of 2 1/2 in. and those of shorter focus have a smaller diameter, so that the ratio between diameter and focus remains about the same.

With the exception of Fig. 4 in which the diameter of the objective is drawn absurdly large in order to make clear the formation of the image of the condenser, the different optical parts are drawn correctly to scale, and the objective is drawn with 5 1/2 in. equivalent focus, 2 7/16 in. free diameter corresponding to the photographs.

Aperture

The aperture opening (i. g.) shown in drawings is the standard width of 29/32 in.

Condenser

In a given projection apparatus the dimensions of the objective and the aperture are fixed, and the condenser and light source are the elements which must be varied in order to secure efficiency. While the condenser to be described was developed to meet the needs of the incandescent lamp the optical reasoning applies equally well to any light source.

As illustrated in Fig. 6 the clearance between the surface of the condenser and the filament L must be sufficient to allow room for the bulb. The greatest angle of light receivable by this type of condenser for efficient operation is 78 or 80 and the reflector obviously must cover at least as great an angle as the condenser. The large diameter reflector (R) is preferred as it is farther away and does not get as hot as does the smaller one. For the largest bulb shown G-T-28 a condenser 47/16 in. in diameter with 2 1/2 in. focus answers well. The smaller and more compact condensers give the same efficiency but as they afford less space between condenser and aperture plate (Fig. 2) they are not much used for professional projection.

The general elements in the design of the corrugated condenser are illustrated in Fig. 1. This illustrates the method of bending the light originating from a single point of the light source. The fundamental principles involved in screen illumination are: first, the illumination must be even, without streaks or shadows, and



Fig. 7—Filament of ordinary stereopticon lamp backed by spherical reflector.

Fig. 8—Filament of special monoplane filament projection Masda lamp backed by spherical reflector. After burning for some time the filaments bend slightly so that there are small dark places between the filaments even when using the reflector.

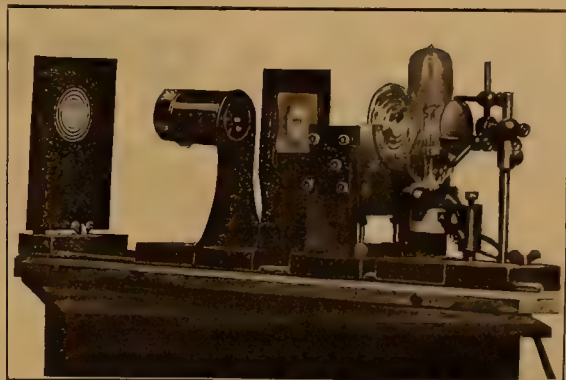


Fig. 9—Apparatus used in testing condensers. This shows the lamp, reflector, condenser, aperture, large objective, and screen placed at the aerial image of the condenser. The dark rings shown in this image do not appear on a screen placed at the usual distance for viewing the pictures.

*From S. M. P. E. Trans.

second, that it must be sufficiently intense. The light from each point of the light source is collected in such a way that it evenly illuminates the entire aperture. This is necessary with the incandescent lamp, as it is made up of a number of sharply defined streaks of light separated by dark spaces. If the condenser design or adjustment is such that the illumination from a single point is non-uniform then the illumination from an incandescent lamp will be streaked.

The relation between the diameter and distance of the condenser from the aperture for maximum efficiency is fixed once the diameter and focus of the objective are determined upon. For a given point P in the objective to be effective in transmitting light to the screen from all points of the picture between f and g, Fig. 2 it must receive light between a1 and b1 of the larger condenser or between a2 and b2 of the smaller one. If the condenser is located too far away as in the case of C3 (12 in. separation between condenser and aperture) and especially if the condenser is diaphragmed down by the slide holder permanently fastened in front of it, and is now too often the case, it is evident that the objective is not functioning to full efficiency. (See Fig. 10, c and d.) Light bent too sharply as in the case of the ray a f_k is not useful nor would light such as d-g-m collected by an extra ring or reflector outside the condenser serve any useful purpose. Such light while striking the film, would unnecessarily heat it, and entirely missing the objective, would never reach the screen. Thus is determined the proper proportion between condenser and objective.

Position of the Shutter

There has been considerable discussion as to the proper position of the shutter. When the shutter is located in front of the objective (out-

side shutter) it is desirable to place it in the narrowest part of the beam. With the arc lamp as an illuminant, there is a restriction in the beam at the position of the condenser image similar to C' in Fig. 4 and this is the preferable position for the shutter. With the incandescent lamp, however, owing to the closeness of the condenser to the objective, its image is larger

than the objective, and the narrowest part of the beam is immediately in front of the objective. This is also illustrated in Fig. 3 where the extreme edge rays of light diverge from the objective as does the lower ray in the illustration.

(To be continued)

A Plea for More Active Co-operation Between Exchange, Theatre and Projectionist

What One Observing and Broad Minded Projectionist Has to Say on This Important Subject

During the last six months the Projection department of the News has carried a number of interesting and instructive articles on the condition of film as encountered by the theatres, especially those in the smaller towns. But the best of all articles has just been received and we hasten to publish it for the benefit alike of Exchange Manager, Theatre Manager and Projectionist. If the publication of this letter does not create discussion between the three principals involved it is because neither one of the three cares a whit whether films are received from Exchanges in a fit condition for projection. If you as a Projectionist are having trouble with "poor service" clip this article and send it to the Manager of the Exchange with whom you do business.

The letter, which was written by E. C. Scobey, Projectionist at the Oriental theatre, Indianapolis, reads as follows:

TECHNICAL EDITOR, MOTION PICTURE NEWS:
From time to time I have read in the columns of the Projection Department of your valuable

paper, articles written in regard to the condition of film and as to who is responsible for the same. I am very much interested in this subject and while I agree in part with the different writers I believe that the subject takes in more territory than they have mentioned and for that reason I would like to express my personal views on the subject and my reasons for having these views. No doubt there will be several who will not agree with me and may resent what I have to say, but as I am writing this with the hopes that it may do SOME ONE, SOME GOOD and if it does, then I will feel that I have done my bit, regardless of those that do not agree with me.

In the last sixteen years I have been employed as inspector on the bench of film exchanges, shipping clerk, in charge of the repair department and inspector on the road for exchanges. Projectionist and manager of theatres and editor of the projection department of a trade paper. At the present time I am projectionist, inspector of machines for two film exchanges and inspector of film service for Local No. 194—I. A. T. S.

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SAVOY THEATER

THE GLENDALE CO.
ALPHA THEATER

Southern Theatre Equipment Co.
Atlanta, Ga.

Gentlemen:

In reply to your inquiry as to results being obtained from the two Power's 6-B machines with type "E" equipment which have recently been installed in the Criterion Theatre, I am glad to advise that they are most satisfactory in every respect.

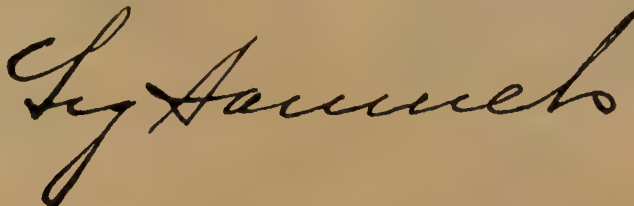
One of the principal features under consideration in selecting new machines was the projection.

After a thorough trial, during which particular attention was paid to the steadiness, definition and brightness of the picture, the Power's machines were purchased.

In fact, the work of the Power's machines was such that we felt absolutely safe in placing an order for these machines for installation in the Metropolitan Theatre, which is now under construction.

Consistent with our action in selecting Power's machines, I do not hesitate to recommend this equipment to any exhibitor who is interested in offering his patrons high class projection.

Yours very truly,



E. of U. S. and Canada, and right here let me explain what is meant by inspector in Local No. 194. Our present contract with the exhibitors of the city has a clause in it which holds the projectionist responsible for any damage done to film where it is caused by negligence on the projectionist's part. This word negligence covers a multitude of sins and as some of the exchanges were sending out service that never saw an inspection bench and theatre managers did not seem to be interested or else they were unable to get results, so Local No. 194 appointed our business representative, Brother J. O. Benner and myself as a committee to investigate complaints coming from members of the Local on bad film.

We, the committee, wrote to each exchange that was doing business in this city and explained to him that we were not going to try to run his business or the theatre manager's either but that we did insist on his service being sent out in good condition. In case a complaint came to the inspection committee from the projectionist at a theatre, that the service was bad, then we called at the booth at once if possible and if we found the service in bad condition we notified the manager of the house that the projectionist on the job would not be responsible for any damage as long as he had to handle this film and at the same time we notified the manager of the exchange sending out this service, and asked him to take up the matter with his inspection department. We had a little trouble the first week or so but once the exchange managers found out that we were really trying to help and cooperate with them and that we would go after the projectionist that was careless in handling his film just as quick as we would complain about poor service, our troubles ended. We have a complaint once in a while which is to be expected but I believe that the exchange managers, theatre managers and projectionists of this city will agree with me when I say that film inspection and service has improved 100 per cent in the last three months and the one word COOPERATION gets ALL of the credit.

In my opinion, the cause for the condition of film can be divided into three divisions—namely exchange, projectionist and theatre manager.

Any one of these three can be the cause of poor condition of film and if all three would cooperate as they should we would have no more kicks on poor film.

I believe in the old adage "Charity begins at Home" and I also believe that the start of damaged film is in the exchange so will give my views on the evils of the exchanges first.

Remember, Mr. Exchange Manager, Mr. Projectionist and Mr. Theatre Manager, you may not be guilty of all of the things mentioned in this article and you may possibly not be guilty of any of them but if any part of the following belongs to you then for your own good and the good of the film industry in general, correct your faults and stop passing the buck from exchange to theatre and projectionist and vice versa.

The Film Exchange

Let us start with the film as it enters the exchange from the laboratories. Most of it comes in unmounted and is mounted by the head inspector or an assistant, ready to be put into service. It is a notorious fact that the new film is never mounted on a new, straight sided reel if there is an old reel lying around. The trouble starts when the film is mounted on the bent and crooked reel. I would like to ask the exchange manager to spend a few minutes of his valuable time as follows:—Go to your film vault and pick up at random a reel of your new film that is mounted up on a deformed reel, i. e., bent and crooked, and take it to your screenroom. Take your film inspectors along with you for the lesson that they will learn will be of great help to them and as they handle the film, it may do them some good. Have your projectionist thread up the machine with your sample reel, leaving both the upper and lower magazine doors open. You do not need any light from the lamp for this lesson. Have the projectionist start the machine and see what happens. You will see the reel in the top magazine wobble from one side to the other and if you pay close attention you will see that the film is put on a strain at its weakest point, the edge of the film and the sprocket holes. This occurs first on one side and then on the other. You do not have to be an expert projectionist to see what is happening to your new film. It leaves the top

magazine, goes through the machine and into the lower magazine and the same thing happens again, it is pulled from one side to the other and is under a greater strain as a rule, because the lower reel is on a greater tension than the upper one. Remember Mr. Exchange Manager that this film when in service is used from three to ten and twelve times a day and with bent reels most of the time at that as most of the theatres use the reels that you send to them. Remember another thing, the bent reel is the cause of magazine valves being cut and ruined, did you know that? Look at the valves in the machine in your own projection room. You will find them out on both sides providing the machine has been in use very long. The exhibitor that pays you for service has to pay for magazine valves also. They do not cost a fortune but you can buy several new empty reels for what one valve costs. Let us go on with the reel of film that you have just been looking at in the projection room. It goes out into service and at the end of forty to sixty days, often sooner, your head inspector reports to you that this reel is ready for the junk and you are much surprised and wonder who the "OPERATOR" was that caused the damage. YOU, the exchange, is the one to blame and no one else. If you do not take enough interest in your own property to protect it how in the name of common sense do you expect anyone else to take care of it or take any interest in it? I mentioned the damage done by the bent reel to two gentlemen who hail from New York City and who represent one of the largest film concerns in the country and I took them into the screening room of their local exchange here and demonstrated the bent reel to them. They both agreed with me but gave this as an alibi: "We tried sending out new reels for a time but found that the "OPERATOR" sent back old ones instead of the new ones and reels cost too much to have them lost in this manner." I explained to them that no doubt the "OPERATORS" that kept the news reels had them framed and hanging up in their booths as souvenirs as they were not used to seeing such things.

(This article will be continued in next issue)

A Real Automatic Arc Control

The Peerless Automatic Arc Control is made for use on all projectors having direct current at the arc. The device is so sensitive that less than one sixty-fourth of an inch increase in gap will start the motor and bring the carbon back to the proper position. Operation is so slow and delicate that the carbon movement is not noticeable to the eye.

Practically frees the operator from giving any attention to the arc, and enables him to attend to other duties. Durably made of best materials. Can be adjusted to maintain any desired arc gap.

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Screens said "It is almost impossible to make film prints satisfactory if we make them light they break and tear apart, if we make them heavy the Exhibitor complains that he cannot get proper light through them. They do not seem to realize the importance of the screen and simply throw a picture on any old rag or plastered wall, with poor results."

He is the man that knows he has to please the exchange and the exhibitor and wants the praise of both, and he knows an ordinary screen which does not intensify the light is the worst thing for proper projection of his film.

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Selection of Proper Power Equipment* for the Modern Studio

With Explanations of the Various Systems Now in Use

By H. F. O'Brien and H. A. Campe

(Continued)

As a general rule, and particularly where heavy currents at low voltages must be handled, it is desirable from a standpoint of copper economy to install the three-wire distribution system. Most studio electricians have found that the three-wire system has many advantages. For example, a two-wire system handling 300 KW., at 125 volts, would require that each side of the line be of sufficient capacity to carry 2400 amperes. This would call for 4,000,000 CM. of copper for each side, or 8,000,000 CM. of copper per circuit. Such an installation would require very large conduit and would be very difficult to install.

If the same load were to be handled on a three-wire system, each conductor would be required to handle 1200 amperes which would call for 2,000,000 CM. in copper and as most code regulations demand that the neutral or third wire be the same size as the two outside wires, it would take three conductors, of 2,000,000 CM. each. Thus, in this case, 6,000,000 CM. of copper are required for three-wire distribution where it is found that 8,000,000 CM. of copper would be required to handle the same load on a two-wire system.

It is evident, from the above example, that a 25 per cent. saving in copper would be effected by using a three-wire instead of a two-wire system. This saving would

be somewhat further increased because of lower installation costs. There is only one argument against the use of a three-wire system and that is the proposition of unbalancing the system. This subject will be discussed under Classification of Apparatus.

III. CLASSIFICATION OF APPARATUS

The characteristics of the incoming power supply with respect to voltage and frequency regulation will determine largely the type of equipment to be used. It would be difficult here to make suggestions that would satisfactorily cover each and every installation but the sug-

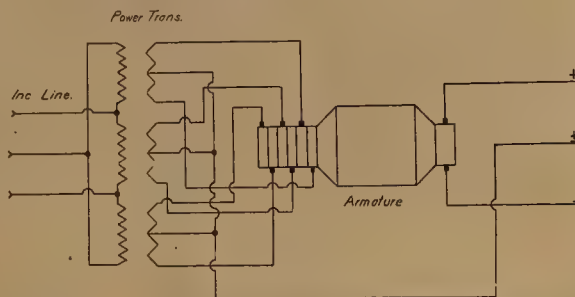
gestions given later in this paper should, at least, act as a good guide.

In the case of selecting additional apparatus for the studio it is wise to consider equipment similar in characteristics to the apparatus already installed, as undoubtedly, parallel operation of units will be desired. In other words, it would not be good engineering practice to parallel rotary converters with motor-generator sets unless such a scheme would be recommended by a reputable engineer who, after making a careful study of the conditions, would guarantee satisfactory operation.

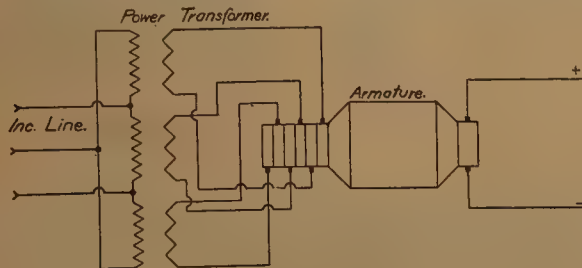
There are only two practical means of converting alternating current to direct current in the capacity required in the studio; namely, rotary converters and motor-generator sets. We will first consider some of the inherent characteristics of each, for these characteristics determine which type of apparatus will best be suited for the installation.

1. ROTARY CONVERTERS. The rotary converter is a single-unit machine which received its power from the incoming alternating current line and furnishes direct current at the desired voltage. Power is supplied to the rotary through a bank of transformers having primary or high-tension windings designed for the voltage of the power circuit. The low tension or secondary windings are de-

(Continued on page 1569)



3 WIRE SYNCHRONOUS CONVERTER.
3 WIRE SYSTEM



2 WIRE SYNCHRONOUS CONVERTER.
2 WIRE SYSTEM.

* From S. M. P. E. Trans.

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Selection of Studio Equipment

(Continued from page 1566)

signed, in the case of a three-phase rotary, to give a voltage of .62 times the direct current voltage desired. In the case of a six-phase diametrically connected rotary, this ratio is .72.

1a. TWO-WIRE ROTARIES. While the rotary may be considered ideal, it can only be recommended for studio's application under ideal conditions and these should be very carefully investigated both for present and future possibilities. Inasmuch as the direct-current voltage of a rotary varies in direct proportion to the change of either the voltage or frequency of the circuit supply, the rotary should only be selected for use on a power line having ideal voltage and frequency regulation, since constant direct-current voltage is essential for correct studio illumination. Graphic charts should be taken covering a period of at least two weeks to definitely determine whether or not the conditions of the power circuit will permit this application. The variation in either voltage or frequency should not exceed 3 per cent.

1b. THREE-WIRE ROTARIES. If it is desired to obtain a three-wire direct-current system using a rotary this can be accomplished by bringing out the neutral point of the transformers which would be interconnected star. The maximum balance that is allowable under such conditions is 25 per cent. of full load current.

Either two or three-wire rotaries can be paralleled on the same bus without difficulty. It is understood, of course, that each rotary requires its own bank of transformers for the alternating-current end and therefore the cost of the complete installation will closely approximate the cost of a motor-generator installation.

The new Thomas Ince Studios at Culver City, California, are securing excellent results from their 250 KW. three-wire rotary installation. In the case of this installation, constant voltage on the 2200-volt power circuit is obtained by means of an induction regulator installed in the sub-station of the Southern California Edison Company.

(To be continued)

Lasky Studio to be Rewired

ACCORDING to an announcement by Charles F. Eytan, general manager of the Lasky studio, plans are almost complete and work will soon be started upon the mammoth project of rewiring the three big enclosed stages of that studio so as to provide for greater lighting facilities in film production and increase the electrical capacity of the equipment. The present equipment was installed some time ago and production work has so greatly increased that this equipment is inadequate to fill present and future requirements.

Arrangements have already been made for the installation of a high tension switchboard and a low tension switchboard, so designed as to give either alternating or direct current to any stage box, and more than doubling the capacity of the present stage boxes by which the electrical lighting energy is transmitted to the arc lights.

The first carload has already been ordered of 500,000 circular mill cable, which is just twice the size of the cable now in use, which averages 250,000 circular mills. A carload of conduit has also been contracted for. More carloads of both cable and conduit will be needed before the work is complete.

With the new wiring, it will be possible to light up an entire big setting with the energy supplied through one cable, connected with one stage box, whereas, in the past, it has been necessary to run several smaller cables and use, in most cases, more than one stage box, to supply the needed electric power.

Excavation under the three big stages for the installation of the conduit pipes will be the first step in the big project.

The cost of the new system will approximate about \$150,000 and Frederick S. Mills, electrical illuminating engineer at the Lasky studio, will personally supervise the work of installation.

Under the new system, much small surplus cable will be dispensed with, the work of lighting will be greatly simplified and a far greater efficiency will be attained.

At a banquet and election meeting held recently of the newly formed Electrical Illuminating Engineering Society of Motion Picture Producers, Frederick S. Mills, chief electrical illuminating engineer of the Lasky studio in Hollywood, was elected president of the society for the ensuing year.

This is an organization composed of motion picture studio electrical engineers and its purpose is to promote the efficiency and attain greater perfection in studio electrical illumination for motion picture production by the exchange of ideas among the various studio representatives and by cooperation with the manufacturers.

New Spotlight for Theatre and Studio



The Acme special spotlight is adjustable from 35 to 75 amperes and is constructed throughout of heavy steel with a special tilt for all angles. It is equipped with a 6" condensing lens which gives a small bright spot. The rheostat is interchangeable for use on 120 volts or 240 volts. Each "spot" is accompanied by 25 feet of stage cable. The Acme is manufactured by Clifton R. Isaacs, Inc., of New York City.

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Directory of New Theatres

ALABAMA

Mobile—J. B. Webster, of the Empire theatre, has purchased land on Davis avenue, and will erect a theatre for colored people only. Seating capacity, 2,500.

Miami—Mr. A. Runch, of Claypool, is erecting a concrete theatre in that town.

NEW JERSEY

Rahway—Manager Sobelson, of the Empire theatre, is expending \$1,000 in alterations. A covered entrance, new ticket booth and an entirely new theatre front are some of the changes.

Madison—The New Jersey Theatre Company has been incorporated to take over several theatres in Morristown and vicinity. It is the intention of the company to remodel the Savoy at Madison and enlarge its capacity. Mr. Frank H. Black, manager of Lyon's Park theatre, and Antonio Esposito, proprietor of the Palace theatre, are the principals behind the organization.

Trenton—William Slack & Son, of Philadelphia, are preparing plans for the erection of a theatre on Perry street. The theatre will be one story of brick, steel and concrete construction, 100 x 178 feet in dimensions.

Trenton—Plans are being prepared by Architect E. J. Horn, of New York, for the erection of a theatre here for the Keith Circuit. It will be a one-story construction, brick, steel and concrete 100 x 150 feet.

NEW YORK

Brooklyn—The Borough Park theatre at Twelfth avenue between Fifty-first and Fifty-second streets is now being built. Levy Brothers are the contractors.

Brooklyn—William Small, of 215 Montague street, is at the head of a syndicate erecting a theatre in the Bridge Plaza section of Williamsburg. Construction will start immediately. The seating capacity will be 3,500.

Hastings-on-Hudson—Mr. Foster L. Hastings is to erect a \$40,000 theatre in this village.

OHIO

Middletown—Property was purchased recently at 421 East Third street preparatory to the erection of a motion picture theatre.

East Palestine—The Overlander Opera House is being remodeled, and will be known as the Liberty theatre, with a seating capacity of 700.

Toledo—Mr. Walter Grudzinski has had plans drawn for a new theatre in Toledo. It will be completed in the fall.

OKLAHOMA

McAlester—Charles Thomas is erecting a new motion picture theatre in this town.

Hominy—The Pettit Theatre Corporation will build a new theatre to cost \$50,000. Work will commence soon.

Ardmore—The Consolidated Amusement Company has closed a deal for a theatre site on West Main street. The theatre will be up-to-date in every way, and will cost approximately \$100,000.

PENNSYLVANIA

Allentown—The Lafayette Hotel was sold recently to Dr. C. J. Otto, who plans to erect a theatre on this site.

Corry—D. Manley Parker and C. B. Roberts announce the erection of a new modern \$75,000 theatre, to have a seating capacity of 1,200.

Easton—Henry Shonberger is having plans prepared for a new motion picture theatre on Northampton street, to have a seating capacity of 1,500 people.

Philadelphia—Plans have been completed for the alterations and additions to the theatre at Ninth and Walnut streets for James P. Beaury. Ritcher-Lee Company are the architects.

SOUTH DAKOTA

Sioux Falls—Work has started on improvements of the Colonial theatre which will cost in the neighborhood of \$3,500.

TENNESSEE

Lenoir City—Work will commence soon on the new \$35,000 theatre, to be constructed by the Amuza Theatre Company, of which George L. Denton is president. The theatre will be located on Broadway, its plans having been prepared by Architect R. F. Graf, of Knoxville.

TEXAS

Houston—A new moving picture theatre is to be erected on Odin avenue by Paul Baraco, to cost about 22,000.

WEST VIRGINIA

Parkersburg—The new Lincoln theatre will open soon. Mr. Frank J. Hasset has been made vice-president of the holding company.

WISCONSIN

Kenosha—J. G. Rhode, owner of the Rhode Opera House will erect a \$300,000 theatre with a seating capacity of 2,000.

Rice Lake—G. E. Miner has purchased two lots in this town for a theatre of 1,200 seats.

NEW JERSEY

Orange—Property has been purchased for a motion picture theatre by the South Orange Theatre Company. This company has an authorized stock of \$100,000. The incorporators are William B. Putnam, George W. Jacobs and Edward R. McGlynn.

Plainfield—Samuel Schwartz has taken title to the property on East Front Street. This property is now occupied by frame buildings, but it is the intention of Mr. Schwartz to raze these frame buildings just as quickly as possible and to build a modern theatre building at a cost of \$275,000.

OHIO

Columbus—The Pastime Motion Picture theatre on South High street will be remodeled and doubled in size.

Hamilton—Mr. M. Chifos, manager of the Sorg Opera House, has purchased property for the erection of a motion picture theatre.

Delphos—Mr. F. H. Staup is to erect a motion picture theatre in Delphos. He has purchased property immediately south of the Grand theatre. Plans for the building are now being prepared.

Columbus—The Swan Amusement Company has purchased property on the West Side of High street between Broad and Capitol streets, and is expected to erect a motion picture theatre of the latest type.

Paris—Mr. George W. Stewart will a motion picture theatre here.

Cincinnati—Ground was broken at Taylor and Fairfield avenues a few days ago for the new Avenel theatre. The new structure will be 60 x 158 feet, and will cost approximately \$100,000.

SOUTH CAROLINA

Columbia—The Pastime theatre was recently sold to the Southern Enterprises Corporation. This theatre which has been closed for sometime is undergoing complete renovation.

Columbia—John S. Hursey is to be the manager of the Imperial theatre at 1417 Main street, which is undergoing renovation. All the latest improvements are being used in order to make this theatre up-to-date in every detail.

Dead Men
Tell No
Tales

DEAD MEN
TELL NO
TALES

Cue Sheets
Latest Hits

MUSIC

Musical
Equipment

Music for Your Theatre

No. 11

Utilizing the Newspaper

By Charles D. Isaacson

Author, "Face to Face with Great Musicians"

PUBLICITY is swinging over to the theatres which are musical headquarters. Witness this fact—in the cities where managers have taken the lead in this direction, they have been rewarded by ample space in the newspapers.

There are several reasons for this.

The novelty of fine music in the local picture theatre is considered good news "stuff" by the editors. Of course after a competitor has taken the bite out of the novelty, the news value of the step lessens. But every original step in the musical direction with most news editors stands a mighty good chance of getting by.

But you must not forget that there is the music editor. He is always looking for material. He is your new avenue for entering the newspaper columns, when you add music. You gain an additional method of getting space. If you are the first theatre to go after the musical programs, he will be willing and ready to tell your story. No matter how much has already been done, unless he's a fool, he'll keep you well listed in his columns.

You must not forget that the musical-movie news matter is comparatively a new feature even in the cities where it is most successful, and that the music part of your program stands a better show of getting space than the straight film publicity. It stands to reason—everybody's sending along film paragraphs, but you'll be lonelier with your music paragraphs.

When you go after the musical feature in a big way in your theatre, I would summon the musical editors for a chat or a luncheon, and I would talk to them in this way:

"As the writer of musical news, you are interested in every measure which will spread an interest in music. Now we're going to make a very serious venture. We're going to back our faith in music, by spending a lot of money on the real composers and interpreters.

"In our theatre we will be presenting high-class musical entertainments to so many thousands of our patrons.

"Now here is the point which must appeal to you. We are virtually doing missionary work for music. Today how many of the readers of your newspaper are reading the music column? A comparatively small percentage, you must admit. Now we will be increasing your possible music readers by many thousands of people a year.

"We present the project we are carrying on as worthy of your earnest, conscientious support, because, irrespective of the returns to us, what we are doing is just as important in its art aspects as the enterprises of any symphony orchestra, concert artists or traveling concert companies.

"We present the project to you also for its civic and local aspects—we are doing our part to make this city more musical.

"Now we feel that the musical commentators of our city will not be slow to draw attention to our work, and through the splendid power of their pens make music-lovers understand what it means to them. In fact, we are certain that our local music writers will not be behind their brethren in the metropolitan dailies, who have written lengthy eulogies of the film theatres which essayed this task under no more trying conditions than that which we face.

"Finally, to those of you who might feel that the film music is less worthy of your serious attention than that of the concert hall, let us say that this objection has long since been removed by the attitude of the most distinguished writers on music in the country—such men as Huneke, Krehbiel, Phillip Hale, Donaghey, Sanborn and others,—all of whom have written serious criticisms of picture theatre programs."

This is the point of view with which the music writers are to be approached.

And let me say in passing, that even if you are already well launched on your musical activities and you have not been given the attention by the music reporters you deserve—it is not too late. Call them in now and show what you are doing, and insist upon the missionary element and art-spread factors in your activities. I am sure it will work.

Then there is still another set of writers to be considered. In many cities the newspapers have started pages known as "Our Family Music" (named after my page in New York), "Home Music," "Music for Everyone," etc. These pages are attempting to discuss music in a very popular style. The editors are much more alive to the new developments in the art than some of the old-fashioned dyed-in-the-wool conservatives, who still look upon the picture house as a place of iniquity. These new men and women in music are not critics. They are broad-minded protagonists of a beautiful art, eager to see it spread among all the people. They will listen eagerly to you.

If there is not such a page in your city, you will be aiding your own ends to investigate what is being done elsewhere and show your editors why they ought to adopt one. If you like, you can mention my department in New York, which has brought thousands of new readers to the *Globe* and has lifted the newspaper to first place among all the evening newspapers in point of musical advertising carried. It has been one of the prestige and good-will builders for the newspaper and is conceded to be one of the biggest features of the oldest and finest newspaper in the United States!

There is a point in the success of the *Globe* even for the theatre manager.

Think of it! The first paper to use music as it ought to be used (instead of being cramped away in a little corner) has gained thousands of new patrons and hundreds of thousands of dollars. That

indicates what can come back to the musical picture house.

In any event, irrespective of the lineup among the newspapers, if you move strategically, you can be sure of very liberal publicity because of your music activities.

You will remember that last week I mentioned ways of making alliances with the local musicians, music-clubs, teachers, choruses, etc. Now you can readily understand that the music patrons and art leaders command the respect of the editors. Hence you will see that every alliance you make with music-folks assures you of additional newspaper attention. The same point should be applied to the alliances with the publishers and to all those other ideas which I plan to present to you from time to time.

Now, I wish in closing this article, to present a *very daring* idea which if I were present in your place, I would not hesitate to try to engineer.

The newspaper is the mouthpiece for public opinion. It responds to the call of its community. Now when you show your local editors that the city wants lots of music facts—that will bring about an eager attempt on the part of the newspaper to do their duty.

Thus, if you should get together some off-afternoon in your theatre the entire music fraternity of your city—teachers, dealers, artists, club people, etc.—and you should put in writing a statement from them all, signed—asking for larger recognition of music in the newspaper columns, the editors would "sit up and take notice." You might even bring in the rival theatre managers, or not, as you like. You might even take a week's patronage of your theatre, with their signatures and send them along.

Each person in your conference might send a letter separately to the editors, or might call or telephone where possible.

Your part in the proceedings will be to foster the united efforts to get larger newspaper attention for music and be closely identified with the movement.

Once you become a factor in music your game should be to play every card which will make your name and your theatre name part of the public conception of music. The more musical interest, then the more your benefit. It's like a game of ping-pong. You strike it over and it's struck back to you.

If you find yourself against a peculiar newspaper situation let me help you

handle it. If you come into contact with an editor who says, "Well show us what we ought to do," let me hear about it; perhaps I can help there, too.

(Next week Mr. Isaacson will write "Ways of Announcing Your Music Venture.")

Questions and Answers Discussion

My Dear Mr. Isaacson:

I am greatly interested in your articles contained in MOTION PICTURE NEWS, and will appreciate your kindness in suggesting anything which will contribute to the success of our orchestra.

We have the representative theatre of the city,—orchestra of 12 men with piano and pipe-organ. Men are all capable of handling the best class of music. Anything offered personally or through your magazine will surely be considered most favorably. Can you suggest where I can obtain a first class organist for the relief periods during orchestra sessions? Hours are not more than two (2) each day. Salary per week, \$50.—Edward C. Marquardt, Leader, Strand Theatre, Akron, Ohio.

(Note: Several names were sent to Mr. Marquardt through the Musical Exchange.)

Dear Mr. Isaacson:

I have read with interest your frequent articles in the MOTION PICTURE NEWS, particularly your last article inviting musical directors seeking positions to get in touch with you.

I have had ten years experience as an organist and orchestra director in the better class of picture theatres and was the past winter the director of a fifteen-piece orchestra in a new house, but resigned this position mainly for the reason that the management of the house felt that they could not support such a large orchestra. I was engaged there mainly for the reason of the strong competition existing at that time. This factor was finally eliminated, therefore the reason for reduction in personnel. I prefer a house only where an orchestra of twelve or more is used. Any manager desiring up to the minute musical programs and artistic setting for the pictures would not regret obtaining my services.

I am in personal touch at all times with plenty of good musicians and can furnish any number of musicians at a moment's notice. This information for the owner

or proprietor of a new theatre.

I would appreciate your putting me in touch with a responsible manager desiring someone in my line, and would be glad to see him personally. I can furnish references of the highest order.—Lester Huff, Orpheum Theatre, Elkhart, Ind.

(Mr. Huff's name has been sent to several managers through the News Musical Exchange.)

From a Famous Composer

Dear Mr. Isaacson:

When I learned that you had been appointed editor of the music column of MOTION PICTURE NEWS I realized at once that at last a motion picture class sheet had taken a proper step; it had chosen a music editor without an axe to grind, one who neither had his own music to sell nor was bounden to promote a particular publishing concern—and it had chosen a man who is a musical enthusiast, a recognized authority on matters and persons musical and an impartial critic who seeks ever to do constructive work.

I congratulate you and MOTION PICTURE NEWS, especially since I have just read your article in the current number of July 31st, on what type of director managers should choose for their motion picture orchestras. You and MOTION PICTURE NEWS are both on the right track, and you have my best wishes.

Very sincerely,

Joseph C. Breil.

Concerning the Music Tax

Dear Mr. Isaacson:

In the July 17th issue of the MOTION PICTURE NEWS appears your reply to an inquiry from the Princess theatre, Gillet, Arkansas, relative to this Society.

Your answer is a clear and correct statement except as to your statement, "that the largest theatre would not be required to pay more than \$5 per day" for the license to use the repertory controlled by us.

The fact is that the largest amount received from any theatre does not exceed 82 cents per day, and the average amount paid by theatres is approximately twelve and one-half cent per day.

We are sending you this information in order that you may advise your correspondents accordingly.—American Society of Composers, Authors and Publishers.

"BLUE STREAK MCCOY"

Theme: "Flirty Flirts" (Mel. Rubsto), Levy

- 1—"Humorous Drinking Theme," by Roberts (3 minutes and 5 seconds), until—S: At screening.
- 2—"Comedy Allegro," by Berg (3 minutes and 10 seconds), until—T: "Meanwhile Cactus City."
- 3—"Hurry" (For pursuit and races), by Minot (4 minutes and 15 seconds), until—T: "When tank meets tank."
- 4—Theme (1 minute and 45 seconds), until—T: "It was a very kind."
- 5—"Clematis" (From Boutonniere Suite), by Tonnig (3 minutes and 15 seconds), until—T: "Diana found her."
- 6—"Spinning Top," by Knecht (2 minutes and 50 seconds), until—T: "Blue Streak & Pete."
- 7—"Dramatic Conflict" (Dramatic Hurry), by Levy (1 minute and 15 seconds), until—T: "The idea to."
- 8—Theme (1 minute and 20 seconds), until—T: "After the fight."
- 9—"Carmela" (From Boutonniere Suite), by Tonnig (1 minute and 55 seconds), until—T: "At the Ranger headquarters."

- 10—Theme (4 minutes and 10 seconds), until—T: "In the days."
- 11—"Sinister Theme" (For scenes of impending danger), by Vely (1 minute and 50 seconds), until—T: "I go back with you."
- 12—"Canterbury Bells" (From Boutonniere Suite), by Tonnig (4 minutes), until—T: "Two is company."
- 13—"Conspirators" (Sinister Mysterioso), by Santos (1 minute and 20 seconds), until—T: "Ois had brought."
- 14—"Mysterious Night" (Valse Dramatique), by Berge (3 minutes), until—T: "The night came."
- 15—"Dramatic Tension" (Strong tense emotional scenes), by Shepherd (3 minutes and 50 seconds), until—T: "I can't go without my boy."
- 16—"Dramatic Tension" (In Russian atmosphere), by Borch (2 minutes and 20 seconds), until—S: Close-up of Blue Streak on horse.
- 17—"Agitato" (For scenes of tumult), by Minot (2 minutes), until—T: "Fight him, Uncle."
- 18—"Half Red Hurry," by Levy (1 minute and 55 seconds), until—T: "Following the discovery."
- 19—Theme (3 minutes and 30 seconds), until—T: "For a week."

THE END

"THE ANSWER OF THE SEA"

Theme: "Undine Overture," by Lortzing

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

- 1—"Frivolette" (Entr'Acte), by Baron (1 minute and 15 seconds), until—S: At screening.
- 2—"Fairy Phantoms," by Friedman (4 minutes and 15 seconds), until—T: "In the realms of Undine."
- 3—"Laughing Beauties" (Moderato), by Berge (3 minutes and 10 seconds), until—T: "Undine, the most gifted."
- 4—Continue to action (2 minutes and 5 seconds), until—T: "Each day contained."
- 5—Theme (1 minute and 45 seconds), until—T: "Walde, a hunter."
- 6—Ad lib. trumpet call, "Ala Fanfare," followed by "Moonlight Shadows" (Valse Lente), by Baron (3 minutes and 45 seconds), until—T: "As twilight approaches."

NOTE: Watch for trumpet calls through entire number.

- 7—"Love's Enchantment" (Intermezzo D'Amour), by Varley (2 minutes and 50 seconds), until—T: "The enchanted waterfall."
- 8—"Adagietto" (From Symphonette Suite), by Berge (3 minutes and 30 seconds), until—T: "The nymph of the wood."
- 9—"Phantom Visions" (Skeleton dance), by Stevenson (1 minute and 25 seconds), until—T: "They have robbed the sea."
- 10—"Love Song" (Dramatic), by Flegier (2 minutes and 20 seconds), until—T: "And so little Bertalda."

NOTE: Effect of fanfare calls.

- 11—"Forest Whispers" (Char. Merceau), by Loezy (1 minute and 35 seconds), until—S: Close up of witch.
- 12—"The Roses That Die Bloom Again" (Sentimental Ballad), by Levy (4 minutes), until—T: "With the dawn."
- 13—Theme (2 minutes and 5 seconds), until—S: Nymph calls witch.
- 14—Continue to action (1 minute and 45 seconds), until—T: "The transformation."
- 15—"Capricious Annette" (Intermezzo), by Borch (1 minute and 45 seconds), until—T: "And so the kind."
- 16—"Celebrated Menuet," by Boccherini (2 minutes and 50 seconds), until—T: "So Bertalda became."
- 17—"Woodland Whispers" (Characteristic), by Czibulka (3 minutes and 4 seconds), until—T: "Wildland starts on his."
- 18—"Serenade Romantique" (And. con moto), by Borch (2 minutes and 40 seconds), until—T: "Huldbrand would not turn."
- 19—"Babilage," by Castulke (3 minutes and 20 seconds), until—T: "It was a case."
- 20—"Impish Elves," by Borch (1 minute and 50 seconds), until—T: "Good Friar of."
- 21—Theme (3 minutes and 5 seconds), until—T: "So Undine was married."

THE END

"MILESTONES"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Roses That Die Bloom Again" (Sentimental Ballad),
Levy (chorus only)

- 1—"Dramatic Recitative" (for heavy intensive dramatic scenes), by Levy (2 minutes and 20 seconds), until—S: At Screening.
- 2—"Fairy Phantoms" (Mel. Rubato), by Levy (1 minute), until—T: "You inventors will be."
- 3—"Adieu" (12/8 Dramatic), by Favarger (2 minutes and 30 seconds), until—T: "John Sibley, second number."
- 4—Continue pp (50 seconds), until—T: "After dinner."
- 5—"Juanita Song" (1 minute and 10 seconds), until—T: "Nita Juanita."
- 6—Theme (2 minutes and 50 seconds), until—T: "I am going to tell Sam."
- 7—"Dramatic Recitative No. 2," by Levy (3 minutes and 40 seconds), until—T: "You had the impudence."
- 8—"Chant Erotique" (Dramatic), by Berge (1½ minutes and 30 seconds), until—T: "Ned, please hand."
- 9—Theme (2 minutes and 35 seconds), until—T: "In the garden of."
- 10—"Galop No. 7," by Minot (3 minutes), until—T: "The carriage quickly."
- 11—"Dramatic Suspense," by Winkler (2 minutes and 5 seconds), until—S: John and Rosie arrive at village.
- 12—"Menuet," by Boccherini (1 minute and 30 seconds), until—T: "The new mistress."
- 13—"Dramatic Narrative" (for scenes of reminiscence), by Pement (2 minutes and 25 seconds), until—S: Close up of old man Time.
- 14—Theme (4 minutes and 50 seconds), until—T: "Another romance."
- 15—"Moonlight Shadows" (3/4 Moderato), by Baron (3 minutes and 50 seconds), until—T: "Sam's coming out."
- 16—"Cavatine" (Dramatic), by Bobm (4 minutes and 30 seconds), until—T: "I can make nineteen tons."
- 17—Theme (3 minutes and 30 seconds), until—S: Closeup of crying baby.
- 18—"Reproach," by Berge (4 minutes and 20 seconds), until—T: "It is arranged that."
- 19—Continue pp (35 seconds), until—S: Close up of old man Time.
- 20—"Banding Spring," Platzman (1 minute and 30 seconds), until—T: "And a new generation."
- 21—Theme (3 minutes and 15 seconds), until—T: "The young Lord."
- 22—"Andante Dramatico" (for dramatic emotion), by Borch (4 minutes and 50 seconds), until—T: "The times are full of danger."
- 23—"Slimy Viper," by Borch (1 minute and 10 seconds), until—T: "The radical members."
- 24—"Sorrow Theme" (for general use), by Roberts (1 minute and 35 seconds), until—S: Girl at piano.
- 25—"Half Reel Hurry," Levy (3 minutes), until—S: Close up of marching strikers.

NOTE: Pp. during interior scenes.

- 26—Theme (2 minutes and 45 seconds), until—S: Strikers leave.
- 27—"Silver Threads Among the Gold" (1 minute and 35 seconds), until—T: "Where is she."
- 28—"Juanita Song" (1 minute), until—S: Old Woman at piano.
- 29—Theme ff (40 seconds), until—S: Old woman stops playing.

THE END

"IT'S A GREAT LIFE"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Love Theme: "Kiss a Miss" (Valse Chantee), Baron
Cannibal Theme: "Cannibal Carnival" (Cannibal Characteristic),
Levy

- 1—Love Theme (2 minutes and 50 seconds), until—S: At Screening.

NOTE: Watch door bell.

- 2—"Summer Showers" (Intermezzo), by Logan (4 minutes and 15 seconds), until—T: "In the breakfast heat."
- 3—"Birds and Butterflies" (Intermezzo), by Vely (2 minutes and 25 seconds), until—T: "I'm through, I'm done."
- 4—"Wild Roses" (Valse Brillante), by Johnson (3 minutes and 55 seconds), until—T: "Explication."
- 5—"Pizzicato Misterioso" (for burglary and stealth), by Minot (1 minute and 45 seconds), until—T: "The chimney was the."
- 6—Cannibal Theme (5 minutes), until—T: "You know the Salmon Islands."

NOTE: To action pp or ff.

- 7—Love Theme (2 minutes and 25 seconds), until—T: "The wop was worried."
- 8—"Fairy Phantoms" (3 minutes and 35 seconds), until—T: "The next afternoon."
- 9—Cannibal Theme (50 seconds), until—T: "We'll be making history."
- 10—"Laughing Beauties" (Moderato), by Berge (3 minutes and 15 seconds), until—T: "Not on your life."

NOTE: Watch shot.

- 11—Love Theme (2 minutes and 40 seconds), until—T: "That night."
- 12—"Adolescence" (Entr'Acte), by Collinge (2 minutes and 25 seconds), until—T: "The dinner resulted."
- 13—"March Indienne," by Bellenik (45 seconds), until—T: "I'm going to have the best."
- 14—"Frivolette," by Baron (2 minutes), until—S: Watchman near door.
- 15—"Butterflies Caprice," by Johnson (1 minute and 55 seconds), until—T: "You were invited."
- 17—Cannibal Theme (50 seconds), until—T: "A question which has."
- 18—"Sweet and Low" (Waltz), by Johnson (2 minutes), until—T: "The wop was glad."
- 19—Cannibal Theme (25 seconds), until—T: "Boil him."
- 20—Repeat: "Sweet and Low" (2 minutes and 25 seconds), until—S: Flashback to former scene.
- 21—"Snookums Rag," by Forster (2 minutes and 10 seconds), until—T: "Aw, go chase yourself."
- 22—"Impish Elves" (Intermezzo), by Borch (4 minutes and 15 seconds), until—T: "That afternoon."
- 23—Love Theme (4 minutes and 30 seconds), until—T: "Hello, little boy."
- 24—"Furioso" (for riot or storm scenes), by Kiefert (1 minute and 40 seconds), until—T: "Midnight and rain."

NOTE: To action pp or ff.

- 25—Cannibal Theme (1 minute and 10 seconds), until—S: Close up of Cannibal village.
- 26—Continue ff (1 minute and 10 seconds), until—T: "The next morning."
- 27—"Comedy Allegro," by Berg (1 minute), until—T: "Four days later."
- 28—Love Theme (2 minutes and 30 seconds), until—T: "On a week-end trip."
- 29—Cannibal Theme (45 seconds), until—T: "I know where there are."
- 30—Continue pp (20 seconds), until—T: "How are you, Stoddard?"

THE END

An Appreciation

Mr. Charles D. Isaacson,
502 Washington Avenue,
Brooklyn, N. Y.

Dear Mr. Isaacson:

I am indeed glad to see you enter the field of the motion picture. With your wide and practical knowledge of music I feel sure that you are prepared to better a condition that is sadly in need of development. Volumes could be written about the relation of music to the motion picture and in my opinion it is almost the very life of it. If you can make the exhibitors realize this one thing you will have accomplished a life work.

There have been great strides made in the past two years, but I am afraid that we are all in a rut and having in mind the experience such as you now bring to the motion picture, I for one, welcome you with open arms and ask you to feel that you can count on every cooperation from the writer and his staff at all times.

Very cordially yours,

S. L. ROTHAPPEL,
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Asbury Park Manager Announced

Announcement was made this week in regard to the ownership of the new 2,300-seat house which has been under course of construction for the past six weeks at Asbury Park, N. J., which set at rest the number of rumors afloat as to the allegiance of the managership of the enterprise. The theatre is being constructed by Walter Reade and will be added to the chain he already controls in New Jersey and will be an independent house featuring productions of Associated First National Pictures, Inc.

The structure will be known as Main Street theatre, getting its name from its location on the busiest street in the popular New Jersey seaside resort. In plans and material it outclasses any theatre now existing in New Jersey and compares very favorably with the better-known of the theatres in New York City. It will be of red brick with a ceiling 80 feet in height supported by steel girders and no interior columns. A balcony will seat 1,000 while the main floor and boxes will accommodate 1,300 more.

A special organ is now being constructed to be embodied in the theatre. When completed the new show house will represent an outlay of \$150,000. Mr. Reade hopes to be able to open it to the public about the middle of September.

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The Complete Plan Book

Everything the Showman Needs on Every Picture Released

"Run 'Em Ragged"

(Snub Pollard Comedy—Pathe—1 Reel)

RUN 'EM RAGGED" is distinctly a chase comedy, with mediocre slapstick in abundance. Pollard decides the easiest way to get money is in the hold-up business, so he and a stout friend waylay two pedestrians. The remainder of the reel is taken up with the pursuit of the two comedians by a dozen or so police. There is the usual stumbling and falling and a chase down the river in rowboats. This latter action, speeded up ridiculously, provides a laugh.

There is a rather novel opening when some half a dozen thugs emerge from inside a small barrel. A very ancient joke is pictured which probably will not go over for a laugh because it is so well known. It is the story of the Jew who pays his creditor when they are both covered by the gun of a hold-up man. There are few good gags, but the reel does not drag despite this.—**MATTHEW A. TAYLOR.**

"The Hold-Up Man"

(Young Buffalo Series—Pathe—2 Reels)

THIS is a two-reel Western with a surprise ending, that may surprise some, but not a great many, of your patrons. Philip Yale Drew is introduced as a hold-up man, robbing the stage. The girl passenger notices his curly hair, and when he applies for work at her ranch later, she suspects him of being the criminal. It turns out of course, that the supposed robber is a Secret Service man on the trail of counterfeiters. We suppose that he stole the money to get a closer inspection of the counterfeit gold, or to keep it from general circulation. At any rate, the City Marshall comes along in the nick of time to prevent him from being arrested, and the quartet of real villains are marched off to their punishment. The girl assists in bringing the real culprits to justice, and a few scenes after the climax, are intended to inject a bit of romance.

There is some fast riding, but it is not perilous and consequently, provides only minor excitement. Drew has personality, and obvious as the story is, it will fill the need for pictures showing the absolute triumph of the hero and the inevitable discomfiture of the villains, laid in a Western setting.—**MATTHEW A. TAYLOR.**

"Out of the Night"

(Christie Comedy—2 Reels)

EDDIE BARRY, Neal Burns and a girl, whose name we do not remember, with pretty blonde curls and a fascinating smile, are the principals in Al Christie's latest two-reel fun-maker, "Out Of The Night." Building around the proclivities of a

professor, in a girls' boarding school, for prize fights and the usual good times of the night rounder, Mr. Christie has fashioned a comedy that lives up to his reputation in the field of comedy makers. With an excellent production standing back of the picture and clever situations given the principals, headed by Eddie Barry whose facial expressions and appreciation for comedy always get a laugh, "Out of the Night" is well worthy a place on any program. It held the comedy position at New York's Rivoli and despite the fact that the hot weather had driven most of New York to the beaches, those who remained and attended the Rivoli were obliged to forget the heat and laugh during the run of this subject. Nicely photographed, well directed, acted and produced, "Out of the Night" is a good bet for any house and especially for the hot-weather house.—**JOSEPH L. KELLEY.**

"One Week"

(Keaton Comedy—Metro—2 Reels)

PUT all you've got on this Keaton comedy—it's a feature in itself. Unfortunately it is only two reels but into this two reels, Buster Keaton guided by the experienced hands and fun-making skill of Director Eddie Kline, has crowded more good, clean, wholesome comedy than has been seen in similar reelage in a long time. Not only is the comedy of the real hilarious brand but without an exception, every incident, every situation, are original and present a front new to the comedy-loving public. The devices, particularly the moving building stunt and the manner in which Buster as the home builder gets his portable house mated as to sections, with the main entrance one flight up, are singularly unique in the comedy world end give this little topper in the fun-making world, every opportunity to extract the laughs, not eliminating his inimitable somersault and tumbling tricks. Buster is a show in himself and is one of the few eccentric comedians working before the camera who appreciates that the day of the pie-throwing comedy has passed. With the exception of a part of trousers that fit him too quickly, he works "straight" and is due a lot of credit for putting the stuff over. He sure does this in "One Week" and then some. The little girl, working opposite Buster, whose name has slipped us, is not found wanting when all things are considered. She's cute, possesses the comedy instinct without attempting to act and gets over strong. Give this comedy to any audience and rest assured that it will create a demand for more just like it.—**JOSEPH L. KELLEY.**

"Children Not Wanted"

(Carle E. Carleton Production—Released Through Republic Distributing Corp.)

EDITH DAY, who originated the title role of one of last season's most successful musical comedies, "Irene" is the brightest spot in this Republic release and because of the popularity she has gained through her appearance in "Irene" on Broadway, she will, no doubt, attract in this picture. The title, too, has its drawing propensities, inciting, as it does the curiosity of that part of the public who are ever ready, even at the cost of admission, to satisfy that baser human craving for scandal and dirt.

The story, which we are told by the immortal Shakespeare, "is the thing" would in this case surely disconcert the Avon Bard, for if he were to attempt analysis, seeking the why or the wherefore and especially the logic in its plot construction, he would give birth to some such expression as that which reads, "what fools we poor mortals be."

Stuart Sinclair wrote the story. Who he is we do not know but if this be an example of his writings, he must be a beginner. Paul Scardon directed. Mr. Scardon if given a plausible story can put it on the screen with the best of them, as he has proved on a number of occasions, but in this particular incident he is due no more credit than the author. The lighting of Miss Day is noticeably bad excepting in a few scattered scenes.

The opening scenes show a heavy rain effect which, to the credit of Director Scardon, has been well staged, although one will have to stretch the imagination to the breaking point to discover just why Miss Day and the adopted child should be submitted to this downpour of the elements. There is a reason, of course, but so flimsy that we finally come to the conclusion that the producers just insisted that this thrill be injected to bring the production in the independent class. A dog has been dragged in as one of the members of the cast, supposedly because of its unusual hugeness and to give the heroine an excuse for awaiting the re-appearance of the man she loves on twenty-feet-of-film-notice. Miss Day is a good bet—the story and production in general are selling-platters in which you will have to trust in the Goddess of Chance. The story may be synopsized in a few words—a poor girl falls in love with a rich guy with the villain trying to get there first.—**JOSEPH L. KELLEY.**

Other advance reviews will be found on page 1581

DEAD MEN TELL NO TALES

Index to Complete Plan Book and Exhibitors Box Office Reports

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the last twenty weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to April 3, 1920.

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK	PICTURE	BRAND	STAR	RELEASED	PLAN BOOK
ADORABLE SAVAGE, THE (UNIVERSAL) EDITH ROBERTS.....	AUG. 14	"Colorful picture on a time-worn formula."—M. P. News.			BUTTERFLY MAN, THE (GASNIER-ROBERTSON-COLE) LEW CODY.....	MAY 29	"Sumptuous production with weak plot in society picture."—M. P. News.		
ALIAS JIMMY VALENTINE (METRO) BERT LYTELL.....	APRIL 17	"Old time crook play as thrilling as ever."—M. P. News.			EXHIBITOR COMMENT—"Played this one for a week to average and poor business. However, it is a good picture." "Rather weak story but production is elaborate and admirers of this star seemed to enjoy it. Drew well despite intense heat. Average business four days."				
EXHIBITOR COMMENT—"Good." "Played it three days to average business."					CAPTAIN SWIFT (VITAGRAPH) EARLE WILLIAMS.....	APR. 24	"A pleasing picture which should interest."—M. P. News.		
"An average feature." "A very good production which went big with the patrons who saw it." The hot weather, however, lessened the patronage and it did average business for one week. "Some liked it and some didn't. An average picture which played my house three days to poor business." "Wonderful; Lytell's acting is excellent. Played it two days to big business."					EXHIBITOR COMMENT—"Earthquake shot business to pieces. Poor business one day."				
Consensus—"Average picture, average puller."					CHEATER, THE (METRO) MAY ALLISON.....	AUG. 7	"Fair entertainment on a 'Miracle Man' sort of theme."—M. P. News.		
ALIAS MISS DODD (UNIVERSAL) EDITH ROBERTS.....	JUNE 19	"Life entertaining value in this slight story."—M. P. News.			CINEMA MURDER, THE (COSMOPOLITAN-PARAMOUNT)				
EXHIBITOR COMMENT—"My patrons liked this one very much. A good picture to big business one day."					MARION DAVIES (DEC. 14)				
AMATEUR WIFE, THE (PARAMOUNT-ARTCRAFT) IRENE CASTLE.....	MAY 8	"Life Castle has trail story on ugly duckling theme."—M. P. News.			EXHIBITOR COMMENT—"A good picture to average business for two days." "Newspaper publicity helped us to a wonderful Sunday business with a record-breaking Monday. The balance of the week took a gradual slump until Saturday, which closed with attendance not quite up to average. Influenza may have had a little to do with the drop. Just an ordinary production. Some spots looked weak in the direction, but the photography was excellent. Cast good and star fair." "My patrons liked this one. Played it two days to average business."				
EXHIBITOR COMMENT—"Poor box office value."					Consensus—"Good picture, average puller."				
AWAY GOES PRUDENCE (PARAMOUNT-ARTCRAFT) BILLIE BURKE.....	JULY 17	"Good idea isn't made the most of here."—M. P. News.			CITY OF MASKS, THE (PARAMOUNT-ARTCRAFT) ROBERT WARWICK.....	JULY 24	"Warwick's latest is well justified to please the most exacting patron."—M. P. News.		
EXHIBITOR COMMENT—"A good picture which pleased. Two days to big and average business." "A pleasing picture to fair business for one week."					EXHIBITOR COMMENT—"A good picture which pleased. Two days to average and poor business."				
Consensus—"Average picture, average puller."					COMMON LEVEL, A (TRANSATLANTIC) EDMUND BREESE-CLAIRE WHITNEY.....	MAY 8	"Spectacular scenes will probably carry this through."—M. P. News.		
BAB'S CANDIDATE (VITAGRAPH) CORINNE GRIFFITH.....	JULY 17	"Fairly interesting story which draws considerably at times."—M. P. News.			COST, THE (PARAMOUNT-ARTCRAFT) SPECIAL CAST.....	MAY 1	"Picture is disappointing through lack of moving moments."—M. P. News.		
BELOW THE SURFACE (INCE-PARAMOUNT).....	JUNE 19	"Beverly's acting and graphic incidents make entertaining picture."—M. P. News.			EXHIBITOR COMMENT—"Played this feature three days to average business. An average picture." "Very good. Played it two days to average business."				
EXHIBITOR COMMENT—"Great—very entertaining; just what the public wants. Everything about it good. A sure fire box office attraction." "A good picture with a novel and daring story. Played it one week to big business."					Consensus—"Good picture, average puller."				
BEST OF LUCK, THE (METRO-SCREEN CLASSICS) SPECIAL CAST.....	JULY 17	"Impressive production, but wild melodrama in plot."—M. P. News.			COURAGE OF MARGE O'DOONE, THE (VITAGRAPH) SPECIAL CAST.....	JUNE 12	"O'Doone's story makes vivid and vital picture."—M. P. News.		
EXHIBITOR COMMENT—"Strongly melodramatic, well produced and it pleased. Two days to average business."					EXHIBITOR COMMENT—"An average feature which played my house three days to big business." "Well liked by my audiences and went big. Played it one week to big business." "My patrons did not think much of this one because it seemed to take up too much time with minor details, neglecting the good parts. The direction and acting did not appear to be up to standard." "Good—pulled big business during hot spell." "Not a bad picture with quite some favorable comments. Played it three days to average business."				
BLACK SHADOWS (FOX) PEGGY HYLAND.....	APR. 3	"Story of self sacrifice has interesting moments."—M. P. News.			Consensus—"Average picture, average puller."				
EXHIBITOR COMMENT—"Ordinary picture. Star popular but her pictures weak. Poor business one day."					CROOKED STREETS (PARAMOUNT-ARTCRAFT) ETHEL CLAY.....	AUG. 7	"Melodrama is long on atmosphere, short on plot and suspense."—M. P. News.		
BLINDNESS OF YOUTH, THE (FOUNDATION) SPECIAL CAST (FEB. 1)	JAN. 17	"This love story has pictorial appeal."—M. P. News.			CUP OF FURY, THE (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST.....	APR. 24	"Frite and unconvincing theme; direction is poor."—M. P. News.		
BLOOD BARRIER, THE (BLACKTON-PATHE) BREMER-GORDON.....	APR. 10	"Action and suspense well held."—M. P. News.			EXHIBITOR COMMENT—"Played it three days to big business."				
BLUE STREAK MCCOY (UNIVERSAL) HARRY CAREY.....	AUG. 7	"Enjoyable action melodrama with star in likable role."—M. P. News.			CUPID—THE COWPUNCHER (GOLDWYN) WILL ROGERS.....	AUG. 7	"Great entertainment with star in ideal role."—M. P. News.		
BRAND OF LOPEZ, THE (HAWORTH-ROBERTSON-COLE) SUE HAYAKAWA.....	APR. 10	"Role hardly fits the Japanese star."—M. P. News.			CYCLONE, THE (FOX) TOM MIX (JAN. 24)	JAN. 31	"Former formula makes fair picture for Mix."—M. P. News.		
EXHIBITOR COMMENT—"Good picture."					EXHIBITOR COMMENT—"Not up to Mix standard. Average business one day." "Good action, but story was left unfinished. Average business three days." "A great Mix feature which went over big to good business." "Mix falls down badly in this one, due to the quality of the story. Business under average for Mix and patrons disappointed." "It's a whirlwind of a picture, fit for any theatre. Average business two days." "My audience did not like this one. Played it three days to average business."				
BREATH OF THE GODS, THE (UNIVERSAL-JEWEL).....	AUG. 7	"Artistic production, and star's ability raise Japanese story."—M. P. News.			Consensus—"Average picture, average puller."				
BRIGHT SKIES (BRENTWOOD-ROBERTSON-COLE) ZA SU FITTS.....	MAY 8	"Slavery story mixed with a bit of slapstick."—M. P. News.			CYNTHIA-OF-THE-MINUTE (GIBRALTA-HODKINSON) LEAH BAIRD.....	JULY 24	"Novel crook story suffers from development."—M. P. News.		
EXHIBITOR COMMENT—"Did not go well on account of poor story and poor acting."									
BROADWAY COWBOY, A (HAMPTON-PATHE) WILLIAM DESMOND.....	JULY 17	"William Desmond has an entertainment comedy here."—M. P. News.							
BUBBLES (PIONEER) MARY ANDERSON.....	JUNE 26	"As light and transparent as a bubble itself."—M. P. News.							
BULLET PROOF (UNIVERSAL) HARRY CAREY.....	MAY 1	"Two-acted action in Harry Carey's latest."—M. P. News.							
EXHIBITOR COMMENT—"Very good. Played it one day to big business."									
BURNING DAYLIGHT (C. E. SHURTLEFF-METRO) MITCHELL LEWIS.....	MAY 29	"London's vital story makes good audience picture."—M. P. News.							
EXHIBITOR COMMENT—"A good picture to big business three days."									

"LOVE MADNESS"

(J. Parker Read-Hodkinson)

Excellent Crook Story; Finely Acted and Produced

THE formula of "Love Madness," Louise Glaum's latest production, is a familiar one in screen circles. But Gardner Sullivan has the happy faculty of refurbishing old material and giving it a touch of freshness. He has even used the idea before but his skill at situation and climax, the surprises, the up-to-the-minute details which he, invariably, incorporates are what make his stories so entertaining. He is always resourceful. And he knows screen technique. Hence "Love Madness," a story of New York underworld, with the central idea based upon a woman's faith in her erring husband, is a subject that will certainly excite interest.

Certainly it carries a healthy punch throughout its seven reels, and though the denouement is revealed fairly early, the suspense still remains. One can puncture the plot when looking for coincidence. This factor is quite arbitrary in the development thus taking away a measure of reality. Still one's interest is held to the tense and compact action which depicts a man condemned to die for a crime of which he is innocent. The big motive is the wife's faith in him, holding to the belief that whatever sin he may be guilty of, he certainly could not commit murder. So she decides to solve the mystery in her own way without any assistance. And the scenes which show her hunting the evidence in the underworld, carry the burden of the plot.

Sullivan's conception of the murder is evidently inspired from Lincoln's assassination, the victim being shot while he is attending a play. And he has used the "ouija board" as a medium to wring a confession from the guilty party. It hardly seems reasonable that the accomplices would go "soot-free" after their grilling by the police. And it is difficult to imagine a man like the accused being convicted on the testimony of a crook. Mr. Sullivan has spared us the trial. The picture is the last word in lavish appointments. The underworld den takes first prize in interior decorations. Joseph Heneberry's direction is praiseworthy in the manner he has handled his scenes and players. Miss Glaum is at her emotional best. And supporting the star is the capable Noah Beery, Jack Nelson, William B. Ashford, and others. While not carrying the big idea of "Sex," the picture is as rich in production.—Length, 7 reels.—*Laurence Reid.*

THE CAST

Mary Norwood.....	Louise Glaum
Lloyd Norwood.....	Matt Moore
Joe, "the Swell".....	William Conklin
Jack Frost.....	Noah Beery
Pussyfoot Connor.....	Jack Nelson
William B. Ashford.....	Arthur Millet
Goldie Lewis.....	Peggy Pearce

By C. Gardner Sullivan.
Directed by Joseph Heneberry.
Photographed by Charles Stuart.

Louise Glaum, who scored such a decided hit in C. Gardner Sullivan's photoplay, "Sex," will appear in "Love Madness," the latest of this author's contributions to unbridled passion with its heroine represented as a selfish pleasure seeker. "Love Madness" is a melodrama of the underworld with its central figure the wife of an erring husband. It is a picture painting the faith of a woman's love—who refuses to give up hope that the man she loves will ultimately find regeneration. He is convicted of murder and the evidence looks hopeless. But unaided she penetrates the mystery of the murder.

She pieces together the bits of evidence and at the opportune moment catches the guilty parties. Mr. Sullivan has composed his scenes like a true artist. Every incident is in harmony, the details, the conversations of the characters being thoroughly in order. "Love Madness" is a tense melodrama which teems with fast-moving action. Miss Glaum gives an emotional performance in the role of the wife and Matt Moore, Noah Beery and Jack Nelson give competent assistance. Joseph Heneberry directed.

PROGRAM READER

Her husband was accused of murder although he was uncertain whether he committed a crime or not. But his faithful wife, whom he had long neglected, had unbounded faith in him. She refused to believe that he could commit murder and, unaided, resolved to free him. The brief outline of this picture cannot do justice to this tense melodrama, one of the finest photoplays that the gifted Gardner Sullivan ever wrote. The scenes are packed with teeming action and breathless suspense and it is lavishly presented. Louise Glaum is the star of "Love Madness" which comes to the next Be sure and see this picture.

SUGGESTIONS

If you played "Sex" you can excite interest by announcing that Louise Glaum, the star of that picture, is coming in "Moon Madness," by the same author, C. Gardner Sullivan. Tell that it is a tense melodrama of a woman's faith in her innocent. Play it up as a graphic story of New York's underworld. And follow by stating that Mr. Sullivan cannot be excelled for writing graphic and interesting photoplays. Mention his name, the director's and the star's in all your billing. You might bring out that Heneberry used to direct Douglas Fairbanks. Mention that Miss Glaum displays a wonderful wardrobe. This will excite interest among the feminine patrons. Play up the title. And use your circular letter.

CATCH LINES

She refused to believe that her husband was a murderer even though he was guilty of other sins. How did she go about to prove his innocence? See Louise Glaum in "Moon Madness."

"WHAT WOMEN LOVE"

(Sol Lesser-First National)

Kellerman in Thrilling Water Feats—Good Comedy—Unusual Under-sea Stuff

ANNETTE KELLERMAN in a one-piece bathing suit as a complement to a photodramatic subject, presented as a feature attraction at a theatre, is a drawing quality that can not be disputed and the exhibitor who contracts on the strength of this is pretty sure to realize satisfactory on his investment. The rest—meaning the story, direction, production, photography et cetera—may be more or less disregarded so long as these remaining qualities are tolerably acceptable. They are in this Sol Lesser-First National attraction. They are good and much of each, exceptionally good, particular reference and stress being brought to bear on the under-sea water stuff; the dive made by Miss Kellerman from the mast of a steamer rolling in the sea; a fist-fight on board the schooner; the "shots" of beach activities and last but not least the work of Wheeler Oakman in a most difficult role, given him as chief support to the star. Mr. Oakman, in so far as dramatic qualities of the picture are concerned, takes first honors and gives a performance with the able assistance of Ralph Lewis, Walter Long, "Bull" Montana and Carl Ullman, that eclipses and overshadows any defects in story that might, otherwise, be accentuated.

"What Women Love," presumably, bases its right to the titular position in this drama, on the fact that the average woman loves the "cave-man" stuff, as Katherine Hilliker, who titled the picture, makes sure to impress on the minds of an audience. This title, however, misses by a good bit the real intent, if there be one, for the creation of this drama. As anyone, striving to get the most out of both the commercial value of the subject as a picture and the name and beautiful physique and swimming and diving proclivities of Miss Kellerman, would do, the producers of "What Women Love," have borne in mind, and rightly, that the public will expect to see as much of Miss Kellerman as a one-piece bathing suit will permit and water in which she can perform her feats. This they have done omitting no possible detail that would add to these expectations. In consequence it is to be expected that Bernard McConville's story would suffer a bit. It has but thanks to the excellent work of Wheeler Oakman, the drama has been retained in its full strength. The title doesn't imply comedy, in particular, but there is much of it and some verging onto the slapstick. The under-sea stuff is excellent. As a whole, Miss Kellerman's picture is no mean attraction, especially for summer business.—*Joseph L. Kelley.*

THE CAST

Annette Cotton.....	Annette Kellerman
James King Cotton.....	Ralph Lewis
Willie St. John.....	Wheeler Oakman
Captain Buck Nelson.....	Walter Long
Jose.....	Bull Montana
Jack Mortimer.....	Carl Ullman

Directed by Bernard McConville.
Directed by Katherine Hilliker.
Titles by Katherine Hilliker.

PRESS NOTICE—STORY

Annette Kellerman, the Diving Venus, as she is known throughout the world, and said to possess the most perfect female figure of any woman, whose activities in water and exhibitions of fancy high-diving have been the features of our big theatre week in her latest work before the camera, "What Women Love," is said to be wholly different from and to exceed anything Miss Kellerman has ever done before the camera, a 150 foot dive from the mast of a pitching schooner serving as one of the many thrills Miss Kellerman gives her audience. One of the unusual episodes in photodramatic presentations are the under-sea exhibitions of fancy diving in combat with one of the mutinous crew. Ex-efforts of James Cotton (Ralph Lewis), whose daughter with the moral reform movement is particularly fond of swimming and a one-piece bathing suit. Willie St. John (Wheeler Oakman) is also strong for the moral up-lift stuff and is a model young man. The cave-man stuff, however, is thrust unexpected on our Willie and he deludes into a real he-man gaining the respect of Annette.

PROGRAM READER

The Diving Venus, otherwise known as Annette Kellerman, is presented in a photodrama that gives the first real drama ever enacted under the sea. Miss Kellerman is known to nearly every American as the most expert woman swimmer in the world and her perfect physique has been made the subject of comment by perfect figure of any woman and her feats in the water, especially her fancy diving Women Love," her latest picture, Miss Kellerman is seen in a dive made from the mast of a schooner at sea; in a combat with one of a mutinous crew, Wheeler Oakman, who will be remembered as leading man for Priscilla Dean in "The Virgin of Stamboul," is seen in the leading supporting part opposite Miss Kellerman in "What Women Love."

SUGGESTIONS

Miss Kellerman's name is sure to attract—play it up in all your advertising. Mention the big thrill of the picture—Miss Kellerman's combat under water with one of a mutinous crew. Give mention to Miss Kellerman's supporting cast including the names of Wheeler Oakman, Ralph Lewis, Walter Long, "Bull" Montana and Carl Ullman.

CATCH LINES

Annette Kellerman, the Diving Venus, in "What Women Love." A 150-foot dive from the mast of a schooner at sea, is one of the many thrills in Annette Kellerman's late picture. A fight under-sea between Miss Kellerman and one of a mutinous crew.

Exhibitors' Own Box Office Reports

(Continued from page 1576)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK	PICTURE	BRAND	STAR	RELEASED	PLAN BOOK
DANCIN' FOOL, THE (PARAMOUNT-ARTCRAFT) WALLACE REID			May 15		DREAM CHEATER, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN			MAR. 27	
"Some interesting moments in this frail Wallace Reid picture."—M. P. News.					"Balzac story, starring Kerrigan, makes clean, entertaining picture."—M. P. News.				
Exhibitor Comment—"Just an average feature to average business for three days." "Very good—star well liked. Two days to extra big and average business." "A good picture but three day holiday hurt business. Poor business one day."					EVERYTHING BUT THE TRUTH (UNIVERSAL) LYONS-MORAN			MAY 22	
Consensus—"Average picture, average puller."					"Bedroom farce, only mildly amusing."—M. P. News.				
DANGEROUS TO MEN (METRO) VIOLA DANA			APR. 24		Exhibitor Comment—"A fairly pleasing comedy to average business one day. This one did not like it one and it appeared to be rather poor production. Played it one day to big business." "A poor picture to poor business two days."				
"Viola Dana's 'pep' carries slight comedy."—M. P. News.					FALSE ROAD, THE (INCE-PARAMOUNT-ARTCRAFT) ENID BENNETT			MAY 15	
Exhibitor Comment—"A pleasing comedy but the story suffered much in translation from stage to screen. Much of the original humor has been lost. Did big business for two days." "A good picture and good money getter. Played it one week." "Excellent work by the star and a picture that proved most entertaining." "A splendid feature to big business for three days."					"Orook story is too tame and the action is mild."—M. P. News.				
Consensus—"Good picture, good puller."					Exhibitor Comment—"An average picture to average business three days." "Played it one day to big business. Very good."				
DARK LANTERN (REALART) ALICE BRADY			AUG. 14		FAMILY HONOR, THE (KING VIDOR-FIRST NATIONAL) SPECIAL CAST			MAY 8	
"Dramatic picture develops to an evident conclusion."—M. P. News.					Exhibitor Comment—"Conventional photoplay smacks of the theatre."—M. P. News.				
Exhibitor Comment—"Just an average production. Played it four days to average business."					Exhibitor Comment—"Poor opening day." "An excellent picture. A real page from life. Well liked by my patrons. Big business three days."				
DARK MIRROR, THE (INCE-PARAMOUNT) DOROTHY DALTON			MAY 22		FIGHTING CHANCE, THE (PARAMOUNT-ARTCRAFT) SPECIAL CAST			JULY 31	
Fairly interesting crook melodrama with Dorothy Dalton."—M. P. News.					"Robert W. Gray's best act like one and it appeared to be rather poor production. Played it one day to big business." "A poor picture to poor business two days."				
Exhibitor Comment—"This feature appeared to be rather too deep for my patrons. It would also hard to follow. Played it three days to average business." "An average feature to poor business for three days." "My patrons did not like this one at all. Played it four days to average business one day and poor three days."					FIGHTING SHEPHERD, THE (FIRST NATIONAL)			APR. 10	
Consensus—"Average picture, average puller."					Colorful melodrama with star as Western heroine."—M. P. News.				
DEADLIER SEX, THE (HAMPTON-PATHE) BLANCHE SWEET			MAR. 27		Exhibitor Comment—"Very good picture. Did big business for three days." "Not much." "Played this picture one week to extra big and big business. A good production which pleased all."				
Illogical story lacking in many points."—M. P. News.					Consensus—"Good picture, good puller."				
Exhibitor Comment—"Played this feature one week to big business one day and average six." "This picture pleased but did only average business for three days." "Very good. Played it one week to big and average business."					FIREBRAND TREVISON (FOX) BUCK JONES			JULY 31	
Consensus—"Good picture, good puller."					"Buck Jones practically duplicates his last picture."—M. P. News.				
DEADLINE AT ELEVEN (VITAGRAPH) CORINNE GRIFFITH			MAR. 20		FLAMING CLUE, THE (VITAGRAPH) HARRY MOREY			MAR. 27	
Story of a girl reporter is fairly interesting."—M. P. News.					"Harry Morey has a vigorous melodrama here."—M. P. News.				
DEAD LINE, THE (FOX) GEORGE WALSH			MAY 15		FOR THE SOUL OF RAFAEL (GARSON-EQUITY) CLARA KIMBALL YOUNG			JUNE 12	
"George Walsh still please in food story."—M. P. News.					Exhibitor Comment—"Colorful production carries little entertainment value."—M. P. News.				
DEEP PURPLE, THE (R. A. WALSH-REALART) SPECIAL CAST			MAY 15		Exhibitor Comment—"Very good to big business three days."				
"Fine adaptation of famous melodrama."—M. P. News.					FORBIDDEN TRAILS (FOX) BUCK JONES			MAY 22	
DESERT LOVE (FOX) TOM MIX			APR. 24		"Buck Jones in good average western."—M. P. News.				
"Tom Mix furnishes plenty of thrills."—M. P. News.					Exhibitor Comment—"The liked it. Star growing in popularity. One day to average business."				
Exhibitor Comment—"Played this one week and it went big." "Mix improving here. Played this picture one day to average business."					FORTUNE TELLER, THE (CAPELLAN-ROBERTSON-COLE) MARJORIE RAMBEAU			MAY 22	
Consensus—"Good picture, good puller."					"Story of mother-love theme is nearly swamped with incident."—M. P. News.				
DEVIL'S CLAIM, THE (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA			MAY 22		Exhibitor Comment—"Not very good. Played it three days to average business."				
"Japanese star in fantastic involved story."—M. P. News.					GARTER GIRL, THE (VITAGRAPH) CORINNE GRIFFITH			MAY 22	
Exhibitor Comment—"Played this picture one week to average and poor business. Average feature."					"Good combination makes a very pleasing picture."—M. P. News.				
DEVIL'S PASS KEY, THE (UNIVERSAL) SPECIAL CAST			APR. 17		Exhibitor Comment—"Although this is just an average feature, it is far better than the star's previous work. Played it three days to average business."				
"Siroheim has another big photoplay here."—M. P. News.					GIRL IN THE RAIN, THE (UNIVERSAL) ANNE CORNWALL			JULY 3	
DEVIL'S RIDDLE, THE (FOX) GLADYS BROCKWELL			MAR. 13		"Picture has many traits of the old time melo."—M. P. News.				
"Gladys Brockwell picture offers mild entertainment."—M. P. News.					Exhibitor Comment—"An average feature to three days of average business."				
DISCARDED WOMAN, THE (HALLMARK) SPECIAL CAST			JULY 10		GIRL IN THE WEB, THE (HAMPTON-PATHE) BLANCHE SWEET			JULY 31	
"Eccentric melodrama with familiar stock situations."—M. P. News.					"A splendid production from all angles."—M. P. News.				
DOLLAR FOR DOLLAR (KEENAN-PATHE) FRANK KEENAN			MAY 1		GO AND GET IT (NEILAN-FIRST NATIONAL) SPECIAL CAST			JULY 31	
"Seen once over their good picture."—M. P. News.					"Fast-moving melodrama furnishes thrills and excitement."—M. P. News.				
DOLLARS AND SENSE (GOLDWYN) MADGE KENNEDY			JULY 3		Exhibitor Comment—"Played to splendid week's business despite extreme heat and good competition. People acclaim it best picture seen in city in months and think it ranks as Neilan's best."				
"Has rather Luke-carm story but should interest."—M. P. News.					GOING SOME (REX BEACH-GOLDWYN) SPECIAL CAST			JULY 31	
Exhibitor Comment—"Played this feature three days to average business. An average feature." "A rather poor picture because plot, direction and acting was not up to standard. One week to average business." "A poor picture but for some unaccountable reason pulled big. Big business one day."					"Very good entertainment but not much like the original."—M. P. News.				
Consensus—"Average picture, average puller."					GREAT ACCIDENT (GOLDWYN) TOM MOORE			JULY 3	
DOLLARS AND THE WOMAN (VITAGRAPH) ALICE JOYCE			JUNE 12		"This would have hit the bull's eye had comedy been developed."—M. P. News.				
"Character development emphasized in interesting picture."—M. P. News.					Exhibitor Comment—"A good all round picture with good plot and good acting. Something new in pictures."				
Exhibitor Comment—"A good picture which played to a fair house but no overdraw."					GREEN FLAME, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN			JULY 24	
DON'T EVER MARRY (NEILAN-FIRST NATIONAL) SPECIAL CAST			MAY 1		"Sullivan has interesting detective story here."—M. P. News.				
"Matrimonial comedy carries many bright moments."—M. P. News.					HAIKINS (INCE-PARAMOUNT-ARTCRAFT) ENID BENNETT			AUG. 14	
Exhibitor Comment—"Played the feature one week to big business. A good attraction." "Very good." "A good picture which was enjoyed by my patrons. Played it two days to big and average business." "Attracted crowds by title. Acting and plot considered fair." "Great departure from 'The River's End.' Three days to big business." "Went very well and they liked it. Three days to big business."					HARVEST MOON (GIBRALTAR-HODKINSON) DORIS KENYON			APR. 10	
Consensus—"Good picture, good puller."					"Star makes play entertaining."—M. P. News.				
DOUBLE DYED DECEIVER (GOLDWYN) JACK PICKFORD			JUNE 26		HEART OF A CHILD, THE (METRO) NAZIMOVA			APR. 17	
Pickford acts as well as O. Henry writes."—M. P. News.					"Nazimova's art will carry this picture by."—M. P. News.				
Exhibitor Comment—"Very good, the kind of picture that makes a genuine hit with all kinds of folks." "Neither my patrons nor myself liked this feature. Ran it one day to poor business." "Neither my patrons nor myself liked this feature. Ran it one day to poor business." "A good picture, good puller."					Exhibitor Comment—"Going big so far." "Average picture to poor business three days." "Good picture to big business three days." "Very good to better picture than her last one. It was well liked by my audiences. Three days to big business." "A splendid feature which proved very popular. Capacity houses at all performances." "Not her best but bill with the Goldwyn comedy 'Edgar's Jonah Day.' Played this feature on the business two days and average four. It is Nazimova's best since 'The Brat' and well liked by all."				
Consensus—"Average picture, average puller."					Consensus—"Good picture, good puller."				
DR. JEKYLL AND MR. HYDE (PARAMOUNT-ARTCRAFT) JOHN BARRYMORE			APR. 10						
"Screen acting in his best form presented here."—M. P. News.									
Exhibitor Comment—"Good picture to big business for one week." "Ran this picture three days to big business. Patrons liked it." "Played it one week to big business. An excellent picture." "Great." "Went very big. Played it one week to big business. A good picture." "Played this feature one week to big business. A good picture." "A wonderful picture. Played it one week to extra big business." "A good production but it did not appeal to our patrons. Played it one week to poor business." "Very good—played it two days to average business."									
Consensus—"Good picture, good puller."									

Box Office Reports continued on page 1580

"A CUMBERLAND ROMANCE"

(Realart Pictures)

M. M. Minter's Best—A Real Picture

REALART, Mary Miles Minter, Charles Maigne and all others concerned in the production of "A Cumberland Romance" are to be congratulated on the fact that at last this little star has been given a real, honest-to-goodness story, and a director whose early training as one of the screen's best scenarioists has fitted him to become as equally proficient in the art of direction, as he proves by his skillful handling of the finer points of this production. Realart had everything in its favor when the camera opened on the introduction of this picture—Charles Maigne at the megaphone; a real story, by John Fox, Jr., to work from; a clever little star when she has the right backing; an excellent supporting cast, the honors going to Monte Blue and John Bowers and a man at the camera who knows when to blow and when to lift the shutter.

Planting his scenes and characters with the deftness and subtlety of an artist, Director Maigne brought the mountain characters of the play through a series of situations to a climax, which for its latent capacity for containing surprise, has seldom been excelled in dimensions. The secret of Director Maigne's success with this production, lies, not so much in the direct action that he has created, which in itself is an example of perfected action, but in the suspense he has builded and the manner in which he has insinuated, by clever direction, the real personality and character behind these primitive people who enact the drama of "A Cumberland Romance." The fight scene between the young preacher and the girl's father; the magnanimity of the preacher when he learns that the girl he loves is to marry the "furriner"; the nice bits of comedy obtained from the wedding scene and the most satisfactory ending of it all—these qualities of "A Cumberland Romance" are attributable, first to the author and secondly, but with greater stress of importance, the credit goes to Director Maigne and his players. Miss Minter is to be complimented on her artful make-up or more properly, the lack of facial make-up. She has never been seen to better advantage. "A Cumberland Romance" is a real picture, real entertainment and one of which Realart may well be proud. Director Maigne is also credited with the adaptation, an admirable piece of scenario work originally titled "A Mountain Europa."—Joseph L. Kelley.

THE CAST

Easter Hicks.....	Mary Miles Minter
"Sherd" Raines.....	Monte Blue
Clayton.....	John Bowers
"Pap" Hicks.....	Guy Oliver
"Ma" Hicks.....	Martha Mattox
The "Mountain Bishop".....	Robert Brower
Story by John Fox, Jr.	
Directed by Charles Maigne.	
Scenario by Charles Maigne.	

PRESS NOTICE—STORY

The Realart Pictures Corporation is presenting an attraction at the theatre beginning the week of — which is credited by the critics as being the best picture in which Mary Miles Minter has starred. "A Cumberland Romance" is the title, adapted by Charles Maigne from John Fox, Jr.'s novel, "A Mountain Europa," and according to the critics after its premiere showing in New York, Miss Minter has been given an A-1 production. The story is builded around Easter Hicks, the pretty daughter of "Pap" Hicks, who is obliged to keep under cover to avoid the revenue officers. A young fellow from the city comes into her life. "Sherd" Raines, a typical mountain youth, is completing his crude course of study for the circuit rider's life. He loves Easter, but when he learns that the city fellow loves her and wishes to marry her he consents to give up all claim to Easter's heart so long as the city fellow will do the right thing. It happens that his first duty as a preacher is to marry the couple. Something happens, however, which proves to Easter that she can never be happy with the city fellow. "Sherd" wins her hand, the respect of the city fellow and reforms her father.

PROGRAM READER

If "Sherd" Raines hadn't proved himself to be the real he-man that he was, he might never have won the heart of Easter Hicks, her father would have gone the way of all habitual drinkers and he would have found himself the most unhappy youth in the Cumberland Mountains. But "Sherd" was a man—a real he-man—and he proved it to the satisfaction of all concerned. Charles Maigne, who directed, has given the silent drama one of its best pictures and one that is said to surpass in real entertainment value anything that Mary Miles Minter has ever done.

SUGGESTIONS

The exploitation of this picture should be centered around the excellence of the story, by John Fox, Jr., the perfect direction by Charles Maigne and the commendable work done by the cast headed by Miss Minter. Call attention to the fact that this production contains one of the best fight scenes that has been staged for the benefit of the camera for some time. Place in prominence the names of the supporting cast including the names of Monte Blue, John Bowers, Guy Oliver, Martha Mattox and Robert Brower—all of them popularly known to screen fans.

CATCH LINES

Easter Hicks, a primitive little girl of the mountains, knew she would never be happy with the city fellow. A real he-man's magnanimity and his reward. A story that gets under the skin with its realistic thrusts.

DEAD MEN TELL NO TALES

"FICKLE WOMEN"

(David Butler Production-State Rights)

David Butler Has Real State Rights Attraction

COMING to Broadway without an advanced press agent, practically unheralded and with the assuming title of "Fickle Women," David Butler's state rights attraction proves to be one of our best mid-summer productions. It is announced on the program of the Broadway theatre as a First National Attraction, but inquiry proves that First National controls only the New York rights. The state rights man who gets some or all of the remaining territory will make no mistake for he will have a picture that deserves, in every respect, the classification of an independent attraction.

"Fickle Women" was produced under the original title, "Sitting on the World," a story, by Sophia Kerr, which carries with it all the finer attributes of a sound picture drama with sprinklings of real comedy; a corking good fight scene; one of the best staged county fair or carnival scenes that the reviewer has ever seen, beautiful photography, praiseworthy atmosphere, commendable continuity and direction and fine bits of acting by the star David Butler. In a good many respects Butler is a second Charles Ray, as natural in his timidity and actions and as winning in that peculiar brand of personality commonly ascribed to Ray, and described as "boobish." Mr. Butler doesn't try to convince his audience that he is a graduate of some high-brow dramatic school where technique and not naturalness dominate in its curriculum of studies, but he is just David Butler, a common every-day American, with an easy-going disposition and displaying a good judge of fickleness and constancy in women as his selection of Rosy, the Redhead, in the play for a wife, will attest.

The supporting cast is up-to-the-minute, noteworthy in it, being Eugenie Besserole, as the mother, Harry Todd, as the father (very good); Lillian Hall and Julianne Johnston as the ingenue leads, Miss Hall's part verging on to the slavery type; Helen Gilmore, William Sharpe and Fred Bond. In the early part of the picture, Miss Hall is seen in the role of a little countrified Miss, of the slavery type. Her hair is noticeably dressed by a hair-dresser. Little country girls, as a rule, do not have their curly locks marcelled. Apparently, she's an exception. "Fickle Women," we repeat, is one of the bets of the mid-summer season.—Joseph L. Kelley.

THE CAST

Calvin Price.....	David Butler
Mrs. Price.....	Eugenie Besserole
William Price.....	Harry Todd
Rosy Redhead.....	Lillian Hall
Janie Cullison.....	Julianne Johnston
Mrs. Cullison.....	Helen Gilmore
Lin Sparklin.....	William Sharpe
Harvey Sparklin.....	Fred Bond
Story by Sophia Kerr	
Directed by Fred Butler.	

PRESS NOTICE—STORY

David Butler, a strong competitor of Charles Ray for "boob" part honors, comes to the — week in his independent picture, "Fickle Women," adapted from Sophia Kerr's post-war story, "Sitting on the World." Sitting on the world was a favorite expression of the boys in the army when they wished to imply they were "in soft" or "on easy street." You will judge from this that "Fickle Women" contains some good comedy. You're right. The story deals with a young private who returns from service in France wearing several medals for bravery, to find that the community in which he lives (small town), is "up in arms" against him because it has been reported that he gambled and became intoxicated. His former sweetheart agrees with the community, and practically the only real friends the returned soldier has are his father and a little red-headed slavey at his home. The young soldier being of a good natured disposition only smiles until he learns that one of his friends had lied about him. He gives him a good beating and then the real truth comes out and the young fellow is placed in the good graces of the town and wins as his bride Rosy, the red-head, who proves to be the only girl in town who was not fickle.

PROGRAM READER

Calvin Price (David Butler) returned from France with two medals for distinguished service. He lived in a small town and word had reached there before he arrived that he had gambled and drunk while in the army. The little hamlet was all upset and when Calvin arrived no one was there to greet him. A good natured young fellow was Calvin and he only smiled and went about the work on his father's farm ignoring the indifference of the community. It develops that a certain young fellow of the town who had been in France with him had circulated these statements about him in order that he might win the girl who had been Calvin's sweetheart. Calvin learns of this and—well—you will have to see it told on the screen.

SUGGESTIONS

Advertise the star of this picture as a second Charles Ray in semi-"boob" parts. Also lay stress on the story which is one of the best that has been adapted for screen purposes during the present year. The supporting cast contains the names of many well known screen actors—Eugenie Besserole, Lillian Hall, Harry Todd and others. Sophia Kerr, who has written many excellent works, wrote this story under the title, "Sitting on the World." Play up the picture as a big independent production.

CATCH LINES

Calvin Price just knew that a fickle woman was not for him, so he wooed and wed the Redhead.
Have you ever seen an old-fashioned carnival in a small town? "Fickle Women!"

The Index to The Complete Plan Book

(Continued from page 1578)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK	PICTURE	BRAND	STAR	RELEASED	PLAN BOOK
HELL SHIP, THE (FOX) MADLAINE TRAVERSE.....			FEB. 28	"Interesting moments in this colorful sea story."—M. P. News.	LIFE'S TWIST (ROBERTSON-COLE) BESSIE BARRISCAL.....			JULY 31	"Has entertaining values which should interest."—M. P. News. Exhibitor Comment—"Very good. Played it three days to big business."
HER FIVE FOOT HIGHNESS (UNIVERSAL) EDITH ROBERTS.....			APR. 18	"Will get by except as to logic."—M. P. News.	LIFTING SHADOWS (PENET-PATHE) EMMY WEHLEN.....			APR. 3	"Propagandist run riot in this one."—M. P. News.
HIDDEN CODE, THE (SULMAC-PIONEER) GRACE DAVISON.....			JULY 31	"Frankly a thriller and nothing more."—M. P. News.	LI TING LANG (HAWORTH-ROBERTSON-COLE) SESSUE HAYA-KAWA.....			JULY 24	"Hayakawa at his best as Americanized Chinaman."—M. P. News.
HOMER COMES HOME (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY.....			JULY 10	"Charles Ray scares again in another ham-sung story."—M. P. News. Exhibitor Comment—"A splendid picture to three days of big business." "A good picture although plot is not very strong." Consensus—"Good picture, good puller."	LITTLE CAFE, THE (PATHE) MAX LINDER.....			JUNE 12	"A pleasing comedy with an amusing story."—M. P. News.
HONEY-BEE, THE (FLYING A-A-T PATHE EXCHANGES) MARGUERITA SYLVA.....			MAY 18	"Good entertainment from pictures novel."—M. P. News.	LITTLE SHEPHERD OF KINGDOM COME, THE (GOLDWYN).....			FEB. 28	"Old War period popular novel given fine production."—M. P. News. Exhibitor Comment—"An average picture to average business." "A good production which received many compliments as to its satisfaction. Big business." "Big three days. Picture is good and drew even better than we expected." "It did average business for three days." "A rather poor picture." "They liked it and it went over. Average business one day." "Very good; played it three days to big business." "Pleased in a mild way but nothing to rave about. Played it three days to average business." "Most satisfactory feature this star has given us in many a day. Certainly will help to bring him back in popular favor. Three days, to big business, two days and average one." Consensus—"Good picture, good puller."
HOUSE OF TOYS, THE (AMERICAN-PATHE) SEENA OWEN.....			JUNE 5	"Picture lacks moving moments through its overworked theme and draggy action."—M. P. News.	LOCKED LIPS (UNIVERSAL) TSURU AOKI.....			APR. 24	"Antique story and crude touches provide weak entertainment."—M. P. News.
HUMAN STUFF (UNIVERSAL) HARRY CAREY.....			JUNE 26	Exhibitor Comment—"A good Harry Carey picture. One day to big business."	LOVE EXPERT, THE (FIRST NATIONAL) CONSTANCE TALLMADGE.....			MAY 8	"Constance Tallmadge scores again in romantic comedy."—M. P. News. Exhibitor Comment—"Excellent." "Only fair receipts." "Went very three days to big business." "Extra good. Played it for one week to big business." "They said it was mighty fine. Played it one day to average business." Consensus—"Good picture, good puller."
HUMORESQUE (COSMOPOLITAN-PARAMOUNT-ARTCRAFT) SPECIAL CAST.....			MAY 15	"Here is an undeniably fine entertainment."—M. P. News.	LOVE'S HARVEST (FOX) SHIRLEY MASON.....			JUNE 5	"Dainty story in comedy drama of high order."—M. P. News.
HUSBANDS AND WIVES (GAUMONT) VIVIAN MARTIN.....			JUNE 12	"Slight story carries few interesting moments."—M. P. News.	LOVE WITHOUT QUESTION (B. A. ROLFE-JANS) OLIVE TELL.....			APR. 10	"Crack melodrama, rich in mystery and suspense."—M. P. News. Exhibitor Comment—"Quite a bit different from the ordinary run of pictures. Good story but after all is said and done, it seems a little too improbable."
IF I WERE KING (FOX) WILLIAM FARNUM.....			JULY 10	"Continue play with Farnum as a romantic actor."—M. P. News.	MADONNAS AND MEN (B. A. ROLFE-JANS) SPECIAL CAST.....			JUNE 26	"If you want a spectacular production, here it is."—M. P. News.
INFERIOR SEX, THE (FIRST NATIONAL) MILDRED HARRIS CHAPLIN.....			MAY 8	"Fairly interesting domestic drama with Mildred Harris."—M. P. News. Exhibitor Comment—"A very good picture. Ran this with 'Bringing Up Father' and we did have some program." "Played it two days to big business." "Fair picture to average business one day." "An ordinary production to average business for one day." Consensus—"Average picture, good puller."	MAN AND HIS WOMAN (BLACKTON-PATHE) HERBERT RAWLINSON.....			JULY 24	"Resembles an old-time melodrama with all the favorite hokum infat."—M. P. News.
INNER VOICE, THE (AMERICAN-PATHE) E. K. LINCOLN.....			APR. 3	"Should satisfy any audience anywhere."—M. P. News.	MAN WHO DARED, THE (FOX) WILLIAM RUSSELL.....			AUG. 14	"Probably Russell's best work to date."—M. P. News.
IRON HEART, THE (FOX) MADLAINE TRAVERSE.....			JUNE 12	"Conventional steel mill story does not convince."—M. P. News.	MARY ELLEN COMES TO TOWN (PARAMOUNT-ARTCRAFT) DOROTHY GISH.....			APR. 3	"Dorothy Gish scores in a homespun role."—M. P. News. Exhibitor Comment—"Played this feature one week to big business one day and average six." "Star good. No plot to story. Played it three days to big business." "An average picture to average business for one week." Consensus—"Average picture, average puller."
JACK-KNIFE MAN, THE (VIDOR-FIRST NATIONAL) SPECIAL CAST.....			AUG. 14	"Human interest story rich in characterization, humor and atmosphere."—M. P. News.	MASTER STROKE, A (VITAGRAPH) EARLE WILLIAMS.....			JULY 17	"Average program offering with bad plot angle."—M. P. News. Exhibitor Comment—"They didn't seem to like this one. Ran it three days to average business one day and poor two."
JACK STRAW (PARAMOUNT-ARTCRAFT) ROBERT WALSH.....			APR. 10	"Obvious light comedy has amusing moments."—M. P. News. Exhibitor Comment—"Fair crowds during matinee and evening performances. Warwick is a popular favorite here and generally does big business." "A good picture to average business one day." "An excellent picture to big business for three days." "An average picture to average business. Patrons rather disappointed." "Did average business for three days. An average feature." "A good picture. Average business two days." Consensus—"Good picture, good puller."	MIRACLE OF MONEY, THE (HEINLEY-PATHE) SPECIAL CAST.....			MAY 8	"A rather weak story which loses interest."—M. P. News.
JENNY BE GOOD (REALART) MARY MILES MINTER.....			MAY 15	"A pleasing picture with many good points."—M. P. News. Exhibitor Comment—"Just an average picture which played my house three days to average business." "Very good, one of Miss Minter's best. Played it two days to big and average business." Consensus—"Average picture, average puller."	MISFIT WIFE, THE (METRO) ALICE LAKE.....			JULY 31	"Often told story is fairly well done."—M. P. News.
JES' CALL ME JIM (GOLDWYN) WILL ROGERS.....			JUNE 5	"Rogers has rich character study in story of homespun quality."—M. P. News. Exhibitor Comment—"One of the best pictures ever run. Played it one week to big business and to a very pleased patronage." "Played this picture on the program with the American feature 'The Dangerous Talent' starring Margarita Fisher for one week, to extra big business one day and big business six. My patrons seemed to think this picture a very good one. It's photography is remarkable." Consensus—"Good picture, good puller."	MISS HOBBS (REALART) WANDA HAWLEY.....			JUNE 26	"Fair story with a single-track idea, presents Wanda Hawley as a star." Exhibitor Comment—"Very pleasant—exceedingly good warm weather entertainment." "Very good. One week to big and average business." "Fair. Three days to average business." "Well liked on star's initial picture. Played it four days to average business." Consensus—"Average picture, average puller."
JOYOUS TROUBLE MAKER, THE (FOX) WILLIAM FARNUM.....			JULY 3	"William Farnum scores in light role, though entertaining value is rather weak."—M. P. News.	MODERN SALOME, A (HOPE-HAMPTON-METRO) HOPE HAMPTON (FEB. 1).....			JAN. 31	"Satisfied from all angles."—M. P. News. Exhibitor Comment—"An average picture which did big business for three days."
LADDER OF LIES, THE (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON.....			JULY 17	"Story of woman's self-sacrifice is interestingly told."—M. P. News. Exhibitor Comment—"A very good picture. Played it two days to average and poor business."	MOLLYCODDLE, THE (UNITED ARTISTS) DOUGLAS FAIRBANKS.....			JUNE 26	"Action, adventure and thrills are packed in Fairbanks' latest."—M. P. News. Exhibitor Comment—"Great—best picture Fairbanks ever made. A wonderful entertainment from start to finish." "Douglas Fairbanks a pleasing production. It has a good story, good photography, good direction and was universally well received. Played it one week to extra big thing new in film line." Consensus—"Excellent picture, big puller."
LADY IN LOVE, A (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON.....			MAY 29	"Ethel Clayton's charming performance the only redeeming feature here."—M. P. News. Exhibitor Comment—"Fair to average business three days." "An average feature to three days of average business." "This feature went very poorly in my house. My patrons did not think much of it. Played it one week to poor business." "Very good. Big to average business two days." Consensus—"Average picture, average puller."	MOLLY AND I (FOX) SHIRLEY MASON.....			APR. 18	"Shirley Mason pleases in entertaining light comedy."—M. P. News. Exhibitor Comment—"Very good picture. Mason coming along fine. Average business one day."
LA LA LUCILLE (UNIVERSAL) LYONS AND MORAN.....			JULY 24	"Lyons and Moran produce a good comedy."—M. P. News.	MOON MADNESS (HAWORTH-ROBERTSON-COLE) EDITH STORREY.....			JULY 31	"Commonplace story has artistic settings."—M. P. News.
LEAVE IT TO ME (FOX) WILLIAM RUSSELL.....			MAY 8	"Average farce comedy starring William Russell."—M. P. News.	MOTHER OF HIS CHILDREN, THE (FOX) GLADYS BROCKWELL.....			APR. 17	"Triangle drama well produced and well acted."—M. P. News.
LET'S BE FASHIONABLE (INCE-PARAMOUNT-ARTCRAFT) MACLEAN-MAY.....			JUNE 26	"Mild but pleasing picture with fine co-stars."—M. P. News. Exhibitor Comment—"A very good production. Stars well liked. Two days to average and poor business." "Fair to average business three days."					

"The Enchanted Valley"

(Globe Trots Scenic—One Reel)

FOR beauty of scenery, for some of the most marvelous collections of picturesque shots that have ever come out of Yosemite National Park, "The Enchanted Valley," Globe Trots scenic, comes near winning the blue-ribbon prize of the season. The man behind the camera here has taken great care to catch Nature in all her grandeur. Beautiful vistas greet the eye with every flash. The Silver Valley of the Yosemite comes in for most of the scenic display. One sees picturesque waterfalls tumbling over rocks framed on each side by giant fir trees. A lake adds harmony with its mirror effects as the woodlands are shown reflected in its quiet water.

The magic of the woods comes over one when the giant trees are flashed. They have stood as silent sentinels for centuries and, certainly, as the title says, know the secret of eternal life. Only accidents such as fire can destroy them. They are even majestic in death. A fact testified to when the nature-seekers stand in awe before a mute trunk. Its branches are still. Its voice is silenced. Such a picture makes one appreciative of the open spaces. Those who

have never been moved by the eloquence of scenic grandeur will surely respond to such a colorful picture as "The Enchanted Valley." Such an offering as this will spell a deal of pleasure to those people who haven't the means to enjoy a trip to the Yosemite. The picture is quite in a class by itself.—LAURENCE REID.

"King Buddha's Maze"

(Chester Scenic—Educational—One Reel)

THIS picture is like taking a rubber-neck wagon through Peking. One is constantly on the move as new vistas open up before the curious spectators. This age-old city, as history has it, is surrounded by a number of walls, one inside the other until the innermost one is reached. And so the Forbidden City is yours to enter. The walls themselves don't look as they would stand the bombardment of modern siege guns. The natives are certainly conscious of the camera here and cluster about with great curiosity. They are shown galloping about with their "rickshaws" and holding funeral processions. A title tells us that the mourners are paid to attend. And the final resting place is reached. Here is a huge funeral pyre where

the replicas of the dead Chinaman's effects for bringing joy are burned. He will have them again *OVER YONDER*. The funniest sight is when one of Henry's cars comes into the camera's focus. It caused a salvo of laughter. A sure indication that China is conventional and economic in quite the same way as Podunk and Frog Hollow.—LAURENCE REID.

"The Alchemy of Winter"

(Paramount—Post-Nature Scenic)

THE cameraman who "shot" the scenes coming under the general head of "The Alchemy of Winter" sure did see something when he looked through the "finder" of his camera and likewise "shot" something when he turned the crank. "Snowed In" would have been a more appropriate title for the country caught by the camera was in the grip of this element. The scene showing the cascade of water falling over a steep declivity enshrouded in ice is one of the most beautiful scenics ever viewed on the screen. The photography could not have been better. For a hot night this short subject is one of the best mental coolers we can imagine.—JOSEPH L. KELLEY.

¶ The new Professional Section, which will record the latest activities of Director and Player, will be started in a forthcoming issue.

¶ Just another department in the *News*, designed to *Serve*.

The Index to The Complete Plan Book

(Continued from page 1580)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK	PICTURE	BRAND	STAR	RELEASED	PLAN BOOK	
MUTINY OF THE ELSINORE, THE (SHURTLEFF-METRO)					RIO GRANDE (CAREWE-PATHE) SPECIAL CAST.....			APR. 24		
MITCHELL LEWIS.....			JULY 31		"Should give satisfaction wherever shown."— <i>M. P. News.</i>					
"Rich entertainment in this realistic Jack London story."— <i>M. P. News.</i>					Exhibitor Comment—"Played this feature one week to poor business. But weather seems to be the cause for the drop in business."					
MRS. TEMPLE'S TELEGRAM (PARAMOUNT-ARTCRAFT) BRYANT					ROMANCE (UNITED ARTISTS) DORIS KEANE.....			MAY 29		
WASHBURN.....					"Artistic production given play of love and sentiment."— <i>M. P. News.</i>					
"Bryant Washburn is fairly successful in adapted Jarro."— <i>M. P. News.</i>					Exhibitor Comment—"Fair—rather poor entertainment however. Too much sentimentality." "Went over big because it was well advertised and put over on a big scale, but it seemed to be too deep for ninety per cent of the patrons."					
MY LADY'S GARTER (PARAMOUNT-ARTCRAFT) SPECIAL CAST.....			MAR. 27		Consensus—"Good picture, good puller."					
"Mystery melodrama which should get by."— <i>M. P. News.</i>					ROSE OF NOME (FOX) GLADYS BROCKWELL.....			AUG. 7		
Exhibitor Comment—"Ran this feature one week only. An average picture." "Played it one week to average business two days and poor business five days." "They wouldn't come to see this one. Poor business one day."					"Alaskan picture holds the interest, but is not big."— <i>M. P. News.</i>					
Consensus—"Average picture, average puller."					SAND (PARAMOUNT-ARTCRAFT) WILLIAM S. HART.....			JULY 3		
NEGLECTED WIVES (WISTARIA) SPECIAL CAST.....			APR. 24		"William S. Hart and his pinto score in characteristic picture."— <i>M. P. News.</i>					
"Careful production overcomes trite theme."— <i>M. P. News.</i>					Exhibitor Comment—"Very entertaining. Has a good cast and is well produced. Railroad-holdup stories seem to always fascinate my audiences. Hart does good work and more acting than heretofore. One week to big business every day." "This is a very good production. My patrons liked it very much and were pleased with Hart. Played it two days to big and average business."					
NOTHING BUT LIES (TAYLOR HOLMES-METRO) TAYLOR					Consensus—"Good picture, good puller."					
HOLMES.....			MAY 29		SCRATCH MY BACK (GOLDWYN) SPECIAL CAST.....			JUNE 19		
"Farce picture drags and carries very little humor."— <i>M. P. News.</i>					"Scintillating comedy is a sure-fire hit."— <i>M. P. News.</i>					
Exhibitor Comment—"A fair picture to average business three days."					Exhibitor Comment—"A remarkably fine picture, especially for high class trade. Played it one day to extra big business." "Very good from box-office and artistic standpoint."					
NO. 99 (BRUNTON-HODKINSON) J. WARREN KERRIGAN.....			MAY 23		Consensus—"Good picture, good puller."					
"Obvious but interesting photoplay is Kerrigan's latest."— <i>M. P. News.</i>					SEA RIDER, THE (VITAPHONE) HARRY MOREY.....			JUNE 5		
NOTORIOUS MRS SANDS, THE (ROBERTSON-COLE) BESSIE					"Seafaring tale carries an adequate punch for Morey."— <i>M. P. News.</i>					
BARRISCALE.....			JUNE 19		SEA WOLF, THE (FAMOUS PLAYERS-LASKY) SPECIAL CAST.....			MAY 29		
"Trite story with interesting and dramatic moments."— <i>M. P. News.</i>					"Good action, melodrama typical of Jack London."— <i>M. P. News.</i>					
OLD LADY 31 (METRO) EMMA DUNN.....			APR. 10		Exhibitor Comment—"Fair—too thrilling for the summer show." "An average picture to big and average business two days." "Brought extra large receipts but picture was considered rough. Extra advertising and London's name helped."					
"Tears and laughter in excellently produced comedy-drama."— <i>M. P. News.</i>					Consensus—"Average picture, average puller."					
Exhibitor Comment—"This picture did not take very well with my patrons. Average business three days." "This picture didn't show any real box-office strength."					SEEMING IT THROUGH (BRENTWOOD-ROBERTSON-COLE) ZASU					
Consensus—"Average picture, average puller."					PITTS.....			FEB. 28		
ONE HOUR BEFORE DAWN (HAMPTON-PATHE) H. B. WAR-					"Heart interest story carries bewildering detail."— <i>M. P. News.</i>					
NER.....			JULY 24		SEX (J. PARKER READ-HODKINSON) LOUISE GLAUM.....			APR. 10		
"Excellent mystery story very well produced."— <i>M. P. News.</i>					"Powerful theme, clever acting and rich production."— <i>M. P. News.</i>					
ORPHAN, THE (FOX) WILLIAM FARNUM.....			MAY 1		Exhibitor Comment—"A big production which was well produced and as a result did big business for one week." "A satisfactory picture which did splendid business for one week." "Very good. Played it three days to extra big business." "Played it three days to capacity business."					
"Most of westerns with little plot."— <i>M. P. News.</i>					"Good. Played it three days to big business." "A splendid attraction which pleased all. Three days to big business." "Fine—stood up well during its second week."					
Exhibitor Comment—"This is a rather poor production but it went over big and was well liked by my patrons. Played it one week with the Goldwyn production, 'Partners of the Night,' to big business." "What might be called an average production. Played it three days to average business."					Consensus—"Good picture, good puller."					
Consensus—"Average picture, average puller."					SHERRY (EDGAR-LEWIS-PATHE) SPECIAL CAST.....			JUNE 5		
OUT OF THE STORM (GOLDWYN) SPECIAL CAST.....			JUNE 26		"Has interesting moments, but rather long drawn out."— <i>M. P. News.</i>					
"A good feature which should interest and excite."— <i>M. P. News.</i>					SHIPWRECKED AMONG CANNIBALS (UNIVERSAL) SOUTH					
Exhibitor Comment—"A good production which played our house for one week. Did not go very well the first half but picked up the last half of the week"					SEA ISLANDERS.....			JULY 10		
PARIS GREEN (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY.....			MAY 1		"A good production which should interest."— <i>M. P. News.</i>					
"Interesting moments in homespun story despite humor."— <i>M. P. News.</i>					SILENT BARRIER, THE (TRACY-GIBRALTAR-HODKINSON)					
Exhibitor Comment—"A splendid picture. Standing room only at all afternoon and evening performances." "Went very well and my patrons liked it. Played it three days to big business." "One of Ray's best which pleased and was enjoyed by all. One day to big business."					SPECIAL CAST.....			AUG. 7		
"Charles Ray is a favorite here and this picture was well received by my patrons. Played it one week to big business." "Splendid—Ray more popular than ever. Good business for three days."					"Obvious story has a good climax and scenic backgrounds."— <i>M. P. News.</i>					
Consensus—"Good picture, good puller."					SHORE ACRES (METRO-SCREEN CLASSICS) ALICE LAKE.....			APR. 3		
PARLOR, BEDROOM AND BATH (SCREEN CLASSICS-METRO) SPECIAL CAST.....			JULY 17		Exhibitor Comment—"A good picture which I played three days to average and poor business." "This picture did not appeal although Alice Lake was well liked. Played it on the program with the Fox production, 'A Manhattan Knight,' to average business for one week." "This feature did average business for three days. It is a good picture, however."					
"Stage success is rather weak in its screen version."— <i>M. P. News.</i>					"An exceptionally good picture. Pleased our audiences for three days and did big business for that time. We would like more like it."					
PASSERS-BY (BLACKTON-PATHE) HERBERT RAWLINSON.....			JULY 3		Consensus—"Average picture, average puller."					
"Exceptional characterizations lift ordinary story."— <i>M. P. News.</i>					SICK ABED (PARAMOUNT-ARTCRAFT) WALLACE REID.....			JULY 8		
PATH SHE CHOSE, THE (UNIVERSAL) ANNE CORNWALL.....			MAY 29		"This lively comedy is a sure laugh-provoker."— <i>M. P. News.</i>					
Exhibitor Comment—"Good—big business one day."					Exhibitor Comment—"Very good; went over with a bang, to big business for three days." "This feature pleased my patrons and it furnished splendid enjoyment for all. Two days to extra big and average business."					
PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO					"Played to good business despite extreme heat. Reid regaining popularity and Miss Daniels almost as big a favorite as Reid." "An excellent picture which pleased my patrons and gave splendid satisfaction. Played it one week to extra big business every day."					
(MAR. 1).....			JAN. 31		Consensus—"Good picture, good puller."					
"Good production of mechanical and unreal plot."— <i>M. P. News.</i>					SILVER HORDE, THE (REX BEACH) SPECIAL CAST.....			MAY 22		
PERFECT WOMAN, THE (FIRST NATIONAL) CONSTANCE TAL-					"Interesting, but rather short on drama and action."— <i>M. P. News.</i>					
MADGE.....			AUG. 7		Exhibitor Comment—"A splendid picture to extra big business three days." "Played it three days. A good picture to average business."					
"Constance Talmadge has had better ones than this naive and single-track story."— <i>M. P. News.</i>					"Excited about the average amount of interest from my patrons. Played it three days to average business." "This one pleased our patrons. Average to poor business two days."					
PHANTOM MELODY, THE (UNIVERSAL) MONROE SALISBURY					Consensus—"Good picture, average puller."					
(JAN. 26).....			JAN. 31		SIMPLE SOULS (HAMPTON-PATHE) BLANCHE SWEET.....			MAY 8		
"Fantastic story of love and vengeance."— <i>M. P. News.</i>					"Pleasing picture which should entertain."— <i>M. P. News.</i>					
Exhibitor Comment—"Average picture to average business three days."					SISTER TO SALOME, A (FOX) GLADYS BROCKWELL.....			JULY 31		
PRINCE CHAP, THE (PARAMOUNT-ARTCRAFT) SPECIAL CAST.....			JULY 24		"Dram ending does not save it from being hopelessly tragic."— <i>M. P. News.</i>					
"Sentimental story has few interesting moments."— <i>M. P. News.</i>					SIX BEST CELLARS, THE (PARAMOUNT-ARTCRAFT) BRYANT					
RED LANE, THE (UNIVERSAL) FRANK MAYO.....			JULY 17		WASHBURN.....			MAR. 26		
"A pleasing picture which should interest."— <i>M. P. News.</i>					"Bryant Washburn has a knockout here."— <i>M. P. News.</i>					
REMODELING HER HUSBAND (NEW ART-PARAMOUNT) DOR-					Exhibitor Comment—"A splendid picture to extra big business for one day." "An average feature which did big business for three days."					
OTHY GISH.....			JUNE 19		"Great. Played it a week." "A very good picture to poor business one day."					
"Moth-eaten story lifted by Dorothy Gish's inimitable humor."— <i>M. P. News.</i>					Consensus—"Good picture, good puller."					
Exhibitor Comment—"Played this feature one week to big and average business. An average picture."										
RESTLESS SEX, THE (COSMOPOLITAN-PARAMOUNT-ART-										
CRAFT).....			JUNE 26							
"Lavish production given Ohamders' story which carries interesting moments."— <i>M. P. News.</i>										
RETURN OF TARZAN, THE (NUMA-GOLDWYN) GENE POL-										
LAR.....			JUNE 12							
"Fantastic picture fails to meet expectations."— <i>M. P. News.</i>										
RIDERS OF THE DAWN (BENJ. HAMPTON-HODKINSON) SPECIAL CAST.....			MAY 13							
"Colorful action compensates for plot shortcomings."— <i>M. P. News.</i>										
Exhibitor Comment—"This picture went very well because it was a Northwest picture and full of exciting stunts. It appears to be good for a second run."										

Box Office Reports continued on page 1584

"HELD IN TRUST"

(Loew-Metro Special)

Incongruity and Sadness Mars Entertainment Value

THE fellow with the little theatre where they announce coming and current attractions by glaring, melodramatic posters in the lobby and where the patrons wildly acclaim smoking revolvers, a villain's grimace, the fair-haired lover and the romantic ingenue, irrespective of logical sequence in story, problematical situations in plot construction or to "twentieth century" direction, can leave his box-office after the last performance of "Held in Trust" with perfect assurance that he has supplied a demand. The fellow with the theatre where coming and current attractions are announced by the customary one-sheets and the conservative but ornate lobby-display stand of "stills," depicting plausible action in story and character poses of star and supporting cast and a title that conveys to the intelligible mind a conception of what the picture is all about, may feel a bit uneasy on the point and turn the key in the door of his house with a dubious expression.

May Allison's appearance in this Loew-Metro special is not encouraging for it is not meant that her vivacious temperament and winning personality should be the complement of such incongruity. The Metro press sheet announces that "Held in Trust" was adapted by Sarah Y. Mason from George Kibbe Turner's story as published serially in one of our popular monthlies. "Serially" is used advisedly by the editor of the press sheet as some of our specialists on serial productions missed an assured chance for blood-curdling, knock-down-and-drag-out serial production in fifteen or more episodes, when they overlooked Turner's brain-child. With this story the serial director could have realized his fondest dreams of improbability and re-actionary fantasy.

A certain sadness, never lifted by probable circumstance permeates the endeavor of producer and cast. Beautiful exterior atmosphere and interior sets are glimpsed serving only to heighten the contrast with the disagreeable, predominating and lingering to the last. A clever dog enacts a clever part and is in evidence throughout much of the reelage. This dog gives the only touch of humaneness and represents the only character in the picture that makes us realize that we still tramp terra firma and move in an atmosphere of reality. The supporting cast is adequate. John E. Ince directed. William Edmond photographed.—Length, six reels.—Joseph L. Kelley.

THE CAST

Mary Manchester	May Allison
Stanford Gorgas	Darrell Foss
Hasbrouck Rutherford	Walter Long
Jasper Haig	John H. Elliott
Dr. Babcock	Lawrence Grant
Dr. David Kirkland	G. Burnell Manly
The Dog	Itself

By George Kibbe Turner.

Directed by John E. Ince.

Photographed by William Edmond.

Adapted by Sarah Y. Mason.

PRESS NOTICE—STORY

May Allison in the screen version of a popular serial story as published in one of our widely-read monthly magazines, brings her vivacious and charming personality as a complement to an unusual, fast-moving drama relating the romantic and sometimes hazardous experiences of Mary Manchester, who is taken from humble surroundings and placed in a palatial home to impersonate a wealthy woman whose fortune is sought by unscrupulous relatives and representatives. Rapid action, changing events and unusual incident are elements that give to this photodramatic entertainment an exclusive classification in the silent drama. Not the least important in the well-balanced cast supporting Miss Allison in "Held in Trust" is a dog whose uncanny intelligence and almost human actions give it a place of importance not to be overlooked. John E. Ince, one of the screen's most able workers directed Miss Allison, who is supported by Darrell Foss, for a long time leading man for Mary Miles Minter, Walter Long, one of the screen's best character men; John E. Elliott, Lawrence Grant and G. Burnell Manly are seen in support. Sarah Y. Mason adapted the story.

PROGRAM READER

Mary Manchester lives in humble surroundings, her only congenial companion being a faithful dog. Her striking likeness to a Mrs. Rutherford, a very wealthy resident of the same city, appeals to Jasper Haig, president of the trust company in which Mrs. Rutherford's millions are held. He persuades Mary to impersonate the wealthy woman, having as an accomplice Mrs. Rutherford's husband, an unscrupulous man. Mary settles in her new home of palatial surroundings and meets with romance and hazardous adventure. She detects the perfidy of her would-be benefactor and with the help of the legitimate claimant to the fortune, turns the tide.

SUGGESTIONS

May Allison is a long-time favorite and her name can be placed in prominence in announcing this attraction. The story, "Held in Trust," appeared serially in one of our popular magazines and doubtless thousands have read it. This fact announced will bring you patrons. The cast has been well selected and John E. Ince's name affixed to the announcement as director should attract attention.

CATCH LINES

She lived in the humblest of surroundings and was suddenly thrown into the most palatial of homes with an immense fortune at her disposal. What would you do?

Romance filled with hazardous adventure fills the life of Mary Manchester. From obscurity and poverty to the home of millions and love.

"THE GAUNTLET"

(Vitagraph)

Poor Treatment Puts This One in the Mediocre Class

THE feud story with all its "moonshine" trimmings has been done so often on the screen that it now has very little recommendation as entertainment. Vitagraph has gone back to first principles in using it to fit Harry Morey's personality. The conventions are obeyed with a vengeance since there is no inspiration in theme or treatment. Perhaps "The Gauntlet" might have hit the bull's eye had the sponsors developed it with a touch of novelty or shown some imagination. As it is the picture follows a familiar groove with the result that very little interest and suspense are measured out. One sees the conventional characters who live up in "them thar hills," the Yankee who intrudes, and the "edicated" heroine who loses her heart to him. Which introduces the time-worn conflict.

Every detail in the action is cut and dried, even to the extent of having the intruder mistaken for a "revenuer." He is warned to keep away by the girl's "moonshine" suitor which arouses a spirit of rebellion on her part. The climax reveals a deal of gun-toting and shooting when the native son kills one of her kinsmen and revives an ancient feud. He places the blame on the Northerner. However, the bloodthirsty mountaineer confesses to the crime on the strength of the girl's promise to marry him. And for the sake of the good, old love interest, let it be said that the man from the North wins when the native son is killed by her relatives.

There is supposed to be a motive for the hero's appearance in the mountains, but it is lost track of in the development of the moth-eaten ingredients which compose the orthodox feud story. The plot takes a long time in getting started due to the planting of divers characters, many of which have no place in the action except to make it "in-rikrit." Even though the material is of ancient vintage the sequences might have presented more highlights had the director used his imagination instead of playing safe. Still such a picture carries very little appeal because it has outlived its usefulness. A feud story should be placed upon the shelf and allowed to accumulate a little dust. It has become unduly conventional. The production of the picture is mediocre aside from some appropriate backgrounds. Harry Morey's rugged portrayal is the only point of interest.—Length, 5 reels.—Laurence Reid.

THE CAST

Roderick Beverly	Harry T. Morey
Nessy Worthing	Louise Valentine
Buck Higby	Frank Hagney
Dan Barrow	Walter Horton
Dave Worthing	Charles Eldridge
Ham Worthing	Arden Page
Sally Worthing	Eleanor Barry
The Sheriff	Robert Gaillard

By Lillian Bennett-Thompson and George Hubbard.
Scenario by Fred Schaefer.
Directed by Edwin Hollywood.

Harry T. Morey, famed for his portrayal of rugged, virile "man's man" roles, will come to the theatre on _____ of _____ week in "The Gauntlet," a vivid story of the Tennessee mountains by Lillian Bennett-Thompson and George Hubbard. The star appears in the role of Roderick Beverly, who finds himself involved in the feuds of the mountaineers while looking after his father's lumber interests. These men are dangerous when aroused and his adventure in Laurel Ridge is fraught with extreme peril.

His first introduction to anything connected with the little township is quite interesting and pleasant, for on the train he meets Nessy Worthing on her way home after six years at school in the North. Her manner towards him is enough to make him an object of suspicion and hatred by her own people. Real dramatic conflict is revealed at this point and the events are well fortified with action and suspense. In the end Roderick runs the gauntlet formed by his enemies and triumphs over them. Mr. Morey is as convincing as ever in his portrayal and his support is adequate. Edwin Hollywood, the director, has kept the story moving in tip-top shape and has framed it in truly picturesque settings.

PROGRAM READER

Harry T. Morey has another of his fighting roles in "The Gauntlet," the Vitagraph feature which will be shown at the _____ next _____. From the moment of his arrival in the mountain community of Tennessee he is menaced with death through the hatred and suspicion of the mountaineers and moonshiners. His only friend is a girl who has been educated in the North. How he triumphs over his enemies—how he runs the gauntlet and wins through sheer pluck and courage is told in five reels of most interesting drama. The strange, wild beauty of the Blue Ridge mountains forms a fitting background for this play of intrigue, adventure and "moonshine."

SUGGESTIONS

Play up the fact that Harry Morey is coming to your theatre in another of his "he-man" roles. Emphasize the fact that your patrons always get their money's worth whenever he appears in a picture. Bring out that the story is a fascinating one of intrigue and adventure and romance in the Tennessee mountains, where "moonshine" is the order of the day. Play up the title. Use it in catch lines. It suggests pluck and courage. You can dress up the lobby with atmosphere. The big angle is the star's name. He has quite a following and they will be interested in any copy you write about him.

CATCH LINES

The mountaineers were determined to "get" him. He came from the North and they distrusted him. See "The Gauntlet," a picture of adventure in the "moonshine" regions of Tennessee.

See Harry Morey, the screen's most virile star, in another of his "he-man" pictures. See "The Gauntlet."

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(Continued from page 1582)

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK	PICTURE	BRAND	STAR	RELEASED	PLAN BOOK
SLAM BANG JIM (AMERICAN-"FLYING A") WILLIAM RUSSELL	SELL			APR. 24	UNCHARTED CHANNELS (ROBERTSON-COLE)			JUNE 26	
Exhibitor Comment—"Good laugh in nature of farce and western."—M. P. News.					"Theme is timely and H. B. Warner puts it across."—M. P. News.				
Exhibitor Comment—"Played it a week to average business. Just an average feature."					UNKNOWN RANGER, THE (AYWON FILM CORP.) REX RAY			JUNE 5	
SLIM PRINCESS, THE (GOLDWYN) MABEL NORMAND				JULY 10	"A mildly entertaining western."—M. P. News.				
Exhibitor Comment—"Normand in kind of role which made her famous."—M. P. News.					UNDER CRIMSON SKIES (UNIVERSAL-JEWELL) ELMO LINCOLN			JUNE 12	
Exhibitor Comment—"Just a fair picture to average business for three days." "A good picture to excellent business for one week."					"Action and incidents make colorful melodrama."—M. P. News.				
Consensus—"Good picture, good puller."					UNDER NORTHERN LIGHTS (UNIVERSAL) SPECIAL CAST			JULY 31	
SPIRIT OF GOOD, THE (FOX) MADLAINE TRAVERSE				JULY 24	"Interest and incident strong in this one."—M. P. News.				
"Wishy-washy, trite story, with star miscast."—M. P. News.					WALL STREET MYSTERY, A (ARROW) GLEN WHITE			JUNE 5	
SQUARE SHOOTER, THE (FOX) BUCK JONES				AUG 14	"Love interest lacking in average detective story."—M. P. News.				
"A familiar story in average western."—M. P. News.					WHILE NEW YORK SLEEPS (FOX) SPECIAL CAST			AUG.	
STRANGE BORDER, THE (GOLDWYN) WILL ROGERS				MAY 1	"New York's night life graphically depicted in three separate stories."—M. P. News.				
Exhibitor Comment—"Will Rogers makes rather entertaining picture."—M. P. News.					WHITE LIES (FOX) GLADYS BROCKWELL			JUNE 19	
Exhibitor Comment—"Played this one with the Universal feature 'The Road to Divorce' to extra big business six days and big business one."					"Story of France in wartime is strong in plot."—M. P. News.				
"My patrons did not like this one and as a result, it did not get over. Played it one day to poor business." "A rather poor picture to three days of poor business." "Good picture which did average business for one day." "Played four days to good business and caused more comment than any picture shown at this theatre in past six weeks."					WHITE MOLL, THE (FOX) PEARL WHITE			JULY 24	
Consensus—"Average picture, average puller."					"Pearl White makes debut in her first Fox feature."—M. P. News.				
SUDS (UNITED ARTISTS) MARY PICKFORD				JULY 10	WHY CHANGE YOUR WIFE? (DE MILLE-FAMOUS PLAYERS-LASKY) SPECIAL CAST			MAY 8	
"Unique characterization and artistic lightnings lift slender and common place story."—M. P. News.					"Interesting as drama and sure box office attraction."—M. P. News.				
Exhibitor Comment—"Pickford's latest appears to be a rather poor production. Played it one week to poor business." "Pretty good but not a knockout by any means." "Did not go well at all. They did not like it." "Played it one week."					Exhibitor Comment—"Wonderful picture, wonderful box office value." "A splendid picture to extra big business for one week." "Played it a week to extra big business." "Very good." "Played it two weeks to big business." "A splendid picture. Broke all records. Played it three days to extra big business." "Very good. Played it one week to big business." "An excellent production which caused much comment among my patrons. Played a week to big business." "Although the weather was hot, this feature played my house for one week to big business. A very good production."				
Consensus—"Average picture, average puller."					Consensus—"Good picture, good puller."				
TATTLERS, THE (FOX) MADLAINE TRAVERSE				APR. 10	WITS vs. WITS (HALLMARK) MARGUERITE MARSH			JUNE 12	
"Society melodrama too heavy for general entertainment."—M. P. News.					"Too much mystery in confusing crook picture."—M. P. News.				
TERROR, THE (FOX) TOM MIX				MAY 29	WOLVES OF THE STREET (ART-O-GRAPH-ARROW) EDMUND COBB			JUNE 5	
"Tom Mix thriller more than satisfies."—M. P. News.					"Unsatisfactory production of Wall street story."—M. P. News.				
TERROR ISLAND (PARAMOUNT-ARTCRAFT) HOUDINI				MAY 8	Exhibitor Comment—"Fairly interesting but that is all. Three days to average business."				
Exhibitor Comment—"An improbable picture which I played one week to poor business. It seems to be composed of serial stuff done five years ago." "A good serial. Played it one day to average business."					WOMAN GIVES, THE (FIRST NATIONAL) NORMA TALMADGE			APR. 24	
Consensus—"Average picture, average puller."					"Lots of talent and effort almost wasted."—M. P. News.				
THIRD GENERATION, THE (ROBERTSON-COLE) SPECIAL CAST				JAN. 24	Exhibitor Comment—"A very good one from both box office and artistic standpoint." "Played it two days to big and average business."				
"Fairly interesting picture on a domestic theme."—M. P. News.					Consensus—"Good picture, good puller."				
Exhibitor Comment—"Average picture to average business one week."					WOMAN AND THE PUPPET, THE (GOLDWYN) GERALDINE FARRAR			APR. 17	
THIRD WOMAN, THE (ROBERTSON-COLE) SPECIAL CAST				MAR. 27	"Single track idea overwhelmed with romance."—M. P. News.				
"Might be classed as fair entertainment."—M. P. News.					WOMAN IN ROOM 13, THE (GOLDWYN) PAULINE FREDERICK			APR. 17	
Exhibitor Comment—"Did average business for three days. An average feature."					"Pauline Frederick has worthy subject in mystery melodrama."—M. P. News.				
THIRTIETH PIECE OF SILVER, THE (AMERICAN-PATHE) MARGARITA FISHER				MAY 22	Exhibitor Comment—"Best Frederick in a long time. Poor business one day." "Big box office value. Picture gave splendid satisfaction." "Good picture to big business three days." "Went over big; not because of cast but because mystery play and book well known."				
"Good combination makes interesting picture."—M. P. News.					Consensus—"Good picture, good puller."				
THOU ART THE MAN (PARAMOUNT-ARTCRAFT) ROBERT WARWICK				JUNE 12	WOMAN'S BUSINESS, A (B. A. ROFFE-JANS) OLIVE TELL			AUG.	
Exhibitor Comment—"Warwick starred in average romantic drama."—M. P. News.					"Only average interest here, despite attractive theme."—M. P. News.				
Exhibitor Comment—"An average picture to average business three days." "A very good picture which was praised by many of our patrons. Warwick's acting was good. Held interest every minute." "Very absorbing. Has sustaining interest which pleased my patrons and brought them back strong. Big to average business two days."					WOMAN'S MAN (ARROW FILM CORP.) ROMAINE FIELDING			JULY 31	
3 GOLD COINS (FOX) TOM MIX				JULY 17	"An exciting story full of incident."—M. P. News.				
"Tom Mix scores again in another characteristic role."—M. P. News.					WOULD YOU FORGIVE? (FOX) VIVIAN RICH			MAY 1	
TOKIO SIREN, A (UNIVERSAL) TSURU AOKI				JUNE 26	"Small appeal in conventional society drama."—M. P. News.				
Exhibitor Comment—"A good picture which pleased. Played it one day to big business."					WONDER MAN, THE (ROBERTSON-COLE) GEORGES CARPENTIER			JUNE 12	
TOLL GATE, THE (PARAMOUNT-ARTCRAFT) WILLIAM S. HART				MAY 1	"Picture carries interest and a colorful personality."—M. P. News.				
"Quite entertaining picture with Hart as good-bad man again."—M. P. News.					Exhibitor Comment—"Did not do very good business on account of quake scares and hot weather."				
Exhibitor Comment—"Did average business for three days." "Played this one eight days. Consider it of extra fine value. It did big business." "A very good production which pleased. Played it two days to extra big business and average business." "Very good. Played it three days to average business." "A splendid picture which played my house one week to extra big business." "Went big and they like it very much. Played it one week to extra big business four days and big business three. A very good production." "My patrons liked the picture but that is all. Played it three days to average business."					WORLD AND HIS WIFE, THE (COSMOPOLITAN-PARAMOUNT-ARTCRAFT) SPECIAL CAST			JULY 31	
Consensus—"Good picture, good puller."					Exhibitor Comment—"A good production to big and average business for one week."				
TRAIL OF THE CIGARETTE, THE (STEINER-ARROW) GLEN WHITE				JUNE 12	WORLD OF FOLLY, A (FOX) VIVIAN RICH			JUNE 26	
"Mystery story well produced and thoroughly interesting."—M. P. News.					"Hackneyed story fails to create interest."—M. P. News.				
TREASURE ISLAND (PARAMOUNT-ARTCRAFT) SPECIAL CAST				APR. 24	YELLOW TYPHOON, THE (FIRST NATIONAL) ANITA STEWART			MAY 22	
"Interesting picture made from Stevenson's famous story."—M. P. News.					"Anita Stewart's portrayal compensates for theatrical story."—M. P. News.				
Exhibitor Comment—"Wonderful attraction. Big box office value." "Fine, classic production, one that should appeal to all romance lovers. One week to big and average business."					Exhibitor Comment—"Played it one week to average business. An average feature." "A very good picture. Even though a great many people with this one. Three days to big business two days and average one."				
TRIP TO MARS, A (TOWER FILM CORP.) SPECIAL CAST				MAY 29	Consensus—"Good picture, good puller."				
"Should furnish average entertainment."—M. P. News.					YES OR NO (FIRST NATIONAL) NORMA TALMADGE			JULY 17	
TWINS OF SUFFERING CREEK (FOX) WILLIAM RUSSELL				JULY 3	"An ordinary story in one with star playing dual role."—M. P. News.				
"Russell in Western will entertain but not thrill."—M. P. News.					Exhibitor Comment—"One week to good business and satisfaction despite extremely hot weather."				

"WHAT HAPPENED TO JONES"

(Paramount-Artcraft)

Good Hookum and Farce Comedy

GEORGE BROADHURST'S farce-comedy, "What Happened to Jones" has been keyed up to conformity with the anniversary of the death of our much esteemed friend, John Barleycorn by the clever pen of Elmer Harris and created for screen presentation by James Cruze with Bryant Washburn in the role of Jones. Good comedy is carried throughout the five reels by cleverly constructed situations and a most competent cast.

The screen version is wholly unlike the original stage production, but the changes made by Mr. Harris, the scenarist, add to rather than detract from the entertainment value. This Broadhurst play has been presented as a road attraction by practically every reputable stock company in the country which fact adds a good bit to the value of the picture to the exhibitor. Everything is in its favor as a farce-comedy to headline any theatre's program.

James Cruze, who directed Mr. Washburn in this picture, will be remembered by many as one of the best character men in Famous-Players stock. Recently he has taken to direction and his work at the megaphone has proved that the directorial world has won to its ranks a worthy member. But the director's gain has been the Thespians' loss for his works behind make-up stand out as some of the best characterizations in the silent drama.

Mr. Washburn's supporting cast includes Margaret Loomis, J. Maurice Foster, Frank Jonasson, Lillian Leighton, Caroline Rankin and Richard Cummings. Each of these have added considerable to the success of "What Happened to Jones." Kinley Martin has contributed some excellent camera work.—Joseph L. Kelley.

THE CAST

Jimmie Jones.....	Bryant Washburn
Cissy Smith.....	Margaret Loomis
Bobbie Brown.....	J. Maurice Foster
Anthony Goodley.....	Frank Jonasson
Matilda Brown.....	Lillian Leighton
Alvina Smith.....	Caroline Rankin
Green, Bootlegger.....	Richard Cummings

By George Broadhurst.
Scenario by Elmer Harris.
Directed by James Cruze.
Photographed by Kinley Martin.

PRESS NOTICE—STORY

Bryant Washburn in the screen version of George Broadhurst's successful farce-comedy, "What Happened to Jones," is billed as the main attraction at the theatre for the week beginning..... This Broadhurst comedy has been played in stock in pretty nearly every city in the country and ran for a successful season in New York. The original play has been brought up-to-date by the scenarist with the effects of the Eighteenth Amendment playing an important part. "Why Smith Left Home," another Broadhurst comedy, was only recently done by Mr. Washburn in pictures and its success is known to you all.

The story deals with the visit of Jimmie Jones to the country where lives his old pal, Bobbie Brown. Bobbie has married for money and his wife is a crank on morals being especially antagonistic to the demon rum. Bobbie pleads with Jimmie to bring along a couple of quarts. Jimmie does but they are stolen from his trunk en route. A reformer comes to town preaching against the awful effects of cigarettes. Between the two bottles and the reformer, Jones is in trouble from one end of his visit to the other. But the reformer turns out to be a crook, the two bottles explains and Jones wins a charming wife—so—what could be sweeter.

PROGRAM READER

"What Happened to Jones," one of George Broadhurst's most successful farce-comedies, has been adapted to the screen with Bryant Washburn appearing in the role of Jones. The screen version has been brought up to date by inserting incidents showing specific incidents of the effects of the demise of John Barleycorn in the year of our Lord, 1919. Two bottles of the best branded stuff stolen from Jimmie Jones' trunk while en route to his old pal's home, Bobbie Brown; the arrival of a cigarette reformer and a maiden aunt's eccentricities serve as the basis of some of the best comedy ever screened. Bryant Washburn has a suitable role and he is supported by an excellent cast.

SUGGESTIONS

Give the name of George Broadhurst, the author, prominent in your exploitation. Mr. Broadhurst is one of America's foremost writers for the stage. It was he who wrote one of Mr. Washburn's recent successes, "Why Jones Left Home." Mr. Washburn has a large following and his name with that of the author's is due first place in your advertising. The play itself is popular, as it has been played in stock in every city of importance in the country.

CATCH LINES

Two bottles of the best branded stuff, stowed away in Jimmie Jones' trunk cause a lot of trouble in a small town where the "constabable" has his ear to the ground.

A cigarette reformer turns out to be a man wanted by the authorities, which fact saves Jimmie's neck and wins him a bride.

**Dead Men
Tell No Tales**

"THE WEEK-END"

(American-Pathe)

Typical Hamilton Story Well Produced

COSMOS HAMILTON'S genius for relating spicy little scandals in a romantic fashion and at the same time getting plenty of plot action in his stories has served him to a good purpose in his "The Week-End," adapted to the screen by Arthur J. Zellner for the American Film Company for distribution through Pathe. Margarita Fisher, ably supported by Milton Sills and Bertram Grassby, who has done notable work in villainousapid male roles before the camera, is the vivacious, romantic young person around whom all the scandal that can possibly be fashioned by the tongues of the hypocrite, is centered. It all happens because this young person is invited to the seashore for a week-end to find that her hostess has been called suddenly to the side of a sick friend, leaving her in full possession of a charming bungalow and a certain young captain, the nephew of her hostess.

As a romantic, comedy drama, "The Week-End" is good summer entertainment, having as it has, the greater part of its locale, on the beach. The story has been well told and a good cast assembled to interpret the action and personnel. George Cox, the director, has appreciated the true worth of a Cosmos Hamilton story and accentuated the not-too-severe spice of the scandal element. Miss Fisher, always of the vivacious nature and looking well in the unconventional one-piece bathing suit, has a role that suits her talents along these lines and gives her freedom to make the most of them.

Milton Sills and Bertram Grassby add a good bit to the success of this picture and the balance of the cast do good work. For the summer season, "The Week-End" makes a little-above-the-average attraction. The photography and exterior scenes are especially to be commended.—Joseph L. Kelley.

THE CAST

Vera Middleton.....	Margarita Fisher
Arthur Trecourt.....	Milton Sills
Spencer Jardine.....	Bertram Grassby
Watt Middleton.....	Harvey Clark
Mrs. Watt Middleton.....	Mary Lee Wise
Mrs. Grace Maynard.....	Mayme Kelso
Mrs. Clara Churchill.....	Beverly Travers
Mrs. James Corbin.....	Harry Lonsdale
Mrs. James Corbin.....	Lillian Leighton

Story by Cosmos Hamilton.
Directed by George L. Cox.
Adapted by Arthur J. Zellner.

PRESS NOTICE—STORY

One of Cosmos Hamilton's stories of romantic mix-ups, enlivened by his inimitable touch of the unconventional spice in life's romances, has been adapted to the screen by Arthur J. Zellner, one of our ablest scenarists and comes to the screen of the theatre week with that vivacious star, Margarita Fisher, in the role of the romantic young thing who gets talked about because she spends three delightful days of a week-end in a bungalow by the sea in a fetching one-piece bathing suit. The only harm she does is to fall in love with a dashing young captain but the tongues start wagging and she becomes a vampire of the first water in the opinion of the conventional country-side.

This story of Hamilton's, who will be remembered as the author of "Scandal," which has met with unusual success both on stage and screen, gives to the public another "scandal" when he presents the Week-End." It is fashioned pretty much along the same lines as his "Scandal" and offers just a sure-fire entertainment. Milton Sills and Bertram Grassby, two popular screen actors, appear in her support. George L. Cox directed. For hot weather, "The Week-End" serves excellent entertainment.

PROGRAM READER

Margarita Fisher has been given one of Cosmos Hamilton's unconventional stories of modern society life. There is bound to be tongues a-wagging when a romantic young girl attired in a one-piece bathing suit spends a week-end at the seaside with an equally romantic young man. All this happened because Vera Middleton's hostess was called away to the side of a sick friend on the day that her guest was to arrive. Her nephew decides to make a visit the same week-end with the result that the two find themselves the sole possessors of the bungalow by the sea. A vivid young gentleman back in Vera's home city awaits her return and learning of the scandal that has arisen because of Vera's week-end romance he sees a way to force Vera to marry him despite the fact that she does not love him. A nice mixup, you will say.

SUGGESTIONS

Cosmos Hamilton's name is popularly known in connection with his romantic fiction by pretty much all of the fiction-reading public. Give it prominence in your newspaper notices of this attraction. Margarita Fisher has been before the motion picture public for some time and she commands a large following. The story, "The Week-End," is one of the author's most popular works and should be given prominence. Call attention to the fact that many of the scenes are laid at a popular bathing beach in California which fact adds to the picture's value as a summer attraction.

CATCH LINES

Cosmos Hamilton, author of "Scandal," wrote "The Week-End." Week-end parties are always tainted with romance and pretty generally give rise to scandal. An one-piece bathing suit, a bungalow and a dashing young man—some scandal.

Dead Men Tell No Tales

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

Peggy Rebels (Mary Miles Minter).....	5
The Week End (Marguerita Fisher).....	6
A Live Wire Hick (William Russell).....	5
The House of Toys (Scena Rosen).....	6
Thirtieth Piece of Silver (Marguerita Fisher).....	6
Slam Bang Jim (William Russell).....	5
The Honey Bee (Marguerita Silva).....	6

ARROW FILM CORPORATION

Love's Protégé (Ora Carey).....	5
Woman's Man (Romaine Fielding).....	5
The Bromley Case (Glen White).....	5
The Trail of the Cigarette (Glen White).....	6
The Unseen Witness (Glen White).....	5
The Wall Street Mystery (Glen White).....	5

SERIALS

The Lurking Peril (Anne Luther-Geo. Lurkin) 15
Episodes.....
The Fatal Sign (Claire Anderson-Harry Carter); 15
Episodes.....

WESTERN DRAMAS

Blazed Trail Prods. (one every other week).....	2
One StarWestern (one every other week).....	2

ONE AND TWO-REEL COMEDIES

Hank Mann Comedies (one every other week).....	1
Arrow (Eddie Boudien-Lillian Vera).....	1
Sunbeam (Fatty Filbert-Bert Tracey).....	2
Hank Mann (Hank Mann-Madge Kirby).....	2

AYWON FILM CORP.

Blind Love (Lucy Cotton).....	6
Days of Daring (Tom Mix).....	5
Persuasive Peggy (Peggy Hyland).....	6
Animal Penalty (Henry Kolker).....	6
Roses and Thorns (Lenore Ulrich).....	6
She Pays (Julia Dean-Louise Huff).....	6
Justice (Cyril Scott).....	5
The Guilty Woman (Marie Emrys).....	5

CELEBRATED PLAYERS CORP.

(At State Right Exchanges)

THE GUMPS

Andy on the Beach.....	1
Andy.....	1
Andy the Chicken Fancier.....	1
Andy's Picnic.....	1
Andy the Hero.....	1
Equestrian.....	1
Win and Wiggy.....	1
Ice Box Episodes.....	1
Andy Fights the H. C. L.....	1
Militant Min.....	1
Accidents Will Happen.....	1
Andy the Model.....	1
Andy Redecorates a Flat.....	1

CANYON PICTURES CORP.

VANISHING TRAILS

(Twelve Two-Reel Westerns Featuring Franklin Farnum)

Twelfth, The Cowboy and the Rajah.....	2
Eleventh, Cupid's Roundup.....	2
Tenth, "Breezy" Bob.....	2
Ninth, Brother Bill.....	2
Eighth, When Palms Fall Out.....	2
Seventh, Shackles of Fate.....	2
Sixth, The Puncher and the Pup.....	2

COMMONWEALTH PICTS. (Chgo.)

SPANUTE'S VOD A VIL MOVIES

Billy Whiskers (Comedy).....	2
L. Farr Sisters (Dancers).....	2
The Dying Swan (Skating).....	1
Free Hand and Love (Acrobatics).....	1
The Flying De Harpends.....	1
Reynolds and Geraldine (Aesthetic Dancers).....	1
Hundell (Balancing).....	1
Three Whipple Sisters (Boxing and Wrestling).....	1
Everson's Comedy Circus (Pony, Dog and Monkey).....	1
Harry Collier & Co. (Comedy Bicycle Novelty).....	1
La Men Boys.....	1
Marie DeWald (Aerial Girl).....	1
The Arabian Whirlwind Troupe (Tumbling Arabs).....	1

EDUCATIONAL FILMS CORP.

(Released Through Educational Film Exchanges)

CHESTER COMEDIES

An Overall Hero.....	2
Four Times Foiled.....	2

CHRISTIE COMEDIES

Kiss Me, Caroline (Bobby Vernon).....	2
A Seaside Siren (Fay Tincher).....	2

TORCHY COMEDIES

Torchy (Johnny Hines).....	2
Torchy Comes Through (Johnnie Hines).....	2

MERMAID COMEDIES

A Fresh Start (Marvel Rae).....	2
Duck Inn (Lloyd Hamilton).....	2

SPECIALS

The Why of a Volcano.....	1
The Valley of Ten Thousand Smokes.....	1

A Day With Carraza.....	1
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Modern Centaurs

ROBERT C. BRUCE SCENICS

The Castaway.....	1
The Great Mirror.....	1
The Hope of Adventure.....	1
Falling Water.....	1
Solitude.....	1
By Schooner to Skagway.....	1
The Song of the Paddle.....	1
The Log of the La Viejera.....	1
The Wanderlust.....	1
The Chilkat Cuts.....	1

CHESTER-OUTING SCENICS

Take in Boarders.....	1
Pyrenne and Wooden Legs.....	1
Bear With Us.....	1
Fire.....	1
Dreams Come True.....	1
Pigs and Kara.....	1
Adam and Eve in the Andes.....	1

SCENERICS

Foam Fantasies.....	1/2
Duck Days.....	1/2
In a Naturalist's Garden.....	1/2
Horseshoe and Bridle Veil.....	1/2
Barks and Skippers.....	1/2
Forbidden Fanes.....	1/2
Infant Icebergs.....	1/2
Troubadours of the Sky.....	1/2

EQUITY PICTURES CORP.

Whispering Devils (Conway Tearle).....	6
Keep to the Right (Edith Taliaferro).....	6
For the Soul of Rafael (Clara Kimball Young).....	6
The Forbidden Woman (Clara Kimball Young).....	6
Silk Husband and Calico Wives (House Factors).....	6
Eyes of Youth (Clara Kimball Young).....	7

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

Aug.—Hairpins (Enid Bennett).....	4796
Aug.—Guilty of Love (Dorothy Dalton).....	4796
Aug.—What Happened to Jones (Bryant Washburn).....	4539
Aug.—The White Circle (Maurice Tourneur).....	4017
Aug.—Crooked Streets (Ethel Clayton).....	4750
Aug.—The Prince Chap (Wm. DeMille).....	6168
Aug.—The Fighting Chance (Special).....	5894
July—The Sins of St. Anthony (Bryant Washburn).....	4565
July—Away Goes Prudence (Billie Burke).....	5046
July—Let's Be Fashionable (Douglas MacLean).....	4501
July—Doris May.....	4271
July—The Ladder of Lies (Ethel Clayton).....	4555
July—Homer Comes Home (Charles Ray).....	4555
July—The Fourteenth Man (Robert Warwick).....	4639
July—The World and His Wife (Cosmopolitan).....	6702
June—Old Wives for New (DeMille-Reisette).....	5663
June—Below the Surface (Special Cast-Ince).....	5987
June—Paris Green (Charles Ray).....	4259
June—Remodeling Her Husband (Dorothy Gish).....	4844
June—The City of Masks (Robert Warwick).....	408
June—Sick Abed (Wallace Reid).....	4327
June—Sand (William S. Hart).....	4869
May—A Lady in Love (Ethel Clayton).....	4607
May—The Dancer's Fool (Walter Reed).....	4124
May—The Dark Mirror (Dorothy Dalton).....	5084

ARTCRAFT

June—Rebecca of Sunnybrook Farm (Mary Pickford).....	5382
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PARAMOUNT-ARBUCKLE COMEDIES

Jan. 11—The Garage.....	2
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PARAMOUNT-SENNETT COMEDIES

Aug. 15—Great Scott.....	2
July 4—The Quack Doctor.....	2
July 27—You Wouldn't Believe It.....	2
June 6—By Golly.....	2
May 23—Let 'er Go.....	2
May 2—Fresh From the City.....	2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning.....	1
Dec. 21—Those Distant Cousins.....	1
Dec. 7—After the Circus.....	1

PARAMOUNT-DE HAVEN COMEDIES

Aug. 29—Never Again.....	2
Aug. 1—Vacation Time.....	2
June 13—A Model Husband.....	2

PARAMOUNT-HOLMES TRAVEL PICTURES

Aug. 29—Souvenirs of the Singapore.....	1
Aug. 22—The Sentence of the Sarre.....	1
Aug. 15—Hunting for Formosan Headhunters.....	1
Aug. 8—Heroic Liege.....	1
July 25—In Flanders' Fields.....	1
July 18—Frenchieing Metz.....	1
July 11—The Land of Laos.....	1
July 4—Parisian Holidays.....	1

PARAMOUNT-BURLINGHAM

Dec. 28—Winter Sports at St. Moritz.....	1
Dec. 14—Down the Strand in London.....	1

PARAMOUNT-POST NATURE PICTURES

Dec. 21—From a Piscatorial Angle.....	1
Dec. 7—Memory Lane.....	1
Nov. 21—Sunshine and Shadows.....	1
Nov. 9—A Night in June.....	1

PARAMOUNT MAGAZINE

Aug. 29—Why Do They Do It?.....	1
Aug. 22—The Unseen Land.....	1
Aug. 15—Dying as a Fine Art.....	1
Aug. 8—Peach Pirates.....	1
Aug. 1—Masks and Mummies.....	1
July 25—Unpopular Science.....	1
July 18—The Kingdom of Night.....	1

TRUAX AND OTHER COMEDIES

Apr. 11—Ship Ahoy.....	2
Mar. 28—Cleaning Up (Al St. John).....	2
Dec. 28—To Good to Be True (Ernest Truex).....	2
Dec. 14—Speed (Al St. John).....	2

FILM MARKET, INC.

(At State Right Exchanges)

The House Without Children.....	7
The City of Purple Dreams.....	7
Who Shall Take My Life?.....	7
The Dark Peril of Rome.....	7
The Natural Law.....	6
The Grain of Dust.....	6
The Lust of the Ages.....	6
Has a Man the Right to Kill?.....	6
Beware of Strangers.....	6
Persuasive Peggy.....	6

FILM SPECIALS

JOLLY COMEDIES

The Nut Crackers (Ed Turpin).....	1
Artless Artie (Harry Fox).....	1
Neptune's Stepdaughter (Gertrude Selby).....	1
Breaking into Society (Armstrong-White).....	1
A Close Shave (Ben Turpin).....	1
Love's Mistake (Gertrude Selby).....	1
Girls Will Be Girls (Leo White).....	1
Pardon Me (Gertrude Selby).....	1

FIRST NATIONAL EXCHANGES

45 Minutes from Broadway (Charles Ray).....	6
The Jackknife Man (King Baggot).....	6
Curtain (Katherine MacDonald).....	6
Yes or No (Norma Talmadge).....	6
The Yellow Typhoon (Anita Stewart).....	6
Passion's Playground (Katherine MacDonald).....	5962
The Love Expert (Constance Talmadge).....	6
Don't Ever Marry (Marshall Neilan).....	6518
Polly of the Storm Country (Mildred Harris).....	6038
The Woman Gives (Norma Talmadge).....	5923
The Idol Dancer (D. W. Griffith).....	7033
The Family Honor (King Baggot).....	5884
The Inferior Sex (Mildred Harris Chaplin).....	5695
Fighting Shepherds (Anita Stewart).....	5954
In Search of a Sinner (Constance Talmadge).....	5485
The River's End (Marshall Neilan).....	6584

FOX FILM EXCHANGES

BIG PRODUCTIONS

The Strongest (Special Cast).....	6
Should a Husband Forgive? (Special Cast).....	7
Evangeline (Special Cast).....	7
Whispering Mavrounes (Theda Bara).....	6
Checkers (Special Cast).....	7

WILLIAM FARNUM SERIES

The Joyous Troublemaker.....	6
The Orphan.....	6
The Adventurer.....	6087
Heart Strings.....	6
Wings of the Morning.....	6

THEDA BARA SERIES

Lure of Ambition.....	5
La Belle Ruse.....	6

VOM MIX SERIES

Three Gold Coins.....	5
The Terror.....	5
Desert Love.....	5
Three Gold Coins.....	5
The Daredevil.....	5

Advance Information on All Film Releases

(Continued from page 1586)

FOX ENTERTAINMENTS

Her Honor the Mayor (Eileen Percy).....	5
Firebrand Trevison (Buck Jones).....	5
The Rose of Nome (Gladys Brockwell).....	5
The Little Wanderer (Shirley Mason).....	5
The Square Shooter (Buck Jones).....	5
A Sister of Salome (Gladys Brockwell).....	5
A World of Folly (Vivian Rich).....	5
The Twins of Suffering Creek (Wm. Russell).....	5
White Lies (Gladys Brockwell).....	5
The Iron Heart (Madeline Travers).....	5
The Spirit of Good (Madeline Travers).....	5
Trails (Buck Jones).....	5
Love's Harvest (Shirley Mason).....	5

SUNSHINE COMEDIES

His Wife's Caller.....	2
A Waiter's Wasted Life.....	2
Mary's Little Lobster.....	2
Virtuous Husbands.....	2
Shipping Feet.....	2
A Lady Bellhop's Secret.....	2
Ten Nights Without a Barroom.....	2
Money Talks.....	2
Through the Keyhole.....	2

MUTT AND JEFF CARTOONS

The Breakfast Food Industry.....	34
The Mystery of the Galvanic Ash Can.....	34
Departed Spirits.....	34
3 Rainbows and a Cake of Yeast.....	34
One Round Jeff.....	34
The Tango Dancers.....	34
The Toy Makers.....	34
The Great Mystery.....	34

FOX NEWS

Wednesdays and Saturdays.....	1
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FROHMAN AMUSEMENT CORP.

(At State Right Exchanges)

TEXAS GUINAN SERIES

Just Bill.....	2
The Boss of the Rancho.....	2
Spirit of Cabin Mine.....	2
The Heart of Texas.....	2

MAC SWAIN SERIES

Nimrod Ambrose.....	2
Ambrose and the Bathing Girls.....	2
Ambrose in Bad.....	2
Ambrose's Winning Ways.....	2

GARSON-NEILAN PRODUCTIONS

(Producing for Open Market)

The Unpardonable Sin (Blanche Sweet).....	9
The Hushed Hour (Blanche Sweet).....	9

GAUMONT COMPANY

(At State Right Exchanges)

Husbands and Wives (Vivian Martin).....	6
Tuesdays—Gaumont News.....	1
Friday—Gaumont Graphic.....	1
The Real Roosevelt.....	1
Satan on Earth.....	2
The Hand of Vengeance (Serial, ten two-reel episodes).....	2

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS

Cupid the Cowpuncher (Will Rogers).....	5
The Slim Princess (Mabel Normand).....	5
Carpet of the North (Pauline Frederick).....	5
Jes' Call Me Jim (Will Rogers).....	5
The Great Accident (Tom Moore).....	6
Dollars and Sense (Madge Kennedy).....	7
The Woman and the Puppet (Geraldine Farrar).....	7
The Strange Boarder (Will Rogers).....	7
The Woman in Room 13 (Pauline Frederick).....	5
Dude Tom Moore.....	5
The Little Shepherd of Kingdom Come (Jack Pickford).....	6
The Blooming Angle (Madge Kennedy).....	5
The Paliser Case (Pauline Frederick).....	5
Water, Water, Everywhere (Will Rogers).....	5
Pinto (Mabel Normand).....	5

EMINENT AUTHORS PRODUCTIONS

Going Some (Rex Beach).....	5
Jut of the Storm (Gertrude Atherton).....	5
Dangerous Days (Mary Roberts Rinehart).....	7
Partners of the Night (Leroy Scott).....	5

BOTH WARKINGTON'S EDGAR SERIES

Edgar's Hamlet.....	2
Edgar and Teacher's Pet.....	2

CAPITOL COMEDIES

Aug. 20—In and Out (Flanagan and Edwards).....	2
Aug. 15—His Wife's Husband (Flanagan and Edwards).....	2
Aug. 1—The Road to Ruin (Flanagan and Edwards).....	2
July 18—A Counter Plot (Buddy Post).....	2
July 4—Mum's the Word (Buddy Post).....	2
June 20—A Money Mixup (Buddy Post).....	2

FORD EDUCATIONAL WEEKLY

Aug. 8—Starting Life (Showing Young Life).....	1
Aug. 1—Into the Big Cypress (Scenic).....	1
July 25—Current Occurrences (Making Electric Flat Irons, etc.).....	1
July 18—Just "Write" (Making Fountain Pens).....	1
July 11—Water as Power.....	1
July 4—Tropical Gems of Florida.....	1

GOLDWYN-BRAY PICTOGRAPHS

July 18—The Life History of the Pearl.....	1
July 11—Our Wonderful World (Tripoli).....	1
July 4—Beating a Man at His Own Game.....	1
June 27—Speeding Up the Play.....	1

GOLDWYN-BRAY COMICS

July 25—Shedding a Profiteer (Judge Rummy).....	1
July 18—A Fish Story (Happy Hooligan).....	1
July 11—His Country Cousin (Judge Rummy).....	1
July 4—The Dummy (Shenanigan Kids).....	1
June 27—A Doctor Should Have Patience (Judge Rummy).....	1

GRAPHIC FILM CORPORATION

Moral Suicide (Mason Baird).....	7
Ashe of Lore (Hackett-Shannon).....	6
When Men Betray (Gail Kane-Stuart Holmes).....	6
Echo of Youth (Richman-Baird-Shepard).....	6
Someone Must Pay (Gail Kane-Edmund Breese).....	6
A Child for Sale (Leslie-Hale Connolly).....	6

GREIVER'S EDUCATIONALS (CHICAGO)

Serpent's Tooth.....	1
Speeding Through Dixie.....	1
Royal Ease.....	1
Colony of Rats.....	1
The Spirit of the Birch.....	1
Suds.....	1
Precisely as Polly.....	1

HALL ROOM BOYS PHO. PLAYS

July 8—Stung Again.....	2
June 10—Misfortune Hunters.....	2
May 27—Tit for Tat.....	2
May 13—Movie Madness.....	2
April 29—Tell Us.....	2
Apr. 15—Four of a Kind.....	2
Apr. 1—This Way Out.....	2
Mar. 28—Hi, Baby.....	2
Mar. 8—Breaking Into Society.....	2

HALLMARK PICTURES CORP.

TRIANGLE RECREATED STAR PRODS.

July—Wild Winship's Widow (Dorothy Dalton).....	5
July—The Deserter (Frank Keenan).....	5
July—The Aryan (Wm. S. Hart).....	5
July—The Lamb (Douglas Fairbanks).....	5
July—The Coward (Frank Keenan).....	5
June—Fifty-Fifty (Norma Talmadge).....	5
June—Hell's Hinges (Wm. S. Hart).....	5
June—Love or Justice (Louise Glaum).....	5
June—The American (Douglas Fairbanks).....	5

COMEDIES (TWENTY-SIX)

(One every two weeks)	
Dodging His Doom.....	2
Madcap Ambrose.....	2
Thirst.....	2
The Betrayal of Maggie.....	2

BURTON KING PRODUCTIONS

The Discarded Woman (Grace Darling-Rod La Rocque).....	6
Love or Money (Virginia Lee Corbin).....	6
The Common Sin (Grace Darling-Rod La Rocque).....	6

PLIMPTON PICTURES

What Children Will Do (Edith Stockton).....	5
Should a Wife Work (Edith Stockton).....	5

SERIALS

The Fatal Sign (Harry Carter-Claire Anderson) (15 Episodes).....	15
The Screaming Shadow (Wilson-Gerber) (15 Episodes).....	15
The Trail of the Octopus (Wilson-Gerber) (15 Episodes).....	15
The Evil Eye (Benny Leonard) (15 Episodes).....	15

FAMOUS DIRECTORS SERIES

A Velled Marriage (Lehr-Keller).....	3
Chains of Evidence (Breese-Shotwell).....	3
High Speed (Edward Earle-Gladys Hulette).....	3
The Heart of a Gypsy (Florence Billings).....	3
The Phantom Honeycomb (Marguerite Marsh).....	3
Love, Honor, and Ours (Stuart Holmes, Ellen Cassidy).....	3
A Dangerous Affair (Billings Rawlinson).....	3

SPECIAL PRODUCTIONS

Thru the Roosevelt Country with Colonel Roosevelt.....	2
A House Divided (Sylvia Breamer).....	2
The Littlest Scout (Violet Blackton).....	2
Wanted for Murder (Clarence Hammerstein).....	2
The Other Man's Wife (Stuart Holmes-Ellen Cassidy).....	2

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON GREAT AUTHORS PICTURES, INC.

The Sagebrusher (Emerson Hough).....	7
The Westerners (Stewart Edward White).....	7

(Benj. B. Hampton and Eltinge P. Warner)

Riders of the Dawn (Zane Grey).....	6
Desert Gold (Zane Grey).....	6

J. PARKER READ, JR., PRODUCTIONS

Sex (Louise Glaum).....	7
The Lone Wolf's Daughter (Louise Glaum).....	7
Sahara (Louise Glaum).....	7

DEITRICH-BECK, INC.

The Harvest Moon (Doris Kenyon).....	6
The Bandbox (Doris Kenyon).....	6

ARTCO PRODUCTIONS

The Capitol (Leah Baird).....	6
Cynthia of the Minute (Leah Baird).....	6

ROBERT BRUNTON PRODS.

The Green Flame (J. Warren Kerrigan).....	5
The Dream Chester (J. Warren Kerrigan).....	5
\$30,000 (J. Warren Kerrigan).....	5
Live Sparks (J. Warren Kerrigan).....	5
The Lord Loves the Irish (J. Warren Kerrigan).....	5

NATIONAL PRODUCTIONS

The Blue Bonnet (Billie Rhodes).....	6
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JOSEPH LEVERING PRODUCTIONS

His Temporary Wife (Special Cast).....	6
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DIAL FILM CO. PRODUCTIONS

King Spruce (Mitchell Lewis).....	7
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LOUIS TRACY PRODUCTIONS

The Silent Barrier (Sheldon Lewis).....	6
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IVAN FEATURE PRODUCTIONS

(At State Right Exchanges)

Life of Honor (Leah Baird-James Morrison).....	7
Human Clay (Mollie King).....	7

JANS PICTURES CORP.

A Woman's Business.....	7
Love Without Question (Olive Tell).....	7

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

The Land of Long Shadows (Jack Gardner).....	5
Efficiency Edgar's Courtship (Carol Holmes).....	5
The Misleading Lady (Henry B. Walthall).....	5
Open Places (Jack Gardner).....	5
The Little Shepherd of Bargain Row (R. Travers).....	5
The Range Boss (Jack Gardner).....	5
The Alibi Case (Bryce Warrum).....	5
The Man Trail (Richard Travers).....	5
Men of the Desert (Jack Gardner).....	5
Brother Shoes (Henry B. Walthall).....	5
Brother Billy Dramas.....	5
Snakeville Comedies.....	5
Fables in Slang (George Ade).....	1
Stripped for a Million (Crane Wilbur).....	3
Strife (George Le Guere).....	3

CHAPLIN REISSUES

A Burlesque on Carmen.....	4
Feb. 1—The Champion.....	2
Mar. 1—Jitney Elopement.....	2
Apr. 1—Work.....	2
May 1—By the Sea.....	1

MERIT FILM CORP.

Fools' Gold (Mitchell Lewis).....	6
She Wolf (Texas Guinan).....	3
June 7—The Cheater (May Allison).....	6
Window Opposite (Leah Baird).....	7
Once to Every Man (Jack Sherrill).....	6

METRO EXCHANGES

SCREEN CLASSICS, INC. SPECIALS

Oct. 1—The Four Horsemen of the Apocalypse (Special Cast).....	6
Sept. 27—Clothes (Special Cast).....	6
Sept. 20—The Saphead (Crane-Keaton).....	6
Sept. 13—The Price of Redemption (Bert Lytell).....	6
Sept. 7—The Hope (Special Cast).....	6
Aug. 16—The Chorus Girl's Romance (Viola Dana).....	6
Aug. 2—Held in Trust (May Allison).....	6
July 19—The Misfit Wife (Alice Lake).....	6
July 5—Parlor, Bedroom and Bath (Special Cast).....	6
June 7—The Cheater (May Allison).....	6
May 31—The Best of Luck (Special Cast).....	6
Apr. 1—Alias Jimmy Valentine (Bert Lytell).....	6
Apr. 1—Dangerous to Men (Viola Dana).....	6

C. E. SHURTLEFF PRODUCTIONS

Aug. 23—The Mutiny of the Elsinore (Special Cast).....	6
Apr.—Burning Daylight (Mitchell Lewis).....	6

Advance Information on All Film Releases

(Continued from page 1587)

HOPE HAMPTON PRODUCTIONS

Mar.—A Modern Salome (Hope Hampton).....6
NAZIMOVA PRODUCTIONS

Oct. 11—Billions (Nazimova).....6
 Apr.—The Heart of a Child (Nazimova).....7
 Jan.—Stronger Than Death (Nazimova).....7
 The Brat (Nazimova).....7
 The Red Lantern (Nazimova).....7

TAYLOR HOLMES PRODUCTIONS

Apr.—Nothing But Lies (Taylor Holmes).....6
 Mar.—The Very Idea (Taylor Holmes).....6
 Apr.—Nothing But the Truth (Taylor Holmes).....6

ROBERT HARRON PRODUCTIONS

Oct. 25—Coincidence (Robert Harron).....6
S. L. PRODUCTIONS

Sept. 6—Love, Honor and Obedience (Special Cast).....6
MAURICE TOURNEUR PRODUCTIONS

Oct. 18—The Great Redeemer (Special Cast).....6

MISCELLANEOUS

Urban Popular Classics (Kinet Company of America).....300 feet
 Youth's Desire (Forward Film Distributors, Inc.).....
 The Woman Untamed (Doraldina) Elmer J. McGovern.....
 Love's Flame (Garrigan-Osborne) Fidelity Pictures Co.....
 Cockeyed Women (David Butler) D. N. Schwab Prods. Inc. (Special Cast) Film-Lore Prods.....
 George Kleine Revivals (Photo Products Export Co.).....
 The Rich Slave (Mabel Taliferro) Photo Products Export Co.....
 She Played and Paid (Fannie Ward) Joan Film Sales Co.....
 The Fighting Kentuckians (Special Cast) Sterling Features Pictures.....5
 A Trip to Mars (Special Cast) Tower Film Co.....
 Peppy Wise (Frances Edmonde) Franco Edmonde Prods.....
 The Isle of Destiny (Paul Gilmore) Character Picts. The Midlanders (Besie Love).....
 What Women Love (Annett Kellerman).....

COMEDIES

When Quackel Did Hide (Charlie Joy) Aywon Film Corp.....4
 The Aero-Nut (Al St. John) Warner Bros.....
 Tillie's Punctured Romance (Chaplin-Dressler) Tower Film Corp. (Special Cast).....
 Dragon Comedies (Rev. Geo. LeRoy) Romance Super Film Co.....
 Up in Mary's Attic (Novak-Gribbon) Fine Art Pictures.....

MONOPOL PICTURES

Crimson Shoals (Francis Ford).....6
 Alma Where Do You Live (MacFammany-Larkin).....6

NATIONAL FILM CORP.

(At State Right Exchanges)
 Nobody's Girl (Billie Rhodes).....5
 Kentucky Cowboy (Special Cast) (Wm. Desmond).....5
 Captivating Mary Carstairs (Norma Talmadge).....5
 issue.....5

PATHE EXCHANGES

Sept. 26—Help Wanted—Male (Blanche Sweet-Henry King).....5
 Sept. 12—Felix O'Day (H. B. Warner).....5
 Sept. 5—The House of the Telling Bell (Bruce Gordon-May McAvoy).....6
 Aug. 29—Lahoma (Edgar Lewis).....6
 Aug. 15—The Girl in the Web (Blanche Sweet).....6
 Aug. 6—One Hour Before Dawn (H. B. Warner).....5
 July 4—A Broadway Cowboy (Wm. Desmond).....5
 June 6—The Little Cafe (Max Linder).....5
 May 30—Sherry (Pat O'Malley).....5
 May 23—Simple Souls (Blanche Sweet).....6

RUTH OF THE ROCKIES

(Fifteen Two-Reel Episodes Starring Ruth Roland)

Sept. 26—Fifth, Doubles Crossed.....2
 Sept. 19—Fourth, Between the Crossed.....2
 Sept. 12—Third, The Tower of Danger.....2
 Sept. 5—Second, The Inner Circle.....2
 Aug. 29—First, The Mystery Trunk.....3

PIRATE GOLD

(Ten Two-Reel Episodes Starring Geo. B. Seitz and Marguerite Courtot)

Sept. 26—Seventh, Suspicion.....2
 Sept. 19—Sixth, Kidnapped.....2
 Sept. 12—Fifth, Drugged.....2
 Sept. 5—Fourth, Treasure—At Last.....2
 Aug. 29—Third, The Dead Man's Story.....2
 Aug. 22—Second, Dynamite.....2
 Aug. 15—First, In Which Hoey Buys a Map.....2

THE THIRD EYE

(Fifteen Two-Reel Episodes Starring Warner Oland and Eileen Percy)

Aug. 29—Fifteenth, The Triumph of Justice.....2
 Aug. 22—Fourteenth, At Bay.....2

Aug. 15—Thirteenth, The Blind Trails of Justice.....2
 Aug. 8—Twelfth, Man Against Man.....2
 Aug. 1—Eleventh, The Long Arm of Vengeance.....2
 July 25—Tenth, The House of Terrors.....2
 July 18—Ninth, The Race for Life.....2
 July 11—Eighth, Dangerous Trails.....2
 July 4—Seventh, The Double Trap.....2
 June 27—Sixth, The Death Sparc.....2
 June 20—Fifth, The Black Hand Bag.....2
 June 13—Fourth, Daggers of Death.....2

YOUNG BUFFALO SERIES

Aug. 8—The Hold-up Man.....2
 Aug. 1—The Hobo of Pizen City.....2
 July 25—The Law of the Border.....2
 July 18—His Pal's Gal.....2
 July 11—Tex of the Timberlands.....2

TRAINED BY THREE

July 11—Fifteenth, The Reckoning.....2
 July 4—Fourteenth, The Hidden Crime.....2
 June 27—Thirteenth, The Door of Death.....2
 June 20—Twelfth, The Burning Fuse.....2
 June 13—Eleventh, The Torture Trap.....2
 June 6—Tenth, The Slave Market.....2
 May 30—Ninth, The Pasha's Revenge.....2
 May 23—Eighth, The Brand of Fire.....2

THE ADVENTURES OF RUTH

(Fifteen Two-reel episodes starring Ruth Roland, William Hume and Herbert Hayes)

Apr. 4—Fifteenth, The Key of Victory.....2
 Mar. 28—Fourteenth, The Fighting Chance.....2

BRINGING UP FATHER

June 27—Third, Jiggs and the Social Lion.....2
 May 16—Second, Father's Close Shave.....2
 Apr. 4—First, Jiggs in Society.....2

AFTER THIRTY

(Six two-reel comedy dramas featuring Mrs. Sydney Drew and John Cumberland)
 July 15—Fourth, The Inconventional Maids Greenwood.....2
 May 30—Third, The Emotional Miss Vaughn.....2
 Apr. 16—Second, The Stimulating Mrs. Barton.....2

ROLIN COMEDIES

Sept. 5—A Regular Pal.....1
 Aug. 29—Once a Thief (Snub Pollard).....1
 Aug. 15—Run 'Em Ragged (Snub Pollard).....1
 Aug. 8—A London Bobby (Snub Pollard).....1
 Aug. 1—Live and Learn (Snub Pollard).....1
 July 25—Call a Taxi (Snub Pollard).....1
 July 18—The Home Stretch (Snub Pollard).....1
 July 4—Don't Rock the Boat (Snub Pollard).....1
 Aug. 8—Little Miss Jazz (Beatrice La Plante).....1
 June 27—Any Old Port (Snub Pollard).....1
 June 20—All in a Day (Snub Pollard).....1

ROLIN TWO REELERS

Sept. 12—Get Out and Get Under (Harold Lloyd).....2
 Sept. 5—High and Dizzy (Harold Lloyd).....2
 May 2—An Eastern Westerner (Harold Lloyd).....2

BLACKTON PRODUCTIONS

July 18—Man and His Woman (Herbert Rawlinson).....6
 June 20—Passers-By (Herbert Rawlinson).....6
 Apr. 11—The Blood Barrier (Breamer-Gordon).....6
 Feb. 15—Respectable by Proxy (Breamer-Gordon).....6
 Jan. 4—My Husband's Other Wife (Breamer-Gordon).....6
 Nov. 30—Dawn (Sylvia Breamer-Robt. Gordon).....6

NEWS REELS

Sundays—Topics of the Day.....1
 Wednesdays—Pathe News.....1
 Saturdays—Pathe News.....1

PHOTO PRODUCTS EXPORT CO.

SHIRLEY MASON REVIVALS

Apple Tree Girl.....5
 Law of the North.....5
 C. Whittaker's Ward.....5
 The Awakening of Ruth.....5
 Light in Darkness.....5
 The Tell Tale Step.....5
 Lady of the Photograph.....5

FLAG COMEDY REVIVALS

The Bride.....1
 The Screen Fan.....1
 The Matinee Girl.....1
 The Man Eater.....1
 The Superstitious Girl.....1
 The Artist's Model.....1
 The Starter.....1
 The Spoiled Girl.....1
 The Lone Lone Girl.....1
 A Good Sport.....1

PIONEER FILM CORPORATION

(At State Right Exchanges)

The Place of Honeycomb (Steve Love).....6
 Where is My Husband (Jose Collins-Godfrey Tearle).....6
 What Women Want (Louise Huff).....5
 Midnight Gambols (Marie Doro-Godfrey Tearle).....5
 The Hidden Code (Grace Davidson).....5
 Dr. Jekyll and Mr. Hyde (Sheldon Lewis).....5

Bubbles (Mary Anderson).....5
THE FACTS AND FOLLIES SERIES
 Babes in Bearskin.....2
 Two's Company.....2
 Call Me Daddy.....1
 Knockout Maggie.....1
 Down Beside the Seaside.....1
 Professor Was Right.....1

RADIO SOUL FILMS, INC.

A Man There Was (Victor Seastrom).....5

REALART PICTURES CORP.

SPECIAL FEATURES

The Deep Purple (Raoul A. Walsh's).....6
 The Law of the Yukon (Charles Miller's).....6
 The Luck of the Irish (Dwan's).....6
 Soldiers of Fortune (Allan Dwan's).....7
 The Mystery of the Yellow Room (Chautard's).....6
STAR PRODUCTIONS
 Benny Be Good (Mary Miles Minter).....5
 Nurse Marjorie (Mary Miles Minter).....5
 Sinners (Alice Brady).....5
 The Stolen Kiss (Constance Binney).....5
 Judy of Rogue's Harbor (Mary Miles Minter).....5
 The Pear Market (Alice Brady).....5
 Anne of Green Gables (Mary Miles Minter).....5
 Erstwhile Susan (Constance Binney).....5

REELCRAFT PICTURES CORP.

ROYAL COMEDIES

Sept. 30—Where Are Your Husbands? (Billy B. Van).....2
 Sept. 1—The Plucky Hoodoo (Billy B. Van).....2
 Aug. 30—Snakes (Billy B. Van).....2
 Aug. 15—Buggins (Leon Errol).....2

BILLY WEST COMEDIES

The Dreamer.....2
 Hands Up.....2
 What Next?.....2
 Going Straight.....2
 The Artist.....2
 Beauty Shop.....2
 Hard Luck.....2
 Brass Buttons.....2
 Masquerade.....2

TEXAS GUINAN WESTERNS

The Desert Vulture.....2
 Girl of the Rancho.....2
 A Moonshine Feud.....2
 The White Squaw.....2
 The Night Raider.....2
 The Wild Cat.....2
 My Lady Robin Hood.....2
 Outwitted.....2
 Letters of Fire.....2
 Not Guilty.....2

ALICE HOWELL COMEDIES

Rubes and Romance.....2
 Cinders.....2
 Her Lucky Day.....2
 Her Bargain Day.....2
 A Wooden Legacy.....2

WILLIAM FRANEY COMEDIES

The Glutton.....1
 Tarred and Feathered.....1
 The Hasher.....1
 Hard Cider.....1
 Play Honkey.....1

BURRUD (SUNSET) SCENICS

The Mountain That Was God.....1
 Wind Goddies.....1
 Lake Chelan.....1

MILBURN MORANTI COMEDIES

Bungalow Bungle.....2
 Barber Shop Gossip.....2
 Jealousy.....2
 Simp and Satan.....2
 Wild Wild West.....2
 Installment Plan.....2
 Love, Where Art Thou?.....2

NAPOLÉON & SALLY COMEDIES

The Deserter.....1
 Dreamy Chinatown.....1
 Perils of the Beach.....1
 Circus Brides.....1
 Film Fairies.....1
 Caught With the Goods.....1

CALE HENRY COMEDIES

Heirlooms.....2
 Help.....2
 The Movies.....2
 The Champ.....2
 This Way Out.....2
 Kids.....2
 Chicken a La King.....2
 Don't Chase Your Wife.....2
 Her First Flame.....2
 Pants.....2

Release Information continued on page 1589

August 21, 1920.

Advance Information on All Film Releases

(Continued from page 1588)

ROBERTSON-COLE PRODS.

SUPERIOR PICTURES

June 20—Heart of Twenty (Zasu Pitts).....	5
Bright Skies (Brentwood).....	5
The Devil's Claim (Sessue Hayakawa).....	5
The Notorious M. Sands (Bessie Barriscale).....	5
The Brand of Lopez (Sessue Hayakawa).....	5
A Woman Who Understands (Bessie Barriscale).....	5
The Third Woman (Special Cast).....	5
The Flame of Heligae (Beatriz Michelena).....	5

SPECIALS

Sept. 12—Occasionally Yours (Lew Cody).....	6
Aug. 29—Big Happiness (Dustin Farnum).....	7
Aug. 15—Arabian Knight (Sessue Hayakawa).....	5
Aug. 1—Life's Twists (Bessie Barriscale).....	5
The Wonder Man (Georges Carpentier).....	7
The Fortune Teller (Marjorie Rambeau).....	7
Butterfly Man (Lew Cody).....	5

STURM COMEDIES

June 6—Becky Strikes Out.....	1
May 30—Letty's Lost Legacy.....	1
Mixed Husbands.....	1
The Taylor Made Wife.....	1
Downstairs and Up.....	1
Her Jealousy.....	1
Her Beloved Burglar.....	1

MARTIN JOHNSON PICTURES

Marooned in the South Seas.....	1
The City of Broken Old Men.....	1
Recruited in the South Seas.....	1
Lonely South Pacific Mission.....	1
Domesticating Wild Men.....	1
Cruising in the Solomons.....	1
Swing Savages in the South Seas.....	1

ADVENTURE SCENICS

May 16—The Lone Trapper.....	1
May 2—Outlaw of the Wilderness.....	1
The Tempest.....	1
Waters of Destiny.....	1
Free Magic.....	1
Ghosts of Romance.....	1
Sons of Saloomkin.....	1

TRIANGLE EXCHANGES

(See United Picture Theatres)

TYRAD PICTURES, INC.

Broken Hearts (Lucille de La-Florence Hackett).....	5
It Happened in Paris (Mme. Yorska).....	5
Human Passions (Lottie Tiltford).....	5
Man and Woman (Betty Mason).....	5
The Red Viper (Garrett Hughes).....	5
Your Wife and Mine (Eve Dornan).....	5
And the Children Pay (Garrett Hughes).....	7
Dr. Brind's Wonders of Nature (One every week).....	7
Johnny Dooley Comedies (Johnny Dooley—one every month).....	2

RADIN PICTURES

Skinning Skinners (Johnny Dooley).....	5
Through Eyes of Men (Frank Mayo).....	5
Weekly Indignation (one every week).....	1

UNITED ARTISTS CORPORATION

June 27—Suds (Mary Pickford).....	5
June 13—The Pollyanna (Doris Keane).....	8
May 30—Romance (Doris Keane).....	8
Apr. 5—Down on the Farm (Mack Sennett's).....	5
Jan. 18—Pollyanna (Mary Pickford).....	6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks).....	6
Oct. 20—Broken Blossoms (D. W. Griffith's).....	6
Sept. 1—His Majesty the American (Douglas Fairbanks).....	8

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Blue Streak McCoy (Harry Carey).....	5
Una Northern Lights (Special Cast).....	5
La Lucille (Lucille Kornblau).....	5
The Girl in the Rain (Anne Cornwall).....	5
The Red Lane (Frank Mayo).....	5
Human Stuff (Harry Carey).....	5
Alita Miss Dodd (Edith Roberts).....	5
A Tokio Siren (Tsuri Aoki).....	5
Everything But the Truth (Eddie Lyons-Lee Moran).....	5
The Path She Chose (Ann Cornwall).....	5

JEWEL PRODUCTIONS, INC.

Aug. 30—The Devil's Pass Key (Special Cast).....	7
Aug. 23—Shipwrecked Among Cannibals.....	7
Aug. 16—The Breath of the Gods (Aoki-Carew).....	6
July 5—Under Crimson Skies (Elmo Lincoln).....	6
July 1—The Virgin of Stamboul (Priscilla Dean).....	7

THE DRAGON'S NEI

(Eighteen Two-Reel Episodes Featuring Marie Walcamp)

Aug. 30—Second, Thrown Overboard.....	2
Aug. 23—First, My Mysterious Murderer.....	2

THE VANISHING AGGER

(Featuring Eddie Polo)

Aug. 30—Thirteen, Specter of Death.....	2
Aug. 23—Twelfth, An Evil Plot.....	2
Aug. 16—Eleventh, A Race to Scotland.....	2

Aug. 9—Tenth, When London Sleeps.....	2
Aug. 2—Ninth, The Lights of Liverpool.....	2
July 26—Eighth, In Unmerciful Hands.....	2
July 19—Seventh, Plunged to His Doom.....	2
July 12—Sixth, The Terrible Calvary.....	2
July 5—Fifth, The End of the Rustlers.....	2
June 28—Fourth, On the Trail of the Dagger.....	2

CENTURY COMEDIES

Aug. 30—A Movie Hero (Adams-Fortune).....	2
Aug. 23—Brownie the Peace Maker (Brownie).....	2
Aug. 18—A One-Cylinder Love Riot (Engle-Byron).....	2
July 28—A Birthday Tangle (Henry-Jameson).....	2
July 14—Bear Skinned Beauties (Century Chorus).....	2
June 14—Lion's Jaws and Kitten's Paws (Sweet-Gregory-Monberg and Century Lions).....	2
May 26—The Tale of a Dog (Brownie).....	2

STAR COMEDIES

Aug. 30—Who's Crazy Now (Burkett-Howard).....	1
Aug. 23—The Nuisance (Burkett-Howard).....	1
Aug. 16—Cutting Out His Vacation (Burkett-Howard).....	1
Aug. 9—King of the Hill (Burkett-Howard).....	1
Aug. 12—Cards and Cupid.....	1
July 26—Through the Keyhole.....	1
July 19—His Miss-Step (Bartine Burkette).....	1
July 12—Kidding the Landlord (Bartine Burkette).....	1
July 5—Fills for Papa (Burns-Hill).....	1
June 14—The Last Nip (Lee Kohlman).....	1
June 7—A Hero 'N' Everything.....	1

RAINBOW COMEDIES

Aug. 10—An Oil Can Romeo (Dorety-Byron).....	2
Aug. 3—Wooden Head (Dorety-Keating-Benley).....	2
July 21—Off His Trolley (Engle-Dickerson).....	2
July 7—Should Waiters Marry (Geo. Ovey).....	2
June 30—A Villain's Broken Heart (Engle-Zemlick).....	2
June 23—He Made Vamp (Monny-Sweet).....	2
June 7—Moonshines and Jailbirds (Engle-Jackson-Joby).....	2
June 2—An Artist's Muddle (Mann-Byron).....	2

WESTERN AND RAILROAD DRAMAS

Sept. 4—The Lone Ranger (Maloney-Busch).....	2
Aug. 28—Blazing Trail (Jamae B. Warner).....	2
Aug. 21—A Smilin' Kid (Hoot Gibson).....	2
Aug. 14—The Smoke Signal (James Warner).....	2
Aug. 7—The Great Round Up (Leo Maloney).....	2
July 31—Fighting Tail (Magda Lane).....	2
July 24—The Red Hot Trail (Leo Maloney).....	2
July 17—The Shootin' Kid (Hoot Gibson).....	2
July 10—The Boss of Copperhead (J. McDonald).....	2
July 3—A Tough Tenderfoot (Lynch-Warren).....	2
June 26—The Fightin' Terror (Hoot Gibson).....	2
June 19—Bought and Fought For (Magda Lane).....	2

MAJOR ALLEN'S ANIMAL HUNTS

May 3—Tiger Land.....	1
Apr. 5—The Story of the Wolf.....	1

THE MOON RIDERS

(Featuring Art Accord)

Aug. 23—Eighteenth, Clearing Skies.....	2
Aug. 16—Seventeenth, Rushing Waters.....	2
Aug. 9—Sixteenth, The Flaming Peril (Art Accord).....	2
Aug. 2—Fifteenth, The Hour of Torture.....	2
July 26—Fourteenth, Humbug.....	2
July 19—Thirteenth, The House of Doom.....	2
July 12—Twelfth, The Pit of Fire.....	2
July 5—Eleventh, Death's Door.....	2
June 28—Tenth, The Bride of the Devil.....	2
June 21—Ninth, The Triple Menace.....	2
June 14—Eighth, At the Rope's End.....	2
June 7—Seventh, The Menacing Monster.....	2

THE LION MAN

(Eighteen Two-Reel Episodes Featuring Kathleen O'Connor and Jack Perrin)

Apr. 26—Eighteenth, In the Nick of Time.....	2
Apr. 19—Seventeenth, In Cruel Clutches.....	2

ELMO THE FEARLESS

(Eighteen Two-Reel Episodes Starring Elmo Lincoln)

June 7—Eighteenth, The Fatal Letter.....	2
May 31—Seventeenth, The Trap.....	2
May 24—Sixteenth, The House of Intrigue.....	2
May 17—Fifteenth, The Burning Fuse.....	2
May 10—Fourteenth, The Avalanche.....	2
Tuesdays—International News.....	1
Fridays—International News.....	1
Fridays—New Screen Magazine (Universal).....	1

NEWS AND MAGAZINE REELS

Tuesdays—International News..... 1

Fridays—International News..... 1

Fridays—New Screen Magazine (Universal)..... 1

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A Master Stroke.....	5
Captain Swift.....	5
The Fortune Hunter.....	7

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Bab's Candidate.....	5
The Garter Girl.....	5
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The Decorator.....	2
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The Flaming Clue.....	5
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The Grocery Clerk.....	2
The Head Waiter.....	2

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An Afternoon Miracle (Special Cast).....	2
Trimble, Trimble (Special Cast).....	2
The Ransom of Mack (Special Cast).....	2
The Passing of Black Eagle (Joe Ryan).....	2

WOLFVILLE TALES (TWO REELERS)

The Washerman's War (Nell Shipman).....	2
The Trial of Texas Thompson (Nell Shipman).....	2

THE SILENT AVENGER

Fifteen Two-Reel Episodes Starring Wm. Dunston.....	2
Fifteenth, The Final Trump.....	2
Fourteenth, The Lake of Fire.....	2
Thirteenth, A Human Pendulum.....	2
Eleventh, Shot into Space.....	2
Tenth, Blades of Horror.....	2

HIDDEN DANGERS

(Fifteen Episode Serial Starring Joe Ryan and Jean Paige)

Fifteenth, The Lifting Fog.....	2
Fourteenth, The Fatal Escape.....	2
Thirteenth, A Woman's Grit.....	2
Twelfth, The Human Bail.....	2
Eleventh, The Tank's Secret.....	2
Tenth, A Fanatic's Revenge.....	2
Ninth, An Inch from Doom.....	2
Eighth, Hemmed In.....	2
Seventh, Hindoo Hate.....	2
Sixth, Springing the Trap.....	2
Fifth, Hands of Horror.....	2
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Everybody's Business (Richmond-Calhoun).....	2
Mickey (Mabel Normand).....	2
Satan's Pawn (Bessie Barriscale).....	2
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Family Honor.....	5
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